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THE
SACRED BOOKS OF THE EAST

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HENRY FROWDE

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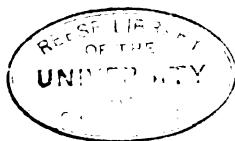
TRANSLATED

BY VARIOUS ORIENTAL SCHOLARS

AND EDITED BY

F. MAX MÜLLER

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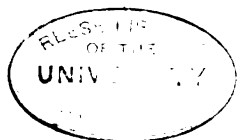
MÂDHYANDINA SCHOOL

TRANSLATED BY

JULIUS EGGELING

PART III

BOOKS V, VI, AND VII



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INTRODUCTION.

THE first of the three *Kândas* contained in the present volume continues the dogmatic discussion of the different forms of Soma-sacrifice, in connection with which two important ceremonies, the *Vâgapeya* and *Râgasûya*, are considered. From a ritualistic point of view, there is a radical difference between these two ceremonies. The *Râgasûya*, or 'inauguration of a king,' strictly speaking, is not a Soma-sacrifice, but rather a complex religious ceremony which includes, amongst other rites, the performance of a number of Soma-sacrifices of different kinds. The *Vâgapeya*, or 'drink of strength' (or, perhaps, 'the race-cup'), on the other hand, is recognised as one of the different forms (*samsthâ*) which a single Soma-sacrifice may take. As a matter of fact, however, this form hardly ever occurs, as most of the others constantly do, in connection with, and as a constituent element of, other ceremonies, but is almost exclusively performed as an independent sacrifice. The reason why this sacrifice has received a special treatment in the *Brâhmana*, between the *Agnishôma* and the *Râgasûya*, doubtless is that, unlike the other forms of Soma-sacrifice, it has some striking features of its own which stamp it, like the *Râgasûya*, as a political ceremony. According to certain ritualistic authorities¹, indeed, the performance of the *Vâgapeya* should be arranged in much the same way as that of the *Râgasûya*; that is, just as the central ceremony of the *Râgasûya*, viz. the *Abhishekanîya* or consecration, is preceded and followed by certain other Soma-days, so the *Vâgapeya* should be preceded and followed by exactly corresponding ceremonies.

¹ See *Kâty. Sr. XIV, 1, 7; Lâty. Sr. VIII, 11, 7-11.*

The preceding *Kānda* was chiefly taken up with a detailed discussion of the simplest form of a complete Soma-sacrifice, the *Agnishṭoma*, serving as the model for all other kinds of one-day (*ekāha*) Soma-sacrifices; and it also adverted incidentally to some of the special features of such of the remaining fundamental forms of Soma-sacrifice as are required for the performance of sacrificial periods of from two to twelve pressing-days—the so-called *ahīna*-sacrifices—as well as for the performance of the sacrificial sessions (*sattra*) lasting from twelve days upwards. As the discussion of the *Vāgapeya* presupposes a knowledge of several of those fundamental forms of Soma-sacrifice, it may not be out of place here briefly to recapitulate their characteristic features.

The *ekāha*, or 'one-day' sacrifices, are those Soma-sacrifices which have a single pressing-day, consisting of three services (or pressings, *savana*)—the morning, midday, and third (or evening) services—at each of which certain cups of Soma-liquor are drawn, destined to be ultimately consumed by the priests and sacrificer, after libations to the respective deities have been duly made therefrom. At certain stated times during the performance, hymns (*stotra*) are chanted by the *Udgātṛis*; each of which is followed by an appropriate recitation (*sastra*) of Vedic hymns or detached verses, by the *Hotṛi* priest or one of his assistants. An integral part of each Soma-sacrifice, moreover, is the animal sacrifice (*parubandhu*); the number of victims varying according to the particular form of sacrifice adopted. In the exposition of the *Agnishṭoma*, the animal offering actually described (part ii, p. 162 seq.) is that of a he-goat to Agni and Soma, intended to serve as the model for all other animal sacrifices. This description is inserted in the *Brāhmaṇa* among the ceremonies of the day preceding the Soma-day; whilst, in the actual performance, the slaughtering of the victim, or victims, takes place during the morning service, and the meat-oblations are made during the evening service, of the pressing-day. The ritualistic works enumerate a considerable number of 'one-day' sacrifices, all of them with special features of their

own; most of these sacrifices are, however, merely modifications of one or other of the fundamental forms of *ekâhas*. Of such forms or *samsthâs*—literally, ‘completions,’ being so called because the final chants or ceremonies are their most characteristic features—the ritual system recognises seven, viz. the *Agnishôma*, *Atyagnishôma*, *Ukthya*, *Shodasin*, *Vâgapeya*¹, *Atirâtra*, and *Aptoryâma*.

The *Agnishôma*, the simplest and most common form of Soma-sacrifice, requires the immolation of a single victim, a he-goat to Agni; and the chanting of twelve stotras, viz. the *Bahish-pavamâna* and four *Âgya*-stotras at the morning service; the *Mâdhyandina-pavamâna* and four *Prishtha*-stotras at the midday service; and the *Tritiya* (or *Ârbhava*)-*pavamâna* and the *Agnishôma-sâman* at the evening service. It is this last-named chant, then, that gives its name to this sacrifice which, indeed, is often explained as the ‘*Agnishôma-samsthaḥ kratuh*²,’ or the sacrifice concluding with ‘Agni’s praise.’ The term ‘*sâman*,’ in its narrow technical sense, means a choral melody, a hymn-tune, without reference to the words set thereto. Not unfrequently, however, it has to be taken in the wider sense of a chanted verse or hymn (triplet), a chorale; but, though the distinction is evidently of some importance for the ritual, it is not always easy to determine the particular sense in which the term is meant to be applied, viz. whether a specified *sâman* is intended to include the original text set to the respective tune, or whether some other verses to which that tune has been adapted are intended. In the case of the *Agnishôma-sâman*, however, the word ‘*sâman*’ cannot be taken in its narrow acceptation, but the term has to be understood in the sense of ‘a hymn chanted in praise of Agni.’ The words commonly used for this chant, are the first two verses of *Rig-veda* S. VI, 48, a hymn indeed

¹ In this enumeration the *Vâgapeya* is often placed between the *Atirâtra* and *Aptoryâma*; e.g. *Lâty.* V, 4, 24.

² Thus on *Sat. Br.* V, 1, 3, 1 *Âgneyam agnishôma ālabhate, Sāyana* remarks, ‘*agniḥ stūyate sminn ity agnishômo nāma sâma, tasmin vishayabhūta āgneyam ālabhate, etena parunā smin vâgapeye agnishômasamsthaḥ kratum evânush/kitavân bhavati.*’ In IV, 2, 4, 9 seq., also, the term ‘*agnishôma*’ would seem to apply to the final chant rather than to the whole sacrifice.

admirably adapted for the purpose of singing Agni's praises. For the first verse, beginning 'yagñā-yagñā vo agnaye,' the chief tune-book, the Grāmageya-gāna, has preserved four different tunes, all of which are ascribed to the *Rishi* Bharadvāga: one of them has, however, come to be generally accepted as the Yagñāyagñīya-tune κατ' ἐξοχήν, and has been made use of for this and numerous other triplets¹; whilst the other tunes seem to have met with little favour, not one of them being represented in the triplets arranged for chanting in stotras, as given in the Ūha and Uhya-gānas. Neither the Yagñāyagñīya-tune, nor its original text, is however a fixed item in the chanting of the Agnishṭoma-sāman. Thus, for the first two verses of Rig-veda VI, 48, the Vāgapeya-sacrifice² substitutes verses nine and ten of the same hymn, and these are chanted, not to the Yagñā-yagñīya, but to the Vāravantiya-tune, originally composed for, and named after, Rig-veda I, 27, 1 (S. V. I, 17; ed. Calc. I, p. 121) 'asvam na tvā vāravantam.'

The Ukthya-sacrifice requires the slaughtering of a second victim, a he-goat to Indra and Agni; and to the twelve chants of the Agnishṭoma it adds three more, the so-called Uktha-stotras, each of which is again followed by an Uktha-sastra recited by one of the Hotrakas, or assistants of the Hotri. As the evening service of the Agnishṭoma had only two sastras, both recited by the Hotri, the addition of the three sastras of the Hotrakas would, in this respect, equalize the evening to the morning and midday savanas. The word 'uktha' is explained by later lexicographers either as a synonym of 'sāman,' or as a kind of sāman³; but it is not unlikely that that meaning of the word was directly derived from this, the most common, use of the word in the term 'uktha-stotra.' The etymology of the word⁴, at all events, would point to the

¹ Each Sāman-tune is usually chanted thrice, either each time on a special verse of its own, or so that, by certain repetitions of words, two verses are made to suffice for the thrice-repeated tune.

² So also does the Agnishṭut ekāha, cf. Tāndya Br. XVII, 5, 7.

³ Sāyana, to Sat. Br. IV, 3, 3, 2, explains it by 'stotra'; but see IV, 2, 3, 6-9 where it undoubtedly refers to the recited verses (*rik*), not to the sāman.

⁴ Viz. from root 'vak' to speak. I cannot see the necessity for taking

meaning 'verse, hymn,' rather than to that of 'tune' or 'chant;' but, be that as it may, the word is certainly used in the former sense in the term 'mahad-uktha,' the name of the 'great recitation' of a thousand *br̥ihatī* verses¹, being the *Hotri's* *sastra* in response to the *Mahāvṛata-stotra* at the last but one day of the *Gavām-ayana*. And, besides, at the *Agnishṭoma* a special 'ukthya' cup of *Soma-juice* is drawn both at the morning and midday pressings, but not at the evening *savana*. This cup, which is eventually shared by the three principal *Hotrakas* between them, is evidently intended as their reward for the recitation of their 'ukthas.' At the *Ukthya-sacrifice*, as might have been expected, the same cup is likewise drawn at the evening service. Though it may be taken for granted, therefore, that 'uktha' was an older term for 'sastra,' it still seems somewhat strange that this term should have been applied specially to the additional *sastras* and *stotras* of the *Ukthya-sacrifice*. Could it be that the name of the additional *Ukthya-cup*, as a distinctive feature of this sacrifice, suggested the name for the *sastras* and *stotras* with which that cup was connected, or have we rather to look for some such reason as *Ait. Br. VI, 13* might seem to indicate? This passage contains a discussion regarding the different status of the *Hotrakas* who have *ukthas* of their own, and those who have not; and it then proceeds to consider the difference that exists between the two first and the third *savanas* of the *Agnishṭoma* in respect of the *Hotrakas' ukthas*. It is clear that here also, the term 'uktha' can hardly be taken otherwise than as referring to

'*br̥ihad vaśas*' in *Rig-veda VII, 96, 1* in the technical sense of *Br̥ihat-tune*, as is done by Prof. Hillebrandt, in his interesting essay, '*Die Sonnenfeste in Alt-Indien*,' p. 29, merely because it is used there in connection with *Indra*; whilst he himself is doubtful as to whether it should be taken in the same sense in *III, 10, 5* where it occurs in connection with *Agni*. Though the *Br̥ihat-sāman* is no doubt frequently referred to *Indra*, and the *Rathanantara* to *Agni*, the couplets ordinarily chanted to them (*Rig-veda VI, 46, 1-2* and *VII, 32, 22, 23*) are both of them addressed to *Indra*. Both tunes are, however, applied to verses addressed to all manner of deities.

¹ See Catalogue of Sanskrit MSS. of the India Office, No. 434. In *Kaush. Br. XI, 8*, '*sadasy ukthāni sasyante*,' also, the word has undoubtedly the sense of *sastra*, or (recited) hymn. In part i, p. 346, note 3 of this translation read 'great recitation or *sastra*,' instead of 'great chant.'

the sastras—though, no doubt, the stotra is sometimes said to belong to the priest who recites the sastra in response to it—and this paragraph of the Brāhmaṇa reads almost like the echo of an old discussion as to whether or not there should be recitations for the Hotrakas at the evening service of a complete Soma-sacrifice. If, in this way, the question of ‘uktha or no uktha’ had become a sort of catchword for ritualistic controversy, one could understand how the term came ultimately to be applied to the three additional stotras and sastras.

Not unfrequently, the Ukthya is treated merely as a redundant Agnishōma, as an ‘Agnishōmaḥ sokthaḥ,’ or Agnishōma with the Ukthas¹. Considering, however, that the term Agnishōma, properly speaking, belongs only to a Soma-sacrifice which ends with the Agnishōma (sāman), and that the addition of the Uktha-stotras also involves considerable modifications in the form of most of the preceding chants, a new term such as Ukthya, based on the completing and characteristic chants of this form of sacrifice, was decidedly more convenient. In regard to the composition of the preceding stotras, with the exception of the Mādhyandina-pavamāna and the Agnishōma-sāman, the Ukthya, indeed, may be said to constitute a parallel form of Sacrifice beside the Agnishōma², the succeeding samsthās following the model of either the one or the other of these two parallel forms.

The Shodāsin-sacrifice requires, as a third victim, the

¹ See, for instance, Tāndya Br. XX, 1, 1.

² Perhaps the most characteristic point of difference between these two forms in which the fundamental stotras are chanted is the first (or Hotrī’s) *Prishṭha*-stotra at the midday service. Whilst the Agnishōma here requires the Ra-chantara-tune chanted on the text, Sāma-veda S. II, 30, 31; the Ukthya, on the other hand, requires the text, S. V. II, 159, 160, chanted to the *Bṛihat*-tune. Professor Hillebrandt, l. c., p. 22, has, indeed, tried to show that these two tunes play an important part in early India in connection with the celebration of the solstices. A similar alternation of sāmans to that of the Hotrī’s *Prishṭha*-stotra obtains at the third, or Brāhmanābhikṣin’s *Prishṭha*-stotra; the Nau-dhasa-sāman (II, 35, 36) being used at the Agnishōma, and the Syaita-sāman at the Ukthya-sacrifice. As regards the second (or Maitrāvaruṇa’s) and fourth (or Akkāvāka’s) *Prishṭha*-stotras, on the other hand, the same sāman—viz. the Vāmadevyā (II, 32-34) and Kāleya (II, 37, 38) respectively—is used both at the Agnishōma and Ukthya.

immolation of a ram to Indra ; and one additional chant, the *shodasi*-stotra, with its attendant *sastra* and Soma-cup. The most natural explanation of the name is the one supplied, in the first place, by Ait. Br. IV, 1 (as interpreted by *Sâyana*)—viz. the sacrifice which has sixteen, or a sixteenth, stotra¹. But, as the name applies not only to the sacrifice but also to the stotra and *sastra*, the *Brâhmana* further justifies the name by the peculiar composition of the *shodasi*-*sastra* in which the number sixteen prevails². Very probably, however, the name may have belonged to the sacrifice long before the *sastra*, for symbolic reasons, had assumed the peculiar form it now presents.

In this summary of the characteristic features of the forms of Soma-sacrifice presupposed by the *Vâgapeya*, no mention has yet been made of the *Atyagnishṭoma*, or redundant *Agnishṭoma*, which usually occupies the second place in the list of *saṁsthâs*. This form of sacrifice is indeed very little used, and there can be little doubt that it was introduced into the system, as Professor Weber suggests, merely for the sake of bringing up the Soma-*saṁsthâs* to the sacred number of seven. This sacrifice is obtained by the addition of the *shodasi*-stotra to the twelve chants of the *Agnishṭoma*, as well as of the special Soma-cup and sacrificial victim for Indra, connected with that chant. It may thus be considered as a short form of the *Shodasin*-sacrifice (though without the full complement of stotras implied in that name), which might have suited the views of such ritualists as held the *sastras* of the *Hotrakas* at the evening service to be superfluous³.

The distinctive feature of the *Atirâtra*-sacrifice, as the name itself indicates, is an 'overnight' performance of chants and recitations, consisting of three rounds of four stotras and *sastras* each. At the end of each round

¹ This is also the explanation of the term given by *Sâyana* in his commentary on *Tândya* Br. XII, 13, 1.

² See this translation, part ii, p. 402, note 1.

³ See part ii, p. 402, note 2, where it is stated that the tenth and last day of the *Dashrâtra* is an *Atyagnishṭoma* day, called *Avivâkya*, i. e. one on which there should be no dispute or quarrel.

(paryāya) libations are offered, followed by the inevitable potations of Soma-liquor. That the performance, indeed, partook largely of the character of a regular nocturnal carousal, may be gathered from the fact, specially mentioned in the Aitareya Brāhmaṇa, that each of the Hotṛi's offering-formulas is to contain the three words—'andhas,' Soma-plant (or liquor), 'pā,' to drink, and 'mada,' intoxication. Accordingly, one of the formulas used is Rig-veda II, 19, 1 apāyy asyā-andhaso madāya, 'there has been drunk (by Indra, or by us) of this juice for intoxication.' The twelve stotras, each of which is chanted to a different tune, are followed up, at daybreak, by the Sandhi-stotra, or twilight-chant, consisting of six verses (Sāma-veda S. II, 99-104) chanted to the Rathantara-tune. This chant is succeeded by the Hotṛi's recitation of the Āsvina-sastra, a modification of the ordinary 'prātar-anuvāka,' or morning-litany, by which the pressing-day of a Soma-sacrifice is ushered in¹. The Atirātra also requires a special victim, viz. a he-goat offered to Sarasvatī, the goddess of speech. As regards the ceremonies preceding the night-performance, there is again a difference of opinion among ritualists as to whether the shodasi-stotra, with its attendant rites, is, or is not, a necessary element of the Atirātra². Some authorities³, accordingly, distinctly recognise two different kinds of Atirātra,—one with, and the other without, the shodasin. In Kātyāyana's Sūtra, there is no allusion to any difference of opinion on this point, but, in specifying the victims required at the different Soma-sacrifices, he merely remarks (IX, 8, 5) that, 'At the Atirātra there is a fourth victim to Sarasvatī.' This would certainly seem to imply that there are also to be the three preceding victims, including the one to Indra peculiar to the Shodasin. Āśvalāyana (V, 11, 1) also refers incidentally to the shodasin as part of the

¹ See part ii, p. 226 seq. On the present occasion the Prātar-anuvāka is, however, to consist of as many verses as, counting their syllables, would make up a thousand br̥hatī-verses (of thirty-six syllables each). The three sections of the ordinary morning-litany from the body of the Āsvina-sastra which concludes, after sunrise, with verses addressed to Sūrya, the sun.

² Cf. Lāṛy. Sr. VIII, 1, 16; IX, 5, 23 with commentary.

³ Notably Tāṇḍya Br. XX, 1, 1 seq.

Atirâtra, though it is not quite clear from the text of the sūtra whether it is meant to be a necessary or only an optional feature of that sacrifice. The Aitareya Brāhmaṇa (IV, 6), on the other hand, in treating of the Atirâtra, enters on a discussion with the view of showing that the night-performance of that sacrifice is in every respect equal to the preceding day-performance; and accordingly, as the three services of the day-performance include fifteen chants and recitations (viz. the twelve of the Agnishṛoma, and the three Ukthas), so, during the night, the three rounds of in all twelve stotras, together with the sandhi-stotra, here counted as three stotras (triplets), make up the requisite fifteen chants. This Brāhmaṇa, then, does not recognise the shodāsin as part of the Atirâtra, and, indeed, the manuals of the Atirâtra chants which I have consulted make no mention of the shodāsi-stotra, though it is distinctly mentioned there among the chants of the Vāgapeya and the Aptoryāma. The passage in the Aitareya, just referred to, also seems to raise the question as to whether the Atirâtra is really an ekāha, or whether it is not rather an ahīna-sacrifice. On this point also the authorities seem to differ; whilst most writers take the Atirâtra, and the analogous Aptoryāma, to be 'one-day' sacrifices, the Tāndya Brāhmaṇa (XX) and Lāṭy. IX, 5, 6 class them along with the Ahīnas¹; and they may indeed be regarded as intermediate links between the two classes of Soma-sacrifice, inasmuch as, in a continued sacrificial performance, the final recitations of these sacrifices take the place of the opening ceremony of the next day's performance. Such, for instance, is the case in the performance of the Atirâtra as the opening day of the Dvādasāha, or twelve days' period of sacrifice; whilst in the performance of the twelfth and concluding day, which is likewise an Atirâtra, the concluding ceremonies of the latter might be considered in

¹ The Aitareya Brāhmaṇa (VI, 18) in discussing the so-called sampāta hymns inserted in continued performances, with the view of establishing a symbolic connection between the several days, curiously explains the term 'ahīna,' not from 'ahas' day, but as meaning 'not defective, where nothing is left out' (a-hīna).

a manner superabundant. It is probably in this sense that Lāty. (IX, 5, 4) calls the overnight performance of the last day of an ahīna (e.g. the Dvādasāha) the *yagñapukṣha*, or tail of the sacrifice, which is to fall beyond the month for which, from the time of the initiation, the ahīna is to last.

The Aptoryāma-sacrifice represents an amplified form of the Atirātra. It requires the *shodasi*-stotra and the ceremonies connected with it as a necessary element of its performance; whilst its distinctive feature consists in four additional (atirikta-) stotras and sastras, chanted and recited after the Āsvina-sastra, the concluding recitation of the Atirātra. These four chants are arranged in such a manner that each successive stotra is chanted to a different tune, and in a more advanced form of composition, from the *trivṛt* (nine-versed) up to the *ekavimsa* (twenty-one-versed) stoma. In the liturgical manuals, the Aptoryāma, moreover, performs the function of serving as the model for a sacrificial performance with all the '*prishthas*'.¹ Though this mode of chanting has been repeatedly referred to in the translation and notes, a few additional remarks on this subject may not be out of place here. When performed in its '*prishtha*' form, the stotra is so arranged that a certain sâman (or chanted triplet) is enclosed, as the '*garbha*' (embryo), within some other sâman which, as its '*prishtha*' (i. e. back, or flanks), is chanted a number of times before and after the verses of the central sâman. The tunes most commonly used for forming the enclosing sâmans of a *Prishtha*-stotra are the Rathantara and Brihat; and along with these, four others are singled out to make up the six *Prishtha*-sâmans κατ' ἐξοχήν, viz. the Vairûpa (with the text Sâma-veda II, 212-13), Vairâga (II, 277-9), Sâkvara² (chanted on the Mahânâmnî verses,

¹ From Âsvalâyana's rule (IX, 11, 4), 'If they chant in forming the garbha (i. e. in the '*prishtha*' form), let him (the Hotṛi or Hotraka) recite in the same way the stotriyas and anurûpas,' it seems, however, clear that the Aptoryāma may also be performed without the *Prishthas*.

² The original text of the Sâkvara-sâman is stated (by Sâyana on Aitar. Br. IV, 13; Mahîdhara on Vâg. S. X, 14, &c.) to be Sâma-veda II, 1151-3, 'pro shv asmai puroratham,' but the Sâma-veda Gânas do not seem to give the tune

Aitar. Ār. IV), and Raivata¹ sāmans. These six sāmans are employed during the six days' sacrificial period called *Prishthya-shadaha*, in such a way that one of them, in the order in which they are here enumerated, is used for the first, or Hotri's, *Prishtha*-stotra on the successive days of that period. In that case, however, these stotras are not performed in the proper '*prishtha*' form², i. e. they have no other sāman inserted within them, but they are treated like any other triplet according to the particular stoma, or mode of composition, prescribed for them. But, on the other hand, in the Aptoryāma, when performed 'with all the *Prishthas*,' not only are a number of stotras chanted in the proper '*prishtha*' form, but the '*prishtha*' element asserts itself in yet another way, viz. by the appearance of all the six '*Prishtha-sāmans*' in the course of the performance of the different stotras, in this way:—the Rathantara-tune forms the middlemost of the seven triplets of which the Madhyandina-pavamāna is composed;

with that text, but with the Mahānāmni verses (ed. Bibl. Ind. II, p. 371). The Tāndya Br. XIII, 4 (and comm.), gives minute directions as to the particular pādas of the first three Mahānāmni triplets which are singled out as of a sākvara (potent) nature, and are supposed to form the three stotriyā verses of the sākvara-sāman, consisting of seven, six, and five pādas respectively. The asākvara pādas are, however, likewise chanted in their respective places, as is also the additional tenth verse, the five pādas of which are treated as mere supplementary (or 'filling in') matter.

¹ That is, the Vāravantya-tune adapted to the 'Revati' verses. The Vāravantya-tune is named after its original text, Rig-veda I, 27, 1, 'asvam na tvā vāravantam' (Sāma-veda, ed. Bibl. Ind. I, p. 121). When used as one of the *Prishtha-sāmans* it is not, however, this, its original text, that is chanted to it, but the verses Rig-veda I, 30, 13-15, 'revatīr naḥ sadhamāda' (Sāma-veda II, 434-6, ed. vol. iv, p. 56), whence the tune, as adapted to this triplet, is usually called Raivata. The Raivata-sāman, thus, is a signal instance of the use of the term 'sāman' in the sense of a chanted verse or triplet.

² The statement, in part ii, p. 403 note (and repeated in the present part, p. 6, note 2), that, while the *Prishtha*-stotras of the Abhiplava-shadaha are performed in the ordinary (Agnishoma) way, the *Prishthya-shadaha* requires their performance in the proper *Prishtha* form, is not correct. In both kinds of shadaha, the *Prishtha*-stotras are performed in the ordinary way (viz. in the Agnishoma or Ukthya way, see p. 4 note); but whilst, in the Abhiplava, the Rathantara and Brihat sāmans are used for the Hotri's *Prishtha*-stotra on alternate days, the *Prishthya-shadaha* requires a different *Prishtha-sāman* on each of the six days. The two kinds of shadahās also differ entirely in regard to the sequence of stomas prescribed for the performance of the stotras.

the *Bṛihat* forms the 'garbha,' or enclosed sâman, of the *Agnishṭoma-sâman*¹; the *Vairûpa* the 'garbha' of the third, the *Vairâga* that of the first, the *Sâkvara* that of the second, and the *Raivata* that of the fourth, *Prishṭha-stotra*. It is doubtless this feature which gives to certain Soma-days the name of 'sarvap^rishṭha,' or one performed with all the (six) *Prishṭhas*. Then, as regards the particular stotras that are chanted in the proper 'prishṭha' form, these include not only the four so-called *Prishṭha-stotras* of the midday service, but also the four *Âgya-stotras* of the morning service, as well as the *Agnishṭoma-sâman* and the three *Uktha-stotras* of the evening service,—in short, all the first fifteen stotras with the exception of the three *Pavamâna-stotras*. Of the stotras which succeed the *Ukthas*, on the other hand—viz. the *Shodasin*, the twelve chants of the three night-rounds, the *Sandhi-stotra*, and the four *Atirikta-stotras*—not one is performed in the 'prishṭha' form. How often the several verses of the 'prishṭha-sâman,' and those of the 'garbha' are to be chanted, of course depends, in each case, not only on the particular stoma which has to be performed, but also on the particular mode (*vishtuti*) prescribed, or selected, for the stoma. Thus, while all the four *Âgya-stotras* are chanted in the *pañkadasa*, or fifteen-verses-stoma; the four *Prishṭha-stotras* are to be performed in the *ekavimsa* (of twenty-one verses), the *katurvimsa* (of twenty-four verses), the *katuskatvârimsa* (of forty-four verses), and the *ashṭâkatvârimsa* (of forty-eight verses) respectively. Now whenever, as in the case of the *pañkadasa* and the *ekavimsa-stomas*, the number of verses is divisible by three, one third of the total number of verses is usually assigned to each of the three parts of the stotra, and distributed over the respective (three or sometimes four) verses of that sâman².

¹ Either the *Rathantara* or the *Bṛihat* also forms the 'prishṭha,' or enclosing sâman, of the first *Prishṭha-stotra*.

² Whenever the stotra is not performed in the 'prishṭha' form, but consists of a single sâman or triplet, the repetitions required to make up the number of verses implied in the respective stoma, are distributed over the three verses of the sâman in such a way that the whole sâman is chanted thrice, each time with various repetitions of the single verses. The usual form in which the

To illustrate this tripartite composition, the Hotri's *Prishtha*-stotra, performed in the twenty-one-versed stoma, may be taken as an example. For the '*prishtha*,' the manuals give the *Bṛihat-sâman*, on its original text (*Sâma-veda* II, 159, 160, '*tvâm id dhi havâmahe*,' arranged so as to form three verses), though the *Rathantara* may be used instead¹. For the '*garbha*,' or enclosed *sâman*, on the other hand, the *Vairâga-sâman* (with its original text, *S. V. II*, 277-9, '*pibâ somam indra mandatu tvâ*') is to be used, a most elaborate tune², with long sets of stobhas, or musical ejaculations, inserted in the text. Of the twenty-one verses, of which the stoma consists, seven verses would thus fall to the share of the '*garbha*,' and seven verses to that of the '*prishtha*,' as chanted before and after the '*garbha*.' Thus, in accordance with the formula set forth in p. xxii, note 2, the three verses (a, b, c) of the *Bṛihat* would be chanted in the form aaa-bbb-c; then the verses of the *Vairâga-sâman* (as '*garbha*') in the form a-bbb-ccc; and finally again the *Bṛihat* in the form aaa-b-ccc. Stotras, the total number of verses of which is not divisible by three, of course require a slightly different distribution. Thus, of the third *Prishtha*-stotra, the stoma of which consists of forty-four verses, the two parts of the '*prishtha*' obtain fifteen verses each, whilst the '*garbha*' has only fourteen verses for its share.

The *Vâgapeya*, the last of the seven forms of a complete Soma-sacrifice, occupies an independent position beside the *Atirâtra* and *Aptoryâma*, whose special features it does not share. Like them, it starts from the *Shodasin*, to the characteristic (sixteenth) chant (and recitation) of which it adds one more stotra, the *Vâgapeya-sâman*, chanted to the *Bṛihat*-tune, in the *Saptadasa* (seventeen-versed) stoma, and followed by the recitation of the *Vâgapeya-sastra*. The *Saptadasa*-stoma, indeed, is so characteristic of this sacrifice that—as has been set forth at p. 8 note

ekavimsa is performed may be represented by the formula aaa-bbb-c; a-bbb-ccc; aaa-b-ccc, making together twenty-one verses.

¹ *Āval. Sr. IX*, 3, 4-5.

² It is given somewhat imperfectly in the ed. *Bibl. Ind. V*, p. 391.

below—all the preceding chants, from the Bahishpavamāna onward, are remodelled in accordance with it. Besides, over and above the three victims of the Shodasin-sacrifice, the Vāgapeya requires, not only a fourth one, sacred to Sarasvatī, the goddess of speech, but also a set of seventeen victims for Pragāpati, the god of creatures and procreation. As regards other rites peculiar to the Vāgapeya, the most interesting, doubtless, is the chariot-race in which the sacrificer, who must be either of the royal or of the priestly order, is allowed to carry off the palm, and from which this sacrifice perhaps derives its name. Professor Hillebrandt¹, indeed, would claim for this feature of the sacrifice the character of a relic of an old national festival, a kind of Indian Olympic games; and though there is perhaps hardly sufficient evidence to bear out this conjecture, it cannot at least be denied that this feature has a certain popular look about it.

Somewhat peculiar are the relations between the Vāgapeya and the Rāgasūya on the one hand, and between the Vāgapeya and the Br̥haspatisava on the other. In the first chapter of the fifth book, the author of this part of our Brāhmaṇa is at some pains to impress the fact that the Vāgapeya is a ceremony of superior value and import to the Rāgasūya; and hence Kātyāyana (XV, 1, 1-2) has two rules to the effect that the Rāgasūya may be performed by a king who has not yet performed the Vāgapeya. These authorities would thus seem to consider the drinking of the Vāgapeya-cup a more than sufficient equivalent for the Rāgasūya, or inauguration of a king; they do not, however, say that the Rāgasūya must be performed prior to the Vāgapeya, but only maintain that the Vāgapeya cannot be performed after the Rāgasūya. The Rāgasūya, according to the Brāhmaṇa, confers on the sacrificer royal dignity (rāgya), and the Vāgapeya paramount sovereignty (sām-rāgya). It might almost seem as if the relatively loose positions here assigned to the Rāgasūya were entirely owing to the fact that it is a purely Kshatriya ceremony to which the

¹ Vedische Mythologie, p. 247.

Brāhmaṇa has no right, whilst the Vāgapeya may be performed by Brāhmaṇas as well as Kshatriyas. But on whatever grounds this appreciation of the two ceremonies may be based, it certainly goes right in the face of the rule laid down by Āsvalāyana (IX, 9, 19) that, 'after performing the Vāgapeya, a king may perform the Rāgasūya, and a Brāhmaṇa the *Bṛihaspatisava*.' With this rule would seem to accord the relative value assigned to the two ceremonies in the Taittiriya Saṃhitā (V, 6, 2, 1) and Brāhmaṇa (II, 7, 6, 1), according to which the Vāgapeya is a 'samrātsava,' or consecration to the dignity of a paramount sovereign, while the Rāgasūya is called a 'varuṇasava,' i.e., according to Sāyana, a consecration to the universal sway wielded by Varuṇa¹. In much the same sense we have doubtless to understand the rule in which Kātyāyana defines the object of the Vāgapeya (VIII, 11, 1), viz. 'Whomsoever the Brāhmaṇas and kings (or nobles) may place at their head, let him perform the Vāgapeya.' All these authorities, with the exception of the Satapatha-Brāhmaṇa and Kātyāyana, are thus agreed in making the Vāgapeya a preliminary ceremony, performed by a Brāhmaṇa who is raised to the dignity of a Purohita, or head-priest (so to speak, a minister of worship, and court-priest), or by a king who is elected paramount sovereign by a number of petty rāgas; this sacrifice being in due time followed by the respective installation and consecration ceremony, viz. the *Bṛihaspatisava*, in the case of the Purohita; and the Rāgasūya, in that of the king. In regard to the *Bṛihaspatisava*, which these authorities place on an equality with the Rāgasūya, our Brāhmaṇa finds itself in a somewhat awkward position, and it gets out of its difficulty (V, 2, 1, 19) by simply identifying the *Bṛihaspatisava* with the Vāgapeya, and making the Vāgapeya itself to be 'the consecration of *Bṛihaspati*;' and Kātyāyana (XIV, 1, 2) compromises matters by combining the two ceremonies in this way that he who performs the Vāgapeya is to perform the *Bṛihaspatisava* for a fortnight before and after the Vāgapeya.

¹ Cf. Sāṅkh. Sr. XV, 13, 4, 'for it is Varuṇa whom they consecrate.'

The Rāgasūya, or inauguration of a king, is a complex ceremony which, according to the Srauta-sūtras, consists of a long succession of sacrificial performances, spread over a period of upwards of two years. It includes seven distinct Soma-sacrifices, viz. 1, the Pavitra, an Agnishōma serving as the opening sacrifice, and followed, after an interval of a year (during which the seasonal sacrifices have to be performed), by 2, the Abhishekanīya, an Ukthya-sacrifice, being the consecration (or anointing) ceremony. Then follows 3, the Dasapeya, or 'drink of ten,' an Agnishōma, so-called because ten priests take part in drinking the Soma-liquor contained in each of the ten cups. After another year's interval¹, during which monthly 'offerings to the beams (i.e. the months)' are made, takes place 4, the Kesavapanīya, or hair-cutting ceremony, an Atirātra-sacrifice; followed, after a month or fortnight, by 5, and 6, the Vyushī-dvirātra, or two nights' ceremony of the dawning, consisting of an Agnishōma and an Atirātra; and finally 7, the Kshatra-dhṛiti, or 'the wielding of the (royal) power,' an Agnishōma performed a month later. The round of ceremonies concludes with the Sautrāmanī, an ishī the object of which is to make amends for any excess committed in the consumption of Soma-liquor.

The fifth book completes the dogmatic discussion of the ordinary circle of sacrifices, some less common, or altogether obsolete, ceremonies, such as the Asvamedha (horse-sacrifice), Purushamedha (human sacrifice), Sarvamedha (sacrifice for universal rule), being dealt with, by way of supplement, in the thirteenth book.

With the sixth Kānda, we enter on the detailed explanation of the Agnikayana, or building of the fire-altar, a very solemn ceremony which would seem originally to have stood apart from, if not in actual opposition to, the ordinary sacrificial system, but which, in the end, apparently by some ecclesiastical compromise, was added

¹ The Brāhmaṇa (V, 5, 2, 2), however, would rather seem to dispense with this interval by combining the twelve oblations so as to form two sets of six each.

on to the Soma ritual as an important, though not indispensable, element of it. The avowed object of this ceremony is the super-exaltation of Agni, the Fire, who, in the elaborate cosmogenic legend with which this section begins, is identified with Pragâpati, the lord of Generation, and the source of life in the world. As the present volume contains, however, only a portion of the Agnikâyana ritual, any further remarks on this subject may be reserved for a future occasion.

Since the time when this volume went to press, the literature of the Soma myth has been enriched by the appearance of an important book, the first volume of Professor A. Hillebrandt's *Vedische Mythologie*, dealing with Soma and cognate gods. As it is impossible for me here to enter into a detailed discussion of the numerous points raised in the work, I must content myself for the present with the remark that I believe Professor Hillebrandt to have fully established the main point of his position, viz. the identity of Soma with the Moon in early Vedic mythology.

SATAPATHA-BRÂHMANA.

FIFTH KÂNDĀ.

A. THE VÂGAPEYA.

FIRST ADHYÂYA. FIRST BRÂHMANA.

1. Once upon a time the gods and the Asuras, both of them sprung from Pragâpati, strove together. And the Asuras, even through arrogance, thinking, 'Unto whom, forsooth, should we make offering?' went on offering into their own mouths. They came to naught, even through arrogance: wherefore let no one be arrogant, for verily arrogance is the cause¹ of ruin.

2. But the gods went on making offerings unto one another. Pragâpati gave himself up to them: thus the sacrifice² became theirs; and indeed the sacrifice is the food of the gods³.

3. They then spake, 'To which of us shall this⁴ belong?' They did not agree together, saying,

¹ Lit. 'the mouth,' i.e. the opening or beginning, of ruin. The St. Petersburg Dict. compares Prov. xvi. 18: 'Pride goeth before destruction, and an haughty spirit before a fall.'

² Pragâpati (the lord of creatures or generation) is both the sacrifice and the year (time); see III, 2, 2, 4.

³ See II, 4, 2, 1. To them (the gods) he (Pragâpati) said, 'The sacrifice (shall be) your food, immortality your sustenance (ûrg), and the sun your light!'

⁴ For the neuter idam—hardly here 'this universe,' or 'vâ-

‘To me! to me!’ Not being agreed, they said, ‘Let us run a race for it: whichever of us shall win, to him it shall belong!’—‘So be it!’ so they ran a race for it.

4. Then *Bṛihaspati* hastened up to *Savitri* for his impulsion¹,—*Savitri* being the impeller (*prasavitri*) among the gods—saying, ‘Impel this for me, (so that) impelled by thee, I may win this!’ Then *Savitri*, as the impeller, impelled it for him, and impelled by *Savitri*, he won: he became everything here, he won everything here; for he won *Pragâpati*, and *Pragâpati* (the lord of creatures and procreation) indeed is everything here. By offering therewith he (*Bṛihaspati*) ascended to that upper region. Therefore who so knoweth, and who so knoweth not,—they say, ‘That upper region belongeth to *Bṛihaspati*.’

5. Thus they who of old used to offer the *Vâgapeya*, ascended to that upper region. From there *Aupâvi Gânasruteya* descended again: thenceforward (all men) descend again.

gapeyam,’ but rather ‘this thing, it’—the *Kânva* text reads *ayam* ‘he,’ i.e. *Pragâpati*, or the sacrifice (*yagña*, masc.); cf. note on V, 1, 4, 15.

¹ For want of a simpler and more homely set of terms for the derivatives of the verb *sû* ‘to animate’ here used, those used in the preceding volumes are here generally adhered to, though, as there, somewhat reluctantly. The simple ‘to bless, blessing, &c.’ might sometimes fit quite well, though no doubt they imply an idea altogether foreign to the etymological meaning of this verb, and could not possibly be used, as is the case here, of the animating influence of the sun. Sometimes ‘to speed’ has been chosen, where the etymological connection with *Savitri* is not insisted upon; while in other passages ‘to consecrate, consecration, &c.’ might probably come nearer to the meaning of the original. Cp. Delbrück, *Altindische Syntax*, p. 256.

6. Indra offered that (Vâga-peya),—he became everything here, he won everything here; for he won Pragâpati, and Pragâpati is everything here: by offering therewith he ascended to that upper region.

7. Thus they who of old used to offer the Vâga-peya, ascended to that upper region. From there Aupâvi Gânasruteya descended again: thenceforward (all men) descend again.

8. And whosoever offers the Vâga-peya, he becomes everything here, he wins everything here; for he wins Pragâpati, and Pragâpati indeed is everything here.

9. Here now they say, 'One must not offer the Vâga-peya; for he who offers the Vâga-peya wins everything here,—for he wins Pragâpati, and Pragâpati is everything here,—he leaves nothing remaining here: his people (or offspring) is like to become worse (off).'

10. Let him none the less sacrifice: whatever (priests) thus know that sacrifice properly, in respect of the *Rik*, the *Yagus*, and the *Sâman*, and such as are proficient, let them assist him in offering it; for verily this is the perfection of that sacrifice, when wise (priests) assist him in offering it: let him therefore sacrifice by all means.

11. Now truly this (the Vâga-peya) is the Brâhmana's own sacrifice, inasmuch as *Bṛihaspati* (the lord of prayer and devotion) performed it; for *Bṛihaspati* is the Brahman (priesthood, or priestly dignity), and the Brâhmana is the Brahman. And it is also that of the *Râganya*, inasmuch as Indra performed it; for Indra is the Kshatra (nobility, or ruling power), and the *Râganya* is the Kshatra.

12. To the king (*râgan*) doubtless belongs the *Râgasûya* ; for by offering the *Râgasûya* he becomes king ; and unsuited for kingship is the *Brâhmaṇa*. And, moreover, the *Râgasûya* is the lower, and the *Vâgapeya* the higher (sacrifice).

13. For by offering the *Râgasûya*¹ he becomes king, and by the *Vâgapeya* (he becomes) emperor (*samrâg*) ; and the office of king is the lower, and that of emperor the higher : a king might indeed wish to become emperor, for the office of king is the lower, and that of emperor the higher ; but the emperor would not wish to become king, for the office of king is the lower, and that of emperor the higher.

14. Thus that (king) who, by performing the *Vâgapeya*, becomes emperor, possesses himself of everything here. Previously to each performance (of an *ishî*²) he offers that oblation to *Savitri* (the sun), with the text, 'O divine *Savitri*, impel (prosper) the sacrifice, impel *Pragâpati* for his portion !'

¹ *Kâty. Sr. XV, 1, 1-2*, lays down the rule that the *Râgasûya* is to be performed by a king who has not yet performed the *Vâgapeya*. *Ârval. Sr. IX, 9, 19*, on the other hand, rules : 'After performing it (the *Vâgapeya*) let a king perform the *Râgasûya*, a *Brâhmaṇa* the *Brihaspati-sava*' (cf. *V, 2, 1, 19*). See also *Kâty. XIV, 1, 2 seq.* Cf. *Lâty. Sr. VIII, 11, 1 seq.*

² During the bright fortnights (of the waxing moon) preceding and following the *Vâgapeya* ceremony proper, the sacrificer has to perform a number of so-called *pariyagñas* ('surrounding or enclosing sacrifices') consisting of one-day Soma-sacrifices of different kinds, each of which is preceded by a special *dîkshâ*, or initiation ceremony (cf. *III, 1, 2, 1 seq.* ; *Lâty. Sr. VIII, 11, 2*). It is to the *ishîs* (*dîkshamîyeshî*, *prânamîyeshî*) of these *pariyagñas* that the above injunction regarding the performance of the *Sâvitri* *âhuti* refers.

15. And even as then *Bṛihaspati* hasted up to *Savitri* for his impulsion—*Savitri* being the impeller among the gods—saying, ‘Impel this for me, (so that) impelled by thee I may win it!’ and *Savitri*, as the impeller, impelled it for him; and impelled by *Savitri* he won it; even so does this (sacrificing king) now haste up to *Savitri* for his impulsion—*Savitri* being the impeller among the gods—saying, ‘Impel this for me: may I win it, impelled by thee!’ and *Savitri*, as the impeller, impels it for him, and he wins it impelled by *Savitri*.

16. Wherefore he says (*Vâg. S. IX, 1*), ‘God *Savitri*, speed the sacrifice, speed the lord of sacrifice unto his portion! May the heavenly, thought-cleansing *Gandharva* cleanse our thought! May the Lord of Speech render our meat palatable, hail!’ For the Lord of Speech is *Pragâpati*, and meat means food: ‘May *Pragâpati* this day make palatable this our food!’ thus he thereby says. This same oblation he offers till the day before the *Soma*-feast, for thus that performance of his has been commenced; and he (*Savitri*, the Sun) becomes serene during that sacrifice.

SECOND BRĀHMANA.

1. He draws the *Amsu*¹ (*graha*), just for completeness’ sake, for it is therefore that he draws

¹ Regarding this cup, *u.* libation (consisting, it would seem, of imperfectly pressed *Soma*-plants in water), see part ii, p. 424, note 1. Here, and in the sequel, the author only refers to those points of ceremonial in which the performance differs from that of the ordinary *Agnishoma* sacrifice, as described in part ii.

the *Amsu*. After that he draws those recognised *Agnishôma* cups¹ up to the *Âgrayana*.

2. He then draws the *Prishthya*²: and whatever the gods (*Agni*, *Indra*, and *Sûrya*) won by them, even that he wins by them.

3. He then draws the *Shodasin*: and whatever *Indra* won thereby, even that he (the sacrificer) wins thereby.

4. He then draws those five *Vâgapeya* cups (for *Indra*; the first) with the text (V. S. IX, 2), 'Thee, the firm-seated, the man-seated, the mind-seated! Thou art taken with a support³: I take thee, agreeable to *Indra*! This is thy womb³ (i. e. thy home): thee, most agreeable to *Indra*!' therewith he deposits it; for of these

¹ Viz. the *Upâmsu* and *Antaryâma*; the *Aindravâyava*, *Maitrâvaruna* and *Âsvina*; the *Sukra* and *Manthin*; and the *Âgrayana*. Part ii, pp. 256 seq.

² That is, the three *Atigrâhyas* (part ii, p. 402, note 2), required for the *Prishtha*-stotras at the midday feast, when performed in their proper '*prishtha*' form, as they are at the *Prishthya shadaha*, and at a *Virvagit-ekâha* with all the *Prishthas*. See IV, 5, 4, 14. The authorities of the Black Yagur adopt a somewhat different arrangement. The *Vâgapeya* cups are likewise called by them *Atigrâhyas* (*Taitt. S. I, 7, 12*; *T. B. I, 3, 9*), and these are apparently drawn by them immediately after the second of the ordinary three *Atigrâhyas*, the one belonging to *Indra* (*T. S. vol. i, p. 996*,—but see *ib. p. 1055*, where it is stated that they are drawn immediately after the *Âgrayana*,—that is, probably, if the ordinary *Atigrâhyas* are not required). Then follows (the third ordinary *Atigrâhya*?), then the *Shodasin*, and thereupon the seventeen cups for *Pragâpati*.—*Sâyana* remarks on our passage,—*teshâm (atigrâhyânâm) prakritigatâ tritvasamkhyai va sâkhântaravat samkhyântarânupadesât*. MS. I. O. 657.

³ For an explanation of these notions, see part ii, p. 260, notes 1 and 2.

worlds this one, to wit the earth, is the firm one : this same world he thereby wins.

5. [The second with,] 'Thee, the water-seated, the ghee-seated, the ether-seated! Thou art taken with a support: I take thee, agreeable to Indra! This is thy womb: thee most agreeable to Indra!' therewith he deposits it; for among these worlds that ether (mentioned in the formula) is this air: he thereby wins this air-world.

6. [The third with,] 'Thee, the earth-seated, the air-seated, the sky-seated, the god-seated, the heaven-seated! Thou art taken with a support: I take thee, agreeable to Indra! This is thy womb: thee, most agreeable to Indra!' therewith he deposits it; for god-seated, heaven-seated indeed is yonder world of the gods: the world of the gods he thereby wins.

7. [The fourth with V. S. IX, 3,] 'The waters' invigorating essence, being contained in the sun,—that which is the essence of the waters' essence, that, the most excellent, I take for you! Thou art taken with a support: I take thee, agreeable to Indra! This is thy womb: thee, most agreeable to Indra!' therewith he deposits it; for the waters' essence is he that blows (or purifies) yonder (the wind), and he is contained in the sun, he blows from the sun: that same essence he thereby wins.

8. [The fifth with IX, 4,] 'Ye cups, of strengthening libations, inspiring the sage with thought,—I have gathered together the pith and sap of you, the handleless! Thou art taken with a support: thee, agreeable to Indra! This is thy womb: thee, most agreeable to

Indra!' therewith he deposits it;—pith means essence : it is the essence he thereby wins.

9. These, then, are five Vâgapeya cups he draws; for he who offers the Vâgapeya wins Pragâpati; and Pragâpati is the year, and there are five seasons in the year,—he thus wins Pragâpati : therefore he draws five Vâgapeya cups.

10. He (the Adhvaryu) then draws seventeen (other) cups of Soma, and (the Neshtri) seventeen cups of Surâ (spirituous liquor), for to Pragâpati belong these two (saps of) plants, to wit the Soma and the Surâ ;—and of these two the Soma is truth, prosperity, light; and the Surâ untruth, misery, darkness : both these (saps of) plants he thereby wins; for he who offers the Vâgapeya wins everything here, since he wins Pragâpati, and Pragâpati indeed is everything here.

11. Now as to why he draws seventeen cups of Soma ;—Pragâpati is seventeenfold, Pragâpati is the sacrifice¹ : as great as the sacrifice is, as great as is

¹ See I, 5, 2, 17, where the principal formulas used in making oblations are computed as consisting together of seventeen syllables. *Pañk. Br.* 18, 6 insists especially on the symbolic identity of Pragâpati and the Vâgapeya on the double ground that the Vâgapeya consists of seventeen stotras, and has for its characteristic mode of chanting the Saptadâsa-stoma, or seventeen-versed hymn. That this is indeed so will appear from a glance at the chief chants. The Bahishpavamâna-stotra, which in the ordinary Agnishoma is chanted in the trivrit-stoma, consisting of three triplets, or nine verses (see part ii, p. 310), is at the Vâgapeya made to consist of seventeen verses, by the insertion of eight verses (S.V. II, 180-82; 186-90) between the second and third triplets. Again, the Mâdhyandina-pavamâna, ordinarily chanted in fifteen verses (part ii, p. 333), here consists of seventeen, viz. II, 105-7 (sung twice in two tunes=six verses); II, 663 (one verse); II, 663-4 (sung as triplet, in two tunes=six verses); II, 665 (one verse); II, 821-23

its measure, with that much he thus wins its truth, its prosperity, its light.

12. And why he draws seventeen cups of Surâ ;—Pragâpati is seventeenfold, Pragâpati is the sacrifice : as great as the sacrifice is, as great as is its measure, with that much he thus wins its untruth, its misery, its darkness.

13. These two amount to thirty-four cups ; for there are thirty-three gods, and Pragâpati is the thirty-fourth : he thus wins Pragâpati.

14. Now when he buys the king (Soma), he at the same time buys for a piece of lead the Parisrut (immature spirituous liquor) from a long-haired man near by towards the south. For a long-haired man is neither man nor woman ; for, being a male, he is not a woman ; and being long-haired (a eunuch), he is not a man. And that lead is neither iron nor gold ; and the Parisrut-liquor is neither Soma nor Surâ¹ : this is why he buys the Parisrut for a piece of lead from a long-haired man.

15. And on the preceding day they prepare two

(three verses)—making together seventeen verses. Similarly, the Ārbhava-pavamāna (chanted at the Agnishōma also in the Saptadāsa-stoma, cf. part ii, p. 315 ; but here with modifications) consists of II, 165-7 (sung twice in two tunes=six verses) ; II, 42, 44 (two verses) ; II, 47-9 (in two tunes=six verses) ; II, 720-23 (three verses)—making together seventeen verses. For the similarly constructed Vāgapeya hymn see page 11, note 1. See also Lāty. Sr. VIII, 11, 15 seq., where the number of officiating priests, as well as that of the various sacrificial fees, is fixed at seventeen. Similarly, Āsv. Sr. IX, 9, 2-3 says that there are either to be seventeen dīkshās, or the whole ceremony is to be performed in seventeen days.

¹ According to Sāyana, the difference between surâ and parisrut would seem to be that the former beverage is prepared from mature shoots (of rice, &c.), and the latter from such as are not quite ripe.

earth-mounds¹, the one in front of the axle, and the other behind the axle: 'Lest we should deposit together the cups of Soma, and the cups of Surâ,'—this is why, on the preceding day, they prepare two mounds, one in front, and the other behind the axle.

16. Now, when they take the Vasatvart water² (into the havirdhâna shed) by the front door, the *Neshtri* takes in the Parisrut-liquor by the back door. From the south they bring in the drinking vessels. The *Adhvaryu*, seated in front of the axle, with his face towards the west, draws the cups of Soma; and the *Neshtri*, seated behind the axle, with his face towards the east, draws the cups of Surâ. The *Adhvaryu* draws a cup of Soma, the *Neshtri* a cup of Surâ; the *Adhvaryu* draws a cup of Soma, the *Neshtri* a cup of Surâ: in this way they draw them alternately.

17. Neither does the *Adhvaryu* hold the Soma-cup beyond the axle towards the back, nor the *Neshtri* the Surâ-cup beyond the axle towards the front, thinking, 'Lest we should confound light and darkness!'

18. The *Adhvaryu* holds the Soma-cup just over the axle, and the *Neshtri* the Surâ-cup just below

¹ The mounds (*khara*) thrown up in the havirdhâna cart-shed, are used for placing the cups of Soma (and Surâ) after they are drawn, until they are used for the libations. See the plan of the sacrificial ground at the end of part ii; only that on the present occasion there is to be a second mound, for the placing of the Surâ-cups, under or just behind the axle of the southern Soma-cart (in the place where the *Nârâmsa* cups to the Fathers were temporarily deposited at the *Agnishoma*; see III, 6, 2, 25 with note). On this occasion a small door is also made in the southern wall of the cart-shed, by breaking through the hurdle.

² Part ii, p. 222 seq.

the axle, with (V. S. IX, 4), 'United ye are: unite me with happiness!' Thinking, 'Lest we should say "evil",' they withdraw them again, with, 'Disunited ye are: disunite me from evil!' Even as one might tear a single reed from a clump of reed-grass, so do they thereby tear him from out of all evil: there is not in him so much sin as the point of a grass-blade. They deposit the two (cups each time on the mounds).

19. Thereupon the Adhvaryu draws the Madhugraha (honey-cup) in a golden vessel, and deposits it in the middle of the Soma-grahas. He then draws the Ukthya, then the Dhruva. And when, at the last chant (of the evening press feast¹), he has poured those Soma-grahas one by one into the cups of the officiating priests, they make offering and drink them. At the midday-pressing it is told regarding the honey-cup, and the cups of Surâ: thereof then ².

THIRD BRÂHMANA.

1. At the Agnishṭoma (Sâman³) he seizes a (victim) for Agni, for the Agnishṭoma (i. e. 'Agni's

¹ The last chant (at the evening feast) of the Vâgapeya sacrifice is the so-called Vâgapeya-sâman, or Brîhat-stotra (Sâmanav. II, 975-7), chanted, to the Brîhat tune, in the Saptadâsa-stoma; the three verses being, by repetitions, raised to the number of seventeen.—'When he has poured . . . they offer it:' this is apparently a case of the absolute construction of the gerund in '-ya,' cf. Delbrück, Altindische Syntax, p. 108.

² On these cups, or libations, see V, 1, 5, 28.

³ Of the seven fundamental forms (samsthâ) of Soma-sacrifice, each higher, or more complex, form is obtained by some additional ceremony, or ceremonies, being added on to one of the simpler forms of sacrifice. In the present paragraph, the author briefly reviews the lower forms of Soma-sacrifice, contained in the Vâga-

praise¹) is Agni: he thereby wins Agni. For the Ukthas² he seizes one for Indra and Agni; for the hymns (uktha) relate to Indra and Agni³: the hymns he thereby wins. For the Shodasin he seizes one for Indra; for the Shodasin is Indra: the Shodasin (Indra) he thereby wins.

2. For the seventeenth (or seventeenfold) stotra⁴ he seizes one for Sarasvatī: thereby, while there is no over-night performance⁵, it is yet made like the night (performance); for he who offers the Vāga-

peya, with the view of enumerating the victims to be slaughtered at its performance; viz. the Agnishōma with twelve chants and one victim; the Ukthya with fifteen stotras and two victims; and the Shodasin with sixteen chants and three victims. For further particulars, see part ii, p. 397, note 2.

¹ The Agnishōma-sāman, the last (twelfth) and distinctive stotra of the Agnishōma sacrifice, is in praise of Agni (see part ii, p. 368, note 2). At the Vāgapeya the ordinary (*yagnāyagnīya*) hymn is not chanted, but S.V. II, 973-4, sung to the Vāravantīya tune (Calc. ed., vol. v, p. 144), takes its place. *Pañk. Br.* 18, 6, 16.

² The three Uktha stotras (chants) and sastras (recitations) constitute the distinctive element of the Ukthya sacrifice; as the Shodasi-stotra and sastra (part ii, p. 401, note 3; p. 402, note 1) constitute that of the Shodasin sacrifice.

³ On the important place assigned to these two deities in the traditional arrangement of the Rigveda-samhitā, see the introduction to part i, p. xvi.

⁴ That is the Vāgapeya-sāman, see note 1, p. 11.

⁵ The author here alludes to another form of Soma-sacrifice, not contained in the Vāgapeya, viz. the Atirātra, which is obtained by following up the Shodasin (with its sixteen chants) with the so-called rātri-paryāyâḥ, or night-rounds, consisting of three rounds of four chants each, or together twelve chants. These are succeeded, at day-break, by the Sandhi-stotra (or twilight chants), consisting of three chants. Although this night performance does not take place on the present occasion—the Vāgapeya-sāman taking its place—the author claims for this form of sacrifice also the moral benefits which would accrue to the sacrificer from the Atirātra, for the reason that the same victim (a he-goat for Sarasvatī) is offered on both occasions.

peya wins Pragâpati, and Pragâpati is the year : by that (victim) for Sarasvatî he now wins the night : hence, while there is no night performance, it is made like the night.

3. Thereupon he seizes a spotted sterile cow for the Victorious Maruts ; for the spotted sterile cow is this (earth) : whatever food, rooted and rootless, is here established on her, thereby she is a spotted cow. Now, he who offers the Vâgapeya wins food, for vâga-peya¹ doubtless means the same as anna-peya (food and drink) ; and the Maruts are the peasants, and the peasants are food (for the noble). 'To the Victorious (Maruts) !' he says, even for the sake of victory. It is difficult to obtain an invitory and offering prayer containing the word 'victorious : ' if he should be unable to obtain such as contain the word 'victorious,' any other two verses to the Maruts will do. Difficult to obtain also is a spotted sterile cow : if he cannot obtain a spotted sterile cow, any other sterile cow will do.

4. The course of procedure thereof (is as follows). When the Hotri recites after the Mâhendra libation, then let them proceed with (the offering of) her omentum, for that, the Mâhendra², is Indra's special (nishkevalya) libation ; and his also are the Nishkevalya-stotra and Nishkevalya-sastra. Now the sacrificer is Indra : thus he thereby puts strength into the sacrificer in the very middle (of the sacri-

¹ In Taitt. Br. I, 3, 2, 3, on the other hand, vâgapeya (which doubtless means 'drink of strength') is explained first by vâgâpya, 'that through which the gods wished to obtain (aipsan) strength (vâgam),' and then by 'drink of strength,' i.e. Soma 'by drinking (pîtvâ) which one becomes strong (vâgin).'

² For this libation, and the accompanying Nishkevalya-sastra, at the midday Soma-feast, see part ii, pp. 338, 339, note 2.

fiſce): that is why they ſhould proceed with her omentum at that particular time.

5. They cook the portions¹ in two lots. Of the one lot thereof, after making an ‘under-layer’ of ghee (clarified butter) in the *guhû* ſpoon, he makes two cuttings from each (portion), baſtes them once, and replenishes with ghee (the empty places of) the cuttings. Thereupon he makes one cutting from each into the *upabhrîit* ſpoon, baſtes them twice, but does not replenish (the places of) the cuttings. Now, when of the one lot (of portions) he makes two cuttings from each, thereby that (ſterile cow) becomes whole; and when he proceeds with thoſe (portions), thereby he wins the divine race. He then preſents the (other) half to the human kind: and thereby he wins the human kind (people, viſ).

6. But let him not do it in this wiſe; for verily he who departs from the path of the ſacrifice, ſtumbles; and he who does it in this wiſe certainly departs from the path of the ſacrifice. Hence when they proceed with the omenta of the other victims, only then let them proceed with the omentum of that (cow). They cook the portions in one lot, and do not preſent any to the human kind.

7. He then ſeizes ſeventeen victims for *Pragâpati*. They are all hornleſs, all dark-grey², all (uncaſtrated) males; for he who offers the *Vâga-peya*, wins *Pragâpati*; but *Pragâpati* is food, and the victim (cattle) is food: he thus wins *Pragâpati*. And *Pragâpati* is *Soma*, and the victim is the viſible

¹ For particulars regarding the meat portions, ſee part ii, p. 204 ſeq.

² Or, black and white (*sukla-kriſhna-varna*), as ‘*syâma*’ is explained by *Sâyana*.

Soma : he thus wins the visible Pragâpati. There are seventeen (victims), because Pragâpati is seventeenfold : he thus wins Pragâpati.

8. Now, they are all hornless ;—for man is nearest to Pragâpati, and he is hornless, unhorned ; and Pragâpati also is hornless, unhorned ; and these (victims) belong to Pragâpati : therefore they are all hornless.

9. They are all dark-grey. Now, the dark-grey has two forms, the light hair and the black ; and a couple means a productive pair, and Pragâpati (the lord of generation) represents productiveness, and those (victims) belong to Pragâpati : therefore they are all dark-grey.

10. They are all males ;—for the male means productiveness, and Pragâpati represents productiveness : hence they are all males. Difficult to obtain are victims with these perfections : if he cannot obtain them (all) with these perfections, even some with these perfections will do ; for verily Pragâpati is everything here.

11. Now, some seize the last (victim) for Vâç (Speech), thinking, 'If there be anything beyond Pragâpati, that is Speech : we thus win Speech.' But let him not do it in this wise ; for Pragâpati is everything here,—these worlds and everything there is ;—whatever speech speaks in these worlds, that speech he wins : therefore he need not heed this.

12. The course of procedure regarding these (victims is as follows). When the Maitrâvaruṇa recites after the Vâmadevya¹, let them then proceed

¹ The Vâmadevya-sâman (Sâmv. II, 32-34) is the second *Prishṭha*-stotra, after the chanting of which, at the midday feast,

with their omenta ; for the Vâmadevya means productiveness, and Pragâpati means productiveness, and these (victims) belong to Pragâpati : therefore let them proceed with their omenta at that time.

13. And (when) the after-offerings have been performed, and the spoons have not yet been shifted (separated)¹, then they proceed with the (chief) oblations of those (victims). That (point in the performance) is the end, and Pragâpati is the end : thus he wins Pragâpati at the very end. But were he to proceed therewith sooner, it would be just as if a man had already gone the way he still intends to go,—and where would he be after that²?—there-

the first assistant of the Hotri, the Maitrâvaruṇa, has to recite his (the second) Nishkevalya-sastra ; see part ii, p. 325, note 2 ; p. 339, note 2.—As regards the Hotri's *Prishtha*-stotra, the Rathantara-sâman (S. V. II, 30, 31) is used for it ; while the Abhîvarta tune (S. V. ed. Bibl. Ind. III, p. 93) is employed in the chanting of the Brahma-sâman (S. V. II, 35, 36 ; see part ii, p. 434, note 1) instead of the ordinary Naudhasa tune. *Pañk. Br.* 18, 6, 11-14.

¹ On this ceremony with which the concluding rites of the *ishṭi* commence, see I, 8, 3, 1 seq.

² Or possibly, what would then become of him ? The author's reasoning seems to be that, if the sacrificer were to offer any of the chief oblations at an earlier point in the performance, he would thereby anticipate the results he wants to obtain from the whole performance,—or, so to speak, he would then already reach the goal for the attainment of which the subsequent oblations are likewise intended. For the same reason the offering of the omentum of the sterile cow, previously to and independently of the omenta of the other victims, was discountenanced in paragraph 6. Our present passage is interpreted rather differently by Professor Delbrück in his *Altindische Syntax*, p. 550 :—Wenn er vorher damit vorginge, so wäre das so, als ob er, nach Betretung des Pfades, den er zu betreten beabsichtigt, wo? wäre (d. h. in's Unglück gerieth): 'Were he to proceed therewith sooner, it would be just as if, after entering on the path he intends to enter upon, he would be where? (i. e. would get into trouble).'

fore they proceed with their (chief) oblations at that time.

14. But let him not do it in this wise ; for he who departs from the path of the sacrifice stumbles ; and he who does it in this wise certainly departs from the path of the sacrifice. Hence whenever they proceed with the omenta of the other victims, let them at the same time proceed with the omenta of these ; and whenever they proceed with the (chief) oblations of the other victims, let them at the same time proceed with the oblations of these. There is but one invitatory prayer, and one offering prayer ; for (these offerings) belong to one deity. He says (to the Maitrāvaruṇa), ' To Pragâpati '—saying this (name) in a low voice—' recite the invitatory prayer for the offering of the bucks ! '—' To Pragâpati '—saying this in a low voice—' urge the ready-standing offering of the bucks ! ' and as the Vashaḥ is uttered, he makes the offering.

FOURTH BRĀHMANA.

1. At the midday Soma-feast he consecrates (the Sacrificer) by sprinkling ; and at the midday Soma-feast they run a race ; for, verily, Pragâpati is that sacrifice¹ which is here performed, and from which these creatures have been produced,—and indeed, they are even now produced after this one : thus he thereby wins Pragâpati in the very centre (of the sacrifice).

2. The Mâhendra cup being not yet drawn,—for

¹ In the original, ' pragâpatiḥ ' is the predicate, not the subject, of the sentence ; but considerations of construction seem to render the change desirable in English.

that, the Mâhendra, is Indra's special (nishkevalya) cup, and so also are his that Nishkevalya-stotra and Nishkevalya-sastra; and the Sacrificer is Indra: thus he consecrates him at his own dwelling-place. Hence, the Mâhendra cup being not yet drawn,—

3. He takes down the chariot¹, with (Vâg. S. IX, 5), 'Thou art Indra's thunderbolt;' for the chariot is indeed a thunderbolt, and the sacrificer is Indra: therefore he says, 'Thou art Indra's thunderbolt;'— 'a winner of wealth,' for the chariot is indeed a winner of wealth;— 'May this one win wealth by thee!'—wealth means food: 'may this one gain food by thee,' is what he thereby says.

4. That chariot, seized by the pole, he turns (from left to right) so as to make it stand inside the vedi², with, 'In the winning of wealth, the great Mother'—wealth means food; 'in the winning of food, the great Mother.'—is what he thereby says;— 'Aditi by name, we praise with speech;' now Aditi is this earth: therefore he says, 'Aditi by name, we praise with speech,'— 'whereon all this being hath settled;' for indeed thereon all being here is settled;— 'thereon may the divine Savitri prosper our stay!' whereby he means to say, 'thereon may the divine Savitri prosper our Sacrificer!'

5. He then sprinkles the horses with water, either when being led down to be watered, or when brought

¹ The Adhvaryu takes it down from the vâhana, or car-stand.

² It is to be placed in the north-eastern part of the vedi, so as to be ready to start on the race northwards along the space between the kâtvâla (or pit) and the utkara (heap of rubbish); the horses thus being close to where the Brahman will have to mount a cart-wheel put up on the utkara (V, 1, 5, 2).

up after being watered. Now in the beginning the horse was produced from the water; while being produced from the water, it was produced incomplete, for it was indeed produced incomplete: hence it does not stand on all its feet, but it stands lifting one foot on each side. Thus what then was left behind of it in the water, therewith he now completes it, and makes it whole: therefore he sprinkles the horses with water, either when being led down to be watered, or when brought up after being watered.

6. He sprinkles them, with (Vâg. S. IX, 6), 'Within the waters is ambrosia, in the waters is medicine: at the praises of the waters may ye wax strong, ye horses!' And with this also, 'O divine waters, what rushing, high-peaked, wealth-winning wave ye have, therewith may this one win wealth!' wealth is food: he thus says, 'May he thereby gain food!'

7. He then yokes (the team of) the chariot. The right horse he yokes (puts to) first; for in human (practice) they indeed put to the left horse first, but with the gods in this way.

8. He yokes it, with (Vâg. S. IX, 7), 'Either the wind, or thought—' for there is nothing swifter than the wind, and nothing swifter than thought: therefore he says, 'Either the wind, or thought;' —'(or) the seven and twenty Gandharvas¹,

¹ Professor Weber (in his essay on the Nakshatras, II, 278; Abhandl. of Berlin Academy, 1861) takes this passage (= Taitt. S. I, 7, 7, 2; Kâṇḍaka 13, 14; Maitr. S. I, 11, 1) to contain the first allusion to the system of Nakshatras, or lunar mansions marking the daily stations occupied by the moon (masc.) during his circuit round the heavens.—In the ritual of the Black Yagus (Taitt. S.

they yoked the horse at first;’ for the Gandharvas indeed yoked the horse at first: ‘May they who yoked the horse at first yoke thee!’ this he thereby says;—‘they laid speed into him,’—he thereby says, ‘May they who laid speed into it, lay speed into thee!’

9. He then yokes the left horse, with (Vâg. S. IX, 8), ‘Become thou swift as the wind, O courser, being yoked!’—thereby he says, ‘Become quick as the wind, O courser, being yoked;’—‘be thou as Indra’s right (steed) in beauty!’—he thereby says, ‘Even as Indra’s right (steed) for beauty, so be thou that of the sacrificer for beauty!’—‘May the all-knowing Maruts yoke thee!’ he thereby says, ‘may gods yoke thee!’—‘May Tvashṭri lay speed into thy feet!’ in this there is nothing obscure. He then yokes the right side-horse; for in human (practice) they indeed yoke the left side-horse first, but with the gods in this way.

10. He yokes it, with (Vâg. S. IX, 9), ‘What speed hath been secretly laid into thee, O courser, and what (speed), bestowed on the eagle, went along in the wind;’—he thereby says, ‘what speed of thine, O courser, is hidden away even elsewhere, therewith win this our sacrifice, Pragâpati!’—‘with that strength be thou strong and wealth-winning for us, O courser, and victorious at the gathering!’—wealth means food: he thus means to say, ‘And be thou a food-winner for us at this our

I, 7, 7, 2) this formula runs thus: ‘Either Vâyu, or Manu, or the Gandharvas, the twenty-seven, harnessed the horse at first, laid speed into him,’—which Sâyana, however, interprets as meaning, ‘Vâyu, and Manu, and the (twenty-five) Gandharvas,—these seven and twenty &c.’

sacrifice, at the gathering of the gods win thou this sacrifice, Pragâpati!'

11. Now only those three (horses) are yoked, for what is threefold belongs to the gods, and this (sacrifice is) with the gods. Alongside the yoke (laid) on the side-horse¹ goes a fourth (horse), for that one is human. When he is about to give that (chariot to the Adhvaryu), he gives it after yoking the fourth (horse) thereto. Hence also at any other sacrifice only those three (horses) are yoked; for what is threefold belongs to the gods, and this (sacrifice is) with the gods. Alongside the yoke of the side-horse goes a fourth (horse), for that one is human. When he is about to give that (chariot) away, he gives it after yoking the fourth (horse) thereto.

12. He now takes out material for a wild-rice pap of seventeen plates for *Bṛihaspati*; for he who offers the *Vâga-peya* wins food,—*vâga-peya* being doubtless the same as *anna-peya* (food and drink): thus whatever food he has thereby won, that he now prepares for him.

13. And as to why it belongs to *Bṛihaspati*:—*Bṛihaspati* won it in the beginning, therefore it belongs to *Bṛihaspati*.

14. And why it is prepared of wild rice:—*Bṛihaspati* is the Brahman (priesthood), and those wild-rice grains are cooked with the Brahman (prayer),—therefore it is of wild rice. It is one of seventeen plates,

¹ Or, of the leader, as would appear from *Sâyana* to *Taitt. S. I, 7, 8* (p. 1024),—'Between the right-hand and the left-hand horse he allows the shafts to project, and between them he puts the horse called "sapti" (in the text).' No fourth horse is, however, apparently mentioned in the ritual of the Black Yagus.

because Pragâpati is seventeenfold: he thus wins Pragâpati.

15. He makes the horses smell it, with 'Ye coursers—;' for horses are coursers (vâgin): therefore he says, 'Ye coursers,'—'wealth-winners,'—wealth is food: 'food-winners' he thereby says;—'starting upon the course;' for they are about to run a race;—'smell ye Brîhaspati's portion!' for this indeed is Brîhaspati's portion: therefore he says, 'smell ye Brîhaspati's portion!' And why he makes the horses smell it: he thinks, 'may I win Him¹!' therefore he makes the horses smell it.

FIFTH BRĀHMANA.

1. Now when they run a race, he thereby wins this same (terrestrial) world. And when the Brahman sings a Sâman on the cart-wheel set up on (a post) reaching to his navel, he thereby wins the air-world. And when he erects the sacrificial post, he thereby wins the world of the gods. Hence that threefold performance.

2. The Brahman mounts a cart-wheel, set up on (a post) as high as his navel², with (Vâg. S. IX, 10),

¹ That is, Brîhaspati; unless 'lokam' has to be supplied to 'imam' ('this world'), as might appear probable from the next paragraph. See also V. I, 5, 27-28.

² According to the Taittirîya ritualists, as quoted by Sâyana (Taitt. S. I, 7, 8), the wheel after being mounted by the Brahman is to be turned round thrice in a sunwise motion;—the (pointed) end of the post being apparently inserted in the navel of the wheel, lying horizontally upon it. The turning wheel is there compared with the Vâgra, or disk-shaped thunderbolt. While the wheel is turning round its axle, the Brahman sings the Sâman. Cf. also Lâṭy. Sr. V, 12, 9 seq., according to which authority, however, the Brahman

‘At the impulse (sava) of the god Savitri, of true impulsions, may I ascend unto the highest heaven of Brihaspati!’ thus, if a Brâhmana sacrifices; for Brihaspati is the Brahman (priesthood, or sanctity), and the Brâhmana is the Brahman.

3. And if a Râganya sacrifices, (he does so) with, ‘At the impulse of the divine Savitri, of true impulsions, may I ascend unto the highest heaven of Indra!’ for Indra is the Kshatra (nobility, or power), and the Râganya is the Kshatra.

4. Thrice he sings the Sâman¹. Having thrice sung it, he descends with, ‘At the impulse of the divine Savitri, of true impulsions, I have ascended unto the highest heaven of Brihaspati!’—thus, if a Brâhmana sacrifices, for Brihaspati is the Brahman, and the Brâhmana is the Brahman.

5. And if a Râganya sacrifices,—with, ‘At the impulse of the divine Savitri, of true impulsions, I have ascended unto the highest heaven of Indra!’ for Indra is the Kshatra, and the Râganya is the Kshatra.

6. They put up seventeen drums along the edge of the altar, from the Âgnîdhra backwards (towards

would seem only to put his arms on the wheel, and turn it round, while singing.

¹ Viz. the ‘vâginâm sâman’ (Tândy. Br. 18, 7, 12), Sâman. I, 435, ‘âvir maryâ â vâgam vâgino agman,’ &c. ‘The fiery steeds have gathered fiery mettle, the impulse of the god Savitri; win ye the heaven, O coursers!’ Lâty. Sr. V, 12, 14. This singing of the Sâman takes place while the race lasts, the Brahman remaining all the time on the cart-wheel put up on a short post on (or near) the utkara, or heap of rubbish.—The author then anticipates in this and the next two paragraphs what the Brahman is to do when he descends from the wheel after the race is over. The placing of the drums next referred to must also be imagined as taking place whilst the Brahman is mounting the wheel.

the west); for he who offers the Vāgapeya wins Pragâpati; but Pragâpati is speech, and that doubtless is the supreme speech which is (the outcome) of seventeen drums: he thus wins the supreme speech, the supreme Pragâpati. Seventeen there are, because Pragâpati is seventeenfold: he thus wins Pragâpati.

7. One of these drums he (the Brahman) beats (while praying) with a sacrificial formula: thereby all of them become beaten with a sacrificial formula.

8. He beats it with (Vâg. S. IX, 11), 'O Brîhaspati, win the race! lift ye up your voice unto Brîhaspati: make ye Brîhaspati win the race!' thus, if a Brâhmana sacrifices; for Brîhaspati is the Brahman, and the Brâhmana is the Brahman.

9. And if a Râganya sacrifices, (he does so) with, 'O Indra, win the race! lift ye up your voice unto Indra: make ye Indra win the race!' for Indra is the Kshatra, and the Râganya is the Kshatra.

10. And when those race-running chariots¹ have come up again, he takes down one of those drums with a sacrificial formula; whereby they all become taken down with a formula.

11. He takes it down, with (Vâg. S. IX, 12), 'This hath been your true concord whereby ye (drums) have caused Brîhaspati to win the race;—Brîhaspati ye have caused to win the race: be released, ye wood-lords!' thus, if a Brâhmana

¹ Besides the Sacrificer's chariot inside the vedi, sixteen others, each drawn by four horses, have been got ready, outside the vedi, for the race to the udumbara branch, as its goal and turning-point. In paragraphs 10-12 the author again anticipates what is to be done with the drums after the race has taken place, just in order to deal with that item of the ceremonial as a whole.

sacrifices; for *Bṛihaspati* is the Brahman, and the *Brāhmaṇa* is the Brahman.

12. And if a *Rāganya* sacrifices, with, 'This hath been your true concord whereby ye have caused Indra to win the race;—Indra ye have caused to win the race: be released, ye wood-lords!' for Indra is the *Kshatra*, and the *Rāganya* is the *Kshatra*.

13. A *Rāganya* then¹ shoots seventeen arrow's ranges northwards from the edge of the altar; for as much as is one arrow's range, so much is *Pragâpati* crosswise; and as much as are seventeen arrow's ranges, so much is *Pragâpati* lengthwise.

14. And as to why a *Rāganya* shoots,—he, the *Rāganya* is most manifestly of *Pragâpati* (the lord of creatures): hence, while being one, he rules over many; and because '*pragâpati*' has four syllables, and '*rāganya*'² also has four syllables, therefore a *Rāganya* shoots. He shoots seventeen arrow's ranges, because *Pragâpati* is seventeenfold: he thereby wins *Pragâpati*.

15. And whichever (horse) he yokes with a formula, up to that the Sacrificer now steps³, with (*Vāg. S. IX, 13*), 'At the impulse of the divine *Savitri*,

¹ That is, after (or at the same time when) the drums are put up. He is to shoot northwards through the space between the *utkara* and *kâtvâla*. At the end of the seventeenth arrow's range he plants an *udumbara* branch in the ground to serve as the goal round which the chariots are to turn sunwise on their way back to the sacrificial ground.

² Pronounce '*râ-ga-nî-a*.'

³ In the *Taittirîya* ritual (*Taitt. S. I, 7, 7, 2*; *Taitt. Br. I, 3, 5, 4*) the Sacrificer steps up to the chariot with the three *Vishnu*-strides, with appropriate formulas.

of true impulsion, may I win the race of the race-winning *Bṛihaspati*!’

16. And even as then *Bṛihaspati* hasted up to *Savitri* for his impulsion,—*Savitri* being the impeller among the gods—saying, ‘Impel this for me : impelled by thee, may I win this!’ and *Savitri*, as the impeller, impelled it for him, and impelled by *Savitri*, he won; in like manner does he thereby haste up to *Savitri* for his impulsion,—*Savitri* being the impeller among the gods,—saying, ‘Impel this for me : impelled by thee, may I win!’ and *Savitri*, as the impeller, impels it for him, and impelled by *Savitri* he wins.

17. And if a pupil of the *Adhvaryu*’s or some (other) theological student were to know that prayer, stepping up he makes (the *Sacrificer*) say, ‘O coursers!’—for horses are indeed coursers : therefore he says, ‘O coursers’—‘wealth-winners!’ for wealth is food : ‘food-winners’ he thereby says;—‘keeping the roads,’ for they indeed run keeping (within) the roads;—‘measuring the stages,’ for measuring the stages they run over the course;—‘go ye to the winning-post!’ In order that the evil-doers, the *Rakshas*, may not hurt them mid-ways, he thus says this.—They run the race, they beat the drums, and he (the *Brahman*) sings the *Sâman*.

18. He (the *Adhvaryu*) then¹ either offers or addresses (the horses) with those two *gagati*-verses : whether he offers, or whether he addresses (the

¹ That is, he does so whilst the cars are running; the offering or prayers being intended to make the *Sacrificer*’s car win the race.

horses), the significance (of the performance) is the same.

19. He offers, with (*Vâg. S. IX, 14; Rîk S. IV, 40, 4*), 'That courser speedeth after the whip, fettered at the neck and shoulder and mouth: may Dadhikrâ win according to his power; may he run along the windings of the roads, hail!'

20. [*Vâg. S. IX, 15; Rîk S. IV, 40, 3*], 'And of him, the running, speeding, there fanneth like the wing of the eager bird,—as of the gliding eagle,—about the breast of Dadhikrâvan passing along with might, hail!'

21. He then either offers or addresses (the horses) with the following tristich: this is twofold, because he either offers or addresses. Whether he offers, or addresses (the horses), the significance is the same: he thereby speeds those running horses, imbues them with energy. There are here three earths, namely this one, and two beyond it: these he thereby wins.

22. He addresses (the horses, with *Vâg. S. IX, 16; Rîk S. VII, 38, 7*), 'Auspicious be the coursers unto us at the invocations in the divine service, running their measured course, with beautiful song; swallowing the dragon, the wolf, the evil spirits: may they ever keep away from us affliction!'

23. [*Vâg. S. IX, 17; Rîk S. X, 64, 6*], 'Those racers, wont to hear the calls, may they all hear our call, the coursers running their measured course: they, the winners of thousands, eager to win at the winning of oblations, who have carried off great gain in the contests.'

24. [*Vâg. S. IX, 18; Rîk S. VII, 38, 8*], 'In

every race, help us, ye racers, at the prizes, ye wise, immortal knowers of the divine law: drink of this mead, be gladdened, and satisfied walk ye on the paths trodden by the gods!

25. He then ¹ steps over against (the horses) with the Bârhaspatya pap, and touches it; for he who offers the Vâgapeya wins food, since 'vâga-peya' is the same as 'anna-peya': whatever food he has thus gained that he now, having reached that goal, brings in contact with himself, puts within himself.

26. He touches it, with (Vâg. S. IX, 19), 'May gain of wealth come to me!' wealth means food: he thus says, 'May gain of food come (accrue) to me;'—'May these two, Heaven and Earth, the all-shaped, come to me!' for Pragâpati is Heaven and Earth;—'May father and mother come to me!' for Pragâpati is both father and mother;—'May Soma come to me with immortality!' for Pragâpati is Soma.

27. He makes the horses smell it, with, 'Ye coursers!' for horses are coursers: therefore he says, 'Ye coursers!'—'wealth-winners!' wealth is food: 'food-winners' he thereby says;—'having run the course—' for 'starting (upon the course)' he said before, as then they were indeed starting; but now he says, 'having run,' for they indeed have run (the race): therefore he says, 'having run;'—'smell ye Brihaspati's portion—' for this is Brihaspati's portion: therefore he says, 'Smell ye Brihaspati's portion;'—'taking (it) in!' whereby he imbues the Sacrificer with energy. And as to why

¹ That is, after the cars have come back, that of the Sacrificer keeping ahead of the others.

he makes the horses smell,—he made them smell before, thinking, ‘May I win this (world);’ and now (he does so) thinking, ‘I have won this (world):’ that is why he makes the horses smell.

28. Now on one of those race-running (rival) chariots there has been standing either a Vaisya, or a Râganya; he now sits down on the northern hip of the altar. Thereupon the Adhvaryu and Sacrificer, taking the honey-cup, step out by the front door (of the cart-shed), and place it in the Vaisya’s, or Râganya’s, hand. And the Neshtri, taking the cups of Surâ, steps out by the back door. He walks round by the back of the hall, and placing one (of the cups) in the Vaisya’s, or Râganya’s, hand, he says, ‘With this I buy Him of thee!’ For the Soma is truth, prosperity, light; and the Surâ is untruth, misery, darkness: he thus imbues the Sacrificer with truth, prosperity, and light; and smites the Vaisya with untruth, misery, and darkness;—whatever benefit (or enjoyment) he desires, he obtains for himself by those (cups of Surâ). But that cup of honey he presents to the Brahman, together with the golden vessel. In presenting it to the Brahman, he imbues himself with immortal life; for gold is immortal life;—and whatsoever benefit he desires that he thereby obtains for himself.

SECOND ADHYĀYA. FIRST BRĀHMANA.

1. Thereupon, taking the dipping-spoon (sruva) and the pot for melting butter, he goes to the Âhavanīya fire. He either offers those twelve âptis¹, or makes (the Sacrificer) pronounce (the

¹ The term âpti, literally ‘obtainment, gain,’ is technically used

formulas). Whether he offers, or makes him pronounce (the formulas), the significance is the same.

2. He offers, with (Vâg. S. IX, 20), 'To the ally, hail!—To the good ally, hail!—To the after-born, hail!—To the purpose, hail!—To the Vasu, hail!—To the Lord of day, hail!—To the failing day, hail!—To the failing one, sprung from the evanescent, hail!—To the evanescent one, sprung from the terminal, hail!—To the terminal descendant of being, hail!—To the Lord of being, hail!—To the over-lord, hail!' These twelve âptis (obtainments) he offers, because there are twelve months in the year, and Pragâpati is the year, and the sacrifice is Pragâpati: hence whatever obtainment, whatever accomplishment there is for him¹, that he thereby wins, that he makes his own.

3. He then either offers six kṛiptis², or makes (the Sacrificer) pronounce them. Whether he offers, or makes him pronounce them, the significance is the same.

4. He makes him pronounce (Vâg. S. IX, 21), 'May the life prosper through sacrifice!—May the breath prosper through sacrifice!—May the eye prosper through sacrifice!—May the ear prosper through sacrifice!—May the back prosper through sacrifice!—May the sa-

for the twelve formulas, given in the next paragraph, as well as for the oblations made therewith. The first of these formulas is 'âpaye svâhâ,' whence the above term is probably derived.

¹ Or perhaps, 'there is of (belongs to) that (sacrifice).'

² This term, literally 'success, accomplishment,' is technically used to denote the succeeding formulas containing the verb 'kṛip,' to succeed, prosper, as well as the oblations made therewith.

crifice prosper through sacrifice!' These six *k/iptis* he makes him pronounce, because there are six seasons in the year, and Pragâpati is the year, and the sacrifice is Pragâpati : thus whatever success, whatever accomplishment there is for him, that he thereby wins, that he makes his own.

5. The sacrificial post is eight-cornered ; for the Gâyatri metre has eight syllables, and the Gâyatri is Agni's metre ; he thereby wins the world of the gods. The post is either wrapt up, or bound up, in seventeen cloths ; for Pragâpati is seventeenfold : he thus wins Pragâpati.

6. There is a wheaten head-piece¹ on it ; for man is nearest to Pragâpati, and he is skinless². And among plants wheat comes nearest to man, (for) it has no skin : thus he thereby wins the world of men.

7. The post has a hollow (at the top), and is not pointed at the end ; for the hollow is sacred to the Fathers : he thus gains the world of the Fathers. It is seventeen cubits long, for Pragâpati is seventeenfold : he thus wins Pragâpati.

8. Thereupon the Neshtrî, being about to lead up the (Sacrificer's) wife, makes her wrap round herself, over the garment of consecration, a cloth, or skirt, made of Kusa grass³ ; for she, the wife, is the hind

¹ For the ordinary mortar-shaped top-piece fixed on the post, see part ii, p. 168, note 1. On the present occasion it is to be made of wheaten dough.

² According to a legend given at III, 1, 2, 13 seq., man had originally a (hairy) skin, or hide ; but the gods having flayed him, put his skin on the cow.

³ In the ceremonial of the Black Yagus (Taitt. Br. I, 3, 7, 1) the Sacrificer himself has to put on a 'târpya' garment, for which see note on V, 2, 5, 20.

part of the sacrifice¹; and he wishes her, thus coming forward, to propitiate the sacrifice. But impure is that part of woman which is below the navel, and pure are the plants of (Kusa) grass: thus having, by means of those plants of (Kusa) grass, made pure whatever part of her is impure, he causes her to propitiate the sacrifice, while coming forward. This is why the *Neshtri*, being about to lead up the wife, makes her wrap round herself, over the garment of consecration, a cloth, or skirt, made of Kusa grass.

9. He then leans a ladder (against the post). He may ascend either from the south northwards, or from the north southwards; but let him rather ascend from the south northwards (*udak*), for thus it goes upwards (*udak*).

10. Being about to ascend, he (the Sacrificer) addresses his wife, 'Come, wife, ascend we the sky!'—'Ascend we!' says the wife. Now as to why he addresses his wife: she, the wife, in sooth is one half of his own self; hence, as long as he does not obtain her, so long he is not regenerated, for so long he is incomplete. But as soon as he obtains her he is regenerated, for then he is complete. 'Complete I want to go to that supreme goal,' thus (he thinks) and therefore he addresses his wife.

11. He ascends, with, 'We have become *Pragâpati*'s children;' for he who offers the *Vâgapeya* indeed becomes *Pragâpati*'s child.

12. He then touches the wheat (top-piece)², with,

¹ Viz. because her ordinary seat is at the back, or west, end of the altar.

² According to the ritual of the Black *Yagus* (*Sây.* on *Taitt. S.* I, 7, 9, vol. i, p. 1039), the Sacrificer, having ascended, lifts up his

‘We have gone to the light, O ye gods!’ for he who offers the Vâgapeya, indeed goes to the light.

13. And as to why he touches the wheat : wheat is food, and he who offers the Vâgapeya, wins food, for vâga-peya is the same as anna-peya (food and drink): thus whatever food he has thereby won, therewith now that he has gone to that supreme goal, he puts himself in contact, and possesses himself of it,—therefore he touches the wheat (top-piece).

14. He then rises by (the measure of) his head over the post, with, ‘We have become immortal!’ whereby he wins the world of the gods.

15. Thereupon, while looking in the different directions, he mutters (Vâg. S. IX, 22), ‘Ours be your power, ours your manhood and intelligence, ours be your energies!’ For he who offers the Vâgapeya wins everything here, winning as he does Pragâpati, and Pragâpati being everything here;—having appropriated to himself the glory, the power, and the strength of this All, he now lays them within himself, makes them his own : that is why he mutters, while looking in the different directions.

16. They throw up to him bags of salt ; for salt means cattle, and cattle is food ; and he who offers the Vâgapeya wins food, for vâga-peya is the same as anna-peya : thus whatever food he thereby has gained, therewith now that he has gone to the supreme goal, he puts himself in contact, and makes it his own,—therefore they throw bags of salt up to him.

17. They (the pieces of salt) are done up in asvattha

arms to heaven, praying, ‘We have gone to the light, to the gods, we have become immortal ; we have become Pragâpati’s children !’

(*ficus religiosa*) leaves; because Indra on that (former) occasion called upon the Maruts staying on the *Asvattha* tree¹, therefore they are done up in *asvattha* leaves. Peasants (*vis*) throw them up to him, for the Maruts are the peasants, and the peasants are food (for the nobleman): hence peasants throw them up. There are seventeen (bags), for *Pragâpati* is seventeenfold: he thus wins *Pragâpati*.

18. Thereupon, while looking down upon this (earth), he mutters, 'Homage be to the mother Earth! homage be to the mother Earth!' For when *Bṛihaspati* had been consecrated, the Earth was afraid of him, thinking, 'Something great surely has he become now that he has been consecrated: I fear lest he may rend me asunder²!' And *Bṛihaspati* also was afraid of the Earth, thinking, 'I fear lest she may shake me off!' Hence by that (formula) he entered into a friendly relation with her; for a mother does not hurt her son, nor does a son hurt his mother.

19. Now the *Bṛihaspati* Soma-feast³ is the same as the *Vâgapeya*; and the earth in truth is afraid of that (Sacrificer), thinking, 'Something great

¹ See part ii, p. 334, with note 2. On the '*asvattha devasādāna*' cp. also *Ath.-veda* V, 4, 3; *Rig-veda* I, 164, 20-22; A. Kuhn, *Herabkunft des Feuers und des Göttertranks*, p. 126 seq. (*Mythol. Stud.* i. p. 112 seq.).

² Or, 'I hope he will not rend me asunder.' For this construction—exactly corresponding to the German '*dass (or, wenn) er mich nur nicht aufreißt!*' (cf. also the colloquial use of the French '*pourvu*,'—'*pourvu qu'il ne me déchire pas!*')—see part ii, p. 31, note 1.

³ The *Bṛihaspatisava* is performed by a *Brâhmana* with a view to obtaining the office of *Purohita* (royal chaplain, or family priest). For *Âsvalâyana*'s rule, which places it on a level with the *Râgasūya* sacrifice of a king, see p. 4, note 1.

surely has he become now that he has been consecrated: I fear lest he may rend me asunder!' And he himself is afraid of her, thinking, 'I fear lest she may shake me off!' Hence he thereby enters into a friendly relation with her, for a mother does not hurt her son; neither does a son hurt his mother.

20. He then descends (and treads) upon a piece of gold;—gold is immortal life: he thus takes his stand on life immortal.

21. Now (in the first place) he (the Adhvaryu) spreads out the skin of a he-goat, and lays a (small) gold plate thereon: upon that—or indeed upon this (earth) itself—he (the Sacrificer) steps.

22. They then bring a throne-seat for him; for truly he who gains a seat in the air¹, gains a seat above (others): thus these subjects of his sit below him who is seated above,—this is why they bring him a throne-seat.

23. It is made of udumbara wood,—the Udumbara tree being sustenance, (that is) food,—for his obtaining of sustenance, food: therefore it is made of udumbara wood. They set it down in front of the Havirdhâna (cart-shed), behind the Âhavantya (fire).

24. He then spreads the goat-skin thereon; for truly the he-goat is no other than Pragâpati, for they, the goats, are most clearly of Pragâpati (the lord of generation or creatures);—whence, bringing forth thrice in a year, they produce two or three²: thus he thereby makes him (the Sacrificer) to be Pragâpati himself,—this is why he spreads the goat-skin thereon.

¹ The Sacrificer is supposed to have done so by the symbolical act of raising his head above the sacrificial post; see paragraph 14 above.

² See IV, 5, 5, 6; part ii, p. 407, note 3.

25. He spreads it, with, 'This is thy kingship¹!' whereby he endows him with royal power. He then makes him sit down, with, 'Thou art the ruler, the ruling lord!' whereby he makes him the ruler, ruling over those subjects of his;—'Thou art firm, and steadfast!' whereby he makes him firm and steadfast in this world;—'Thee for the tilling!—Thee for peaceful dwelling!—Thee for wealth!—Thee for thrift!' whereby he means to say, '(here I seat) thee for the welfare (of the people).'

SECOND BRÂHMANA.

1. He now proceeds with the Bârhaspatya pap. Its *svishṭakṛit* remains yet unoffered, when he (the Adhvaryu) brings² him (the Sacrificer) some food; for he who offers the Vâgapeya wins food, vâgapeya being the same as anna-peya: thus whatever food he (the Sacrificer) has thereby gained, that he (the Adhvaryu) now brings to him.

2. In a vessel of udumbara wood—the Udumbara tree being sustenance, (that is) food—for the obtaining of sustenance, food: therefore it is in a vessel of udumbara wood. He first brings water, then milk, then (other) kinds of food, as they occur to him.

3. Now some bring seventeen kinds of food,

¹ Thus the formula 'iyam te râṭ' is interpreted by Mahîdhara (who, however, takes it to be addressed to the throne-seat, and not, as would seem preferable, to the king), and apparently also by our author. The word 'râg' would indeed seem to mean here something like the energy (*śakti*), or the symbol, of the king. The St. Petersburg dictionary, however, takes it here as the name of a female deity.

² He collects (*sambharati*), or provides food for him; this ceremony corresponding to that of equipping or provisioning the sacred fire with the so-called *sambhâras*, at the Agny-âdhâna; see II, 1, 1, 1 seq.; part i, p. 276, note 1.

saying, 'Seventeenfold is Pragâpati.' But let him not do so: surely all the food is not appropriated to Pragâpati¹, and, compared to him, what is man that he should appropriate to himself all food? Hence, while bringing every kind of food that occurs to him, let him not bring of some one (particular) kind of food.

4. And whatever food he does not bring to him, let him (the Sacrificer) forswear² that, and not eat of it as long as he lives: thus he does not go to the end, thus he lives long. Of all that food brought together he offers the (seven) Vâga-prasavanîya³ oblations, cutting out (pieces) with the dipping-spoon. Thus to whatever deities he is now offering, they give an impulse to him, and impelled by them he

¹ Or 'from Pragâpati;' or perhaps, 'surely not all Pragâpati's food is appropriated.' The Kânva recension reads thus, VI, 2, 3, 3. He first brings water, then milk, then, as they occur to him (other) kinds of food. 'Let him bring those seventeen kinds of food,' they say, 'for Pragâpati is seventeenfold.' Nevertheless (tadu) let him bring whatever kinds of food he can either think of or obtain. 4. Of this his food that has been brought together, let him set aside (ud-dharet) one (particular kind of) food: let him forswear that (tad udbruvîta), and not eat of it as long as he lives (yâvag gîvet). By that much also (or, even so long, tâvad api vai prâgapateh sarvam annam anavaruddham) all the food of Pragâpati is not appropriated; and who is man (compared) to him, that he should appropriate to himself all food? Thus he does not go to the end, thus he lives long: that (food) is here left over for his offspring (or people).

² Sâyaṇa explains 'tasya udbruvîta' by,—one ought to proclaim it, saying aloud 'such and such food has not been brought;'—na sambhṛitam ity uktais tannâma brûyât.

³ That is, oblations calculated to promote or quicken (pra-su) the strength (food,—vâga) by their prayers, the first three of which begin with 'vâgasya . . . prasavaḥ.' See p. 2, note 1. In the Black Yagus ritual these oblations are called 'Annahomâḥ' or 'food-oblations.' Taitt. Br. I, 3, 8, 1. The Sûtras seem, however, likewise to use the term 'Vâgaprasavanîya' (or Vâgaprasaviya).

wins: therefore he offers the Vâgaprasavaniya oblations.

5. He offers with (Vâg. S. IX, 23-29), 'The impulse of strength impelled of old that king Soma in the plants, in the waters: may they be rich in honey for us! may we be wakeful in the kingdom, placed in the front, hail!'

6. 'The impulse of strength spread over this sky, and over all these worlds, as the all-ruler; knowing he causeth him to give gifts who wisheth not to give: may he bestow upon us wealth with the full muster of heroes, hail!'

7. 'Yea, the impulse of strength prevailed over all these worlds, on every side; from days of yore the king goeth about knowing, increasing the people, and the well-being amongst us, hail!'

8. 'To king Soma, to Agni we cling¹ for help, to the Âdityas, to Vishnu, to Sûrya, to the Brahman Brîhaspati, hail!'

9. 'Urge thou Aryaman, Brîhaspati, Indra to the giving of gifts, Vâk², Vishnu, Sarasvatî, and the vigorous Savitrî, hail!'

10. 'O Agni, speak to us here, be thou gracious unto us! bestow blessings upon us, O winner of thousands, for thou art the giver of wealth, hail!'

11. 'May Aryaman bestow blessings upon us, and Pûshan, and Brîhaspati! may the divine Vâk give us gifts, hail!'

12. With the remaining (offering material) he sprinkles him (the Sacrificer); he thereby sprinkles

¹ Rig-veda X, 141, 3 reads,—King Soma, Agni we invoke with our voices, the Âdityas, &c.

² Rig-veda X, 141, 5 has Vâta (Wind) instead of Vâk (Speech).

him with food, bestows food upon him: for this reason he sprinkles him with the remaining (material) ¹.

13. He sprinkles with (Vâg. S. IX, 30), 'At the impulse of the divine Savitṛi, (I sprinkle) thee, by the arms of the Asvins, by the hands of Pûshan!' he thus sprinkles (consecrates) him by the hands of gods;—'I place thee in the leading of Sarasvatî Vâk, the leader;' for Sarasvatî is Vâk (speech): he thus places him in the leading of Vâk, the leader.

14. Here now some say, 'I place thee in the leading of the leader of all the gods;' for all the gods are the All: he thus places him in the leading of the leader of the All. But let him not say so; let him rather say, 'I place thee in the leading of Sarasvatî Vâk;' for Sarasvatî is Vâk: he thus places him in the leading of Vâk.—'I consecrate thee, N. N., with the supreme rulership of Brihaspati!' therewith he mentions the (Sacrificer's) name: he thus makes him attain to the fellowship of Brihaspati, and to co-existence in his world.

15. He then says, 'All-ruler is he, N. N.! All-ruler is he, N.N.!' Him, thus indicated, he thereby indicates to the gods: 'Of mighty power is he who has been consecrated; he has become one of yours; protect him!' thus he thereby says. Thrice he says it, for threefold is the sacrifice.

¹ According to the Taittirîyas (Taitt. S., vol. i, p. 1049), the Sacrificer is made to sit on the black antelope skin, with his face to the east, with a small gold and silver plate placed on either side of him; and he is then sprinkled in front, on the head, so that the liquid runs down to his mouth, thus symbolizing the entering of food and strength into him.

16. He then either offers, or makes him pronounce (the formulas of) the *Uggiti* oblations¹. Whether he offers or makes him pronounce (the formulas), the significance is the same.

17. He makes him say (*Vâg. S. IX, 31-34*), 'With the (word of) one syllable Agni won the breath: may I win that! — —² With the (metre of) seventeen syllables *Pragâpati* won the seventeenfold stoma: may I win that!' whatever those deities won by means of those (formulas), that he now wins by them. There are seventeen (formulas), for *Pragâpati* is seventeenfold: he thus wins *Pragâpati*.

18. Thereupon he says, 'Recite (the invitory formula) to Agni *Svishṭakṛit*!' Now, as to why this rite is performed between two oblations. *Pragâpati*, truly, is that sacrifice which is here performed, and from which these creatures have been produced, —and, indeed, they are even now produced after this one: he thus wins *Pragâpati* in the very middle: therefore that rite is performed between two oblations. Having made (the *Āgntidhra*) utter the

¹ That is, oblations of 'victory,' with the formulas used therewith, containing each two forms of the verb *ud-gi*, 'to conquer.'

² The intervening formulas here understood, and given in the *Vâg. Samhitâ*, are to the effect that the *Asvins*, by two syllables, gained the two-footed men; *Vishṇu*, by three, the three worlds; *Soma*, by four, the four-footed cattle; *Pûshan*, by five, the five regions (the four quarters and the upper region); *Savitri*, by six, the six seasons; the *Maruts*, by seven, the seven kinds of domestic animals; *Bṛhaspati*, by eight, the *Gâyatri* metre; *Mitra*, by nine, the *Trivṛt* stoma (hymn-tune); *Varuṇa*, by ten, the *Virâg* metre; *Indra*, by eleven, the *Trishṭubh* metre; the *All-gods*, by twelve, the *Gagati* metre; the *Vasus*, by thirteen, the thirteenfold stoma; the *Rudras*, by fourteen, the fourteenfold stoma; the *Ādityas*, by fifteen, the fifteenfold stoma; *Aditi*, by sixteen, the sixteenfold stoma.

Sraushat, he says, 'Pronounce the offering-prayer to Agni Svishṭakṛit!' and offers as the Vashat is uttered.

19. He then puts the Idâ on (the idâpâtri). The Idâ having been invoked¹, he, having touched water, draws the Mâhendra cup. Having drawn the Mâhendra cup, he sets the chant agoing². He urges him (the Sacrificer) forward to the chant: he gets down (from the throne-seat); he is in attendance at the Stotra, in attendance at the Sastra.

20. Here now some, having performed that, perform that³; but let him not do it thus; for the Stotra is his (the Sacrificer's) own self, and the Sastra is his people (or offering): thereby then he ruins the Sacrificer; he goes astray, he stumbles;—hence having performed that, let him perform that:—

21. He puts the Idâ on (the dish). The Idâ having been invoked, he, having touched water, draws the Mâhendra cup. Having drawn the Mâhendra cup, he sets the (Prishṭha-) Stotra agoing. He urges him (the Sacrificer) forward to the chant: he gets down (from the throne-seat); he is in attendance at the chant (stotra), in attendance at the recitation (sastra).

¹ See I, 8, 1, 18 seq.

² That is, the (first or Hotri's) Prishṭha-stotra, for which see above, p. 15, note 1; part ii, p. 339, note 2. Its chanting is followed by the Nishkevalya-sastra, recited by the Hotri.

³ That is to say, according to Sâyana,—they make the Svishṭakṛit, and the rising of the Sacrificer from the throne-seat, take place after the pronunciation of the 'uggiti' formulas, the drawing of the Mâhendra cup, and the performance of the Stotra and Sastra.

B. THE RĀGASŪYA, OR INAUGURATION OF A KING.

SECOND ADHYĀYA. THIRD BRĀHMANA.

1. He offers a full-offering¹; for the full means the All: 'May I be consecrated after encompassing the All!' thus he thinks. At this (offering) he bestows a boon; for a boon means all: 'Having encompassed the All (the universe), may I be consecrated!' thus he thinks. He may perform this offering, if he chooses; or, if he chooses, he may disregard it.

2. And on the following day he prepares a cake on eight potsherds, as sacrificial food for Anumati². And whatever portion of (the grains) being ground,—either flour or rice-grains,—falls down behind the pin, that he throws together into the dipping-spoon

¹ On the pûrnâhuti, or libation of a spoonful of ghee, see part i, p. 302 note. According to Kâty. Sr. XV, 1, 4 seq., Âsv. Sr. IX, 3, 2, and other authorities, this full-offering is preceded by the Pavitra (purificatory ceremony), a Soma-sacrifice with four dikshâs or initiation days (?commencing on the first day of the bright fortnight of Phâlguna), serving as the ordinary opening offering (anvârambhanîyeshî). That it formed part of the ceremonial at the time of the composition of the Brâhmana there can be little doubt (cf. Pañkav. Br. 18, 8, 1), but as it is an ordinary Agnishoma, the author had no reason to refer to it.

² I. e. the approval or favour of the deities, personified.—According to Yâgyñika Deva (to Kâty. Sr. XV, 1, 8), the ceremonies now beginning would commence on the 10th day of the bright half of Phalgunî; the fifth day's ceremony from this day, viz. the first of the four seasonal offerings, having to be performed on the Full-moon of that month; see p. 47, note 1.

(sruva)¹. They take a firebrand from the Anvâhâr-yapaṭana (or southern) fire, and therewith go southward. And where he finds a self-produced hollow² or cleft,—

3. Having there made up a fire, he offers with (Vâg. S. IX, 35), 'This, O Nirṛiti, is thy portion: accept it graciously, hail!' For Nirṛiti is this (Earth); whomsoever she seizes upon with evil, him she seizes upon with destruction (nirṛiti): hence whatever part of this (Earth) is of the Nirṛiti nature, that he thereby propitiates; and thus Nirṛiti does not seize upon him, while being consecrated. And the reason why he offers in a self-produced hollow or

¹ The authorities of the Black Yagus prepare therewith a cake on one kapāla. Taitt. S. I, 8, 1.

² Sâyana, perhaps rightly, takes 'irīṇa' here (and on Taitt. S. vol. ii, p. 6) in the sense of 'ūshara,' a spot of barren (or saline) soil. Cf. VII, 2, 1, 8: 'In whatever part of this (earth) there is produced (of itself) a cleft, or in whatever part of it plants are not produced, verily that part of it Nirṛiti seizes upon.'—Kausika-sūtra XIII, 28 (A. Weber, *Omina und Portenta*, p. 386) recommends the following propitiatory rites in case of a sudden cleft in the ground: 'If in the village, or house, or fire-house, or meeting-place, (the ground) should burst open, four cows are got ready, a white, a black, a red, and a one-coloured one. For twelve days he puts down the butter, milked together from these. In the morning of the twelfth, having made up a fire north of where there was that cleft, having swept and sprinkled it, and strewn sacrificial grass around it; and having mixed (the butter) with ghee from the white (cow), and addressed it (the spot) with the three verses, Ath-veda XII, 1, 19–21 ("Agni is in the earth, in the plants, the waters carry Agni, Agni is in the flints, Agni is within men; in cows, in horses are Agnis," &c.), and touched it, let him then offer. In the same way on the south side; in the same way on the western side. Having concluded on the north side, let him offer with the (formulas addressed) to Vâstoshpati (the tutelary genius of the dwelling). Having poured the refuse in the cleft, and completed the oblations, he sprinkles the cleft with lustral water.'

cleft, is that that much of this (earth) is possessed with Nirṛiti.

4. They then return (to the sacrificial ground) without looking backward. He now proceeds with the cake on eight potsherds for Anumati. For Anumati is this (Earth); and whosoever knows to do that work which he intends to do, for him indeed she approves (anu-man) thereof: hence it is her he thereby pleases, thinking 'May I be consecrated, approved by that (genius of) approval!'

5. And as to why it is a (cake) on eight potsherds,—the Gâyatrî consists of eight syllables, and this earth is Gâyatrî. And as to why he offers of the same sacrificial food¹ both (oblations): thereby, indeed, both of it comes to be this latter one (viz. Anumati, or approval). A garment is the sacrificial fee for this (offering): for even as one clad in a garment does not venture into the forest, but having deposited that garment (somewhere) escapes (robbers), in like manner no assault befalls him while being consecrated.

6. And on the following day he prepares a cake on eleven potsherds for Agni and Vishṇu, and offers it in the same way as the (regular) ishṭi: this indeed is just what that approved initiation-offering to Agni and Vishṇu is there². Now Agni is all the deities, since in Agni one offers to all deities; and Agni forsooth is the lower end, and Vishṇu is the upper end: 'May I be consecrated, after thus encompassing all the deities, and after encompassing

¹ Though he has offered twice (to Nirṛiti and Anumati), he has only once taken out rice for oblation.

² Viz. at the ordinary Soma-sacrifice; for the Dīkshañīyeshṭi, see part ii, p. 12.

the whole sacrifice!' thus he thinks, and hence there is a cake on eleven potsherds to Agni and Vishṇu. Gold is the sacrificial fee for this (offering); for to Agni belongs this sacrifice, and gold is Agni's seed. As to Vishṇu, he is the sacrifice, and Agni forsooth is the sacrifice: nevertheless this is Agni's alone, therefore gold is the fee.

7. And on the following day he prepares a cake on eleven potsherds for Agni and Soma, and offers it in the same way as an (ordinary) *ishî*, for it was thereby Indra slew *Vṛitra*, and thereby he gained that universal conquest which now is his. And in like manner does this (king, the Sacrificer) thereby slay his wicked, hateful enemy, and in like manner does he gain the victory. 'May I be consecrated, when safety and security from evil-doers have been gained!' thus he thinks: hence there is a cake on eleven potsherds for Agni and Soma. For this (offering) a bull set at liberty is the sacrificial fee; for yonder moon¹ they slay while setting him at liberty²: to wit, by the full-moon offering they slay him, and by the new-moon offering they set him at liberty;—therefore a bull set at liberty is the fee.

8. And on the following day he prepares a cake on twelve potsherds for Indra and Agni, and offers it in the same way as an (ordinary) *ishî*. Now when

¹ On the identification of *Vṛitra* with the moon (and Soma), see I, 6, 3, 17. On the moon serving as food to the gods, see part ii, Introduction, p. xiii. According to a later conception, one *kalâ* (or sixteenth part of the moon's disc) was taken off each day during the period of the waning, and again added to it during the period of the waxing moon.

² *Utsargam* . . . *ghnanti*; perhaps the former has to be taken here as infinitive (in order to set him at liberty) rather than as gerund.

Indra slew *Vṛitra*, that vigour and energy of his went out of him, being frightened : by this offering he again possessed himself of that vigour and energy. And in like manner does this (Sacrificer) by this offering possess himself of vigour and energy ; for Agni is fiery spirit, and Indra is vigour and energy : 'May I be consecrated, having embraced both these energies!' thus he thinks : hence there is a cake on twelve potsherds for Indra and Agni. A bull is the fee for this (offering), for by his shoulder he is of Agni's nature¹, and by his testicles he is of Indra's nature : therefore a bull is the fee for it.

9. Thereupon he performs the offering of first-fruits² ; for verily he who performs the *Rāgasūya* secures for himself (the benefits of) all sacrificial rites, all *ishṭis*, even the spoon-offerings ; and instituted by the gods, in truth, is that *ishṭi*, the *Āgrayaneshṭi* : 'May this also be offered by me ! May I be consecrated by this (offering) also !' thus he thinks, and therefore he performs the offering of first-fruits. Moreover, it is for the plants that he who is consecrated, is consecrated ; therefore he now makes the plants healthy and faultless, thinking, 'May I be consecrated for (the obtainment of) healthy, faultless plants (crops) !' A cow is the fee for this (offering).

10. Thereupon he performs the Seasonal offerings³ ; for verily he who performs the *Rāgasūya* secures for himself (the benefits of) all sacrificial

¹ Cp. I, 1, 2, 9, '(Like) fire, verily, is the yoke of that cart : hence the shoulder of those (oxen) that draw it becomes as if burnt by fire.'

² For the *Āgrayaneshṭi*, see part i, p. 369 seq.

³ For the four *Kāturmāsya* (enumerated in the next chapter), see part i, p. 383 seq.

rites, all ishṭis, even the spoon-offerings; and instituted by the gods, in truth, is that sacrificial rite, the Seasonal offerings: 'May these also be offered by me! May I be consecrated by these (offerings) also!' thus he thinks, and therefore he performs the Seasonal offerings.

FOURTH BRĀHMANA.

1. He offers the Vaisvadeva¹ (All-gods' offering); for by means of the Vaisvadeva, Pragāpati created abundance (of food) and creatures, thinking, 'May I be consecrated, after creating abundance and creatures!' And in like manner does this (Sacrificer) now, by the Vaisvadeva, create abundance and creatures, thinking, 'May I be consecrated, after creating abundance and creatures!'

2. He then offers the Varunapraghâśâḥ²; for by means of the Varunapraghâśâḥ Pragāpati delivered the creatures from Varuna's noose, and those creatures of his were produced healthy and faultless: 'May I be consecrated for healthy, faultless crea-

¹ This, the first of the Seasonal offerings, is to be performed on the full-moon of Phalgunī, the other three then following after intervals of four months each. During these intervals the ordinary fortnightly sacrifices are to be performed from day to day in this way that either the Full-moon and New-moon sacrifice are performed on alternate days, or the former on each day of the bright fortnights, and the latter on each day of the dark fortnights. Thus, according to Âsv. Sr. IX, 3, 6; while Kāty. XV, 1, 18 allows only the latter mode. The final Seasonal offering, or Sunâsīrya, which ordinarily is performed a twelvemonth after the Vaisvadeva, or on the full-moon of Phālguna, is on the present occasion to be performed just a year after the opening sacrifice, or Pavitra (p. 42, note 1), i. e. on the first day of the bright fortnight of Phālguna, being immediately followed by the Pañḍavâtīya.

² See part i, p. 391 seq.

tures!' he thought. And in like manner does this (Sacrificer) now, by the Varunapraghâśâh, deliver the creatures from Varuna's noose, and those creatures of his are produced healthy and faultless: 'May I be consecrated for healthy, faultless creatures!' so he thinks.

3. He then performs the Sâkamedhâh¹; for by the Sâkamedhâh the gods slew Vṛitra, and gained that universal conquest which now is theirs. And in like manner does this (Sacrificer) thereby now slay his wicked, hateful enemy; and in like manner does he gain the victory, thinking, 'May I be consecrated, when safety and security are gained!'

4. He then performs the Sunâśīrya², thinking, 'May I be consecrated, having encompassed both essences!' Thereupon the Pañkavâtīya³ (oblation to the five winds). Having poked the Âhavanīya fire asunder into five parts, he offers, cutting out butter with the dipping-spoon.

5. He offers in the forepart (of the fire), with (Vâg. S. IX, 35), 'To the Agni-eyed gods, the east-seated, hail!' He then offers in the southern part

¹ See part i, p. 408 seq.

² See part i, p. 444 seq., where the word is fancifully explained as composed of suna (prosperity) and sîra (=sâra, sap),—the two essences here referred to. Sâyana, following Yâska (and Sat. Br. II, 6, 3, 6-8?), identifies the two component elements with Vâyu, the wind, and Âditya, the sun; see part i, p. 445, note 3.

³ The authorities of the Black Yagus (Taitt. Br. I, 7, 1, 5) call this oblation Pañkavâtīya, i.e. 'consisting of fivefold cut (or ladled) ghee, which is offered without disturbing the fire. Prior to this oblation, Âpastamba (Taitt. S., vol. ii, p. 93), however, prescribes a so-called Pañkedhmīya, i.e. an oblation 'on five fire-brands,' the fire being, as here, poked about so as to form separate heaps in the four quarters and in the centre.

with, 'To the Yama-eyed¹ gods, the south-seated, hail!' He then offers in the hind part with, 'To the Visvadeva-eyed gods, the west-seated, hail!' He then offers in the northern part with either, 'To the Mitrâvaruṇa-eyed gods,—or, To the Marut-eyed gods,—the north-seated, hail!' He then offers in the centre with, 'To the Soma-eyed gods, the above-seated, the venerable, hail!'

6. Having then poked (the fire) together, he offers with (Vâg. S. IX, 36), 'The gods that are Agni-eyed, east-seated, to them hail!—The gods that are Yama-eyed, south-seated, to them hail!—The gods that are Visvadeva-eyed, west-seated, to them hail!—The gods that are Mitrâvaruṇa-eyed—or, Marut-eyed—north-seated, to them hail!—The gods that are Soma-eyed, above-seated, venerable, to them hail!' Now as to why he thus offers.

7. Now when, by means of the Sâkamedhâ, the gods were gaining that universal conquest, which now is theirs, they said, 'Verily the fiends, the Rakshas, suck out these (creatures) in the (four) quarters: come, let us throw the thunderbolt at them!' Now the ghee is a thunderbolt: with that thunderbolt, the ghee, they smote the fiends, the Rakshas, in the (four) quarters, and gained that universal conquest which now is theirs. And in like manner does this (Sacrificer) smite the fiends, the Rakshas, in the quarters, by that thunderbolt, the ghee; and thus he gains the victory, thinking, 'May

¹ Yama is the ruler of the departed ancestors, residing in the southern quarter.

I be consecrated, when safety and security have been gained !'

8. And as to why he offers those five latter oblations. Now when they poke the Âhavanîya asunder into five parts, thereby they wound and tear some of the fire ; and hereby now he heals it : therefore he offers those five latter oblations.

9. For this (offering) a carriage and pair, with a side horse, is the priest's fee. Three horses, the warrior, and the charioteer,—these are five breaths, and the breath is the same as the wind : and because that is the fee for this sacrifice, therefore it is called *Pañkavâtîya* (belonging to the five winds).

10. He may also heal (some disease¹) with this (offering) : For yonder blower (or purifier, the wind) is this breath ; and the breath is the same as the vital energy. Now he (the wind) blows as one only, but on entering into man, he is divided tenfold ; and ten are those oblations he offers : thus he (the priest) endows him with the ten vital airs, with the whole, entire vital energy ; and were he now even as one whose vital spirit has departed, verily by this (offering) he (the priest) brings him round again.

11. Thereupon the *Indraturîya*².—There is a cake on eight potsherds for Agni, a barley pap for Varuna, a pap of gavedhukâ seed (coix barbata) for Rudra ; and a mess of sour curds from a yoke-

¹ Tenâpy etena vish/âvrâge (v. l. vish/âbrâge) bhishagyet. *Kaṇva* rec.

² That is, the ceremony in which the fourth oblation belongs to Indra. While the *Mâdhyandinas* perform this ceremony on the same day (the *pratipad* of the bright fortnight of *Phalgunî*), the *Kâṇvas* do so on the following day ; the *Apâmârgahoma* being then likewise shifted on another day.

trained cow for Indra: this Indraturtya he offers. Now Indra and Agni on that occasion consulted with each other: 'Verily the fiends, the Rakshas, suck out these (creatures) in the (four) quarters: come, let us throw the thunderbolt at them!'

12. Agni then spake, 'Let there be three shares for me, one for thee!'—'So be it!'—By that offering those two smote the fiends, the Rakshas, in the (four) quarters, and gained that universal conquest which now is theirs. And in like manner does this (Sacrificer) by that offering smite the fiends, the Rakshas, in the quarters; and gain the victory, thinking, 'May I be consecrated, when safety and security have been gained!'

13. Now what cake on eight potsherds there is for Agni, that is one of Agni's shares; and what barley pap there is for Varuṇa—Varuṇa being the same as Agni—that is Agni's second share; and what pap of gavedhukâ seed there is for Rudra—Rudra being the same as Agni—that is Agni's third share. And as to why it is prepared of gavedhukâ seed: that god surely is (the recipient) of refuse (remains of offering)¹, and gavedhukâ grass is refuse, —hence it is prepared of gavedhukâ seed. And what mess of sour curds there is from a yoke-trained cow for Indra, that is the fourth share (being that) of Indra—turtiya being the same as katurtha (fourth)—hence the name Indraturtya. That same yoke-trained cow is the fee for this (offering); for by her shoulder she is of Agni's nature, since her shoulder is, as it were, fire-burnt; and in that, being a female, she improperly draws (the cart), that is her Varuṇic

¹ On Rudra's epithet *vâstavya*, see I, 7, 3, 1. 8.

nature ; and in that she is a cow, she is of Rudra's nature¹ ; and in that Indra's sour curds (come) from her, thereby she is of Indra's nature. Indeed that (cow) commands all that : therefore that same yoke-trained cow is the fee.

14. Thereupon he performs the Apâmârgahoma ; for by means of apâmârga plants (*achyranthes aspera*) the gods wiped away (*apa-marg*) the fiends, the Rakshas, in the quarters, and gained that universal conquest which now is theirs. And in like manner does this (Sacrificer) now by means of apâmârga plants wipe away the fiends, the Rakshas, in the quarters ; and in like manner does he gain the victory, thinking, ' May I be consecrated, when safety and security have been gained ! '

15. He takes apâmârga grains in a dipping-spoon of either palâra (*butea frondosa*) or vikaṅkata (*flacourtia sapida*) wood. They take a firebrand from the Anvâhâryapaṭana (southern) fire ; and proceed therewith eastward or northward ; and there having made up a fire he offers.

16. He takes the firebrand with (*Vâg. S. IX, 37 ; R̥k S. III, 24, 1*), ' Encounter the arrays, Agni ! '—arrays means battles : ' encounter the battles ! ' he thereby says ;—' Repel the evil-wisher ! '—the evil-wisher is the enemy : ' beat off the enemy ! ' he thereby says ;—' Unconquerable, conquering the evil-doers ! '—unconquerable he is indeed, by the Rakshas, the fiends ; and conquering the evil-doers, for he conquers every evil :

¹ Rudra rules over the beasts (*III, 6, 2, 20*), whence he is also called the lord of beasts (*paśûnâm pati, I, 7, 3, 8 ; Parupati V, 3, 3, 7*). Pûshan, the genius of thrift and prosperity, is also (like the Greek Pan) regarded as the protector of cattle ; see *V, 2, 5, 8*.

therefore he says, 'conquering the evil-doers ;'—
 'Bestow glory upon the offerer of sacrifice!'—
 'bestowing blessing on the Sacrificer,' is what he
 thereby says.

17. Thereupon making up the fire he offers with
 (Vâg. S. IX, 38), 'At the impulse of the God
 Savitri I offer with the arms of the Asvins,
 with the hands of Pûshan, with the strength of
 the Upâmsu !' for the Upâmsu ¹ (cup of Soma) is the
 mouth (or opening) of the sacrifice : thus he slays the
 fiends, the Rakshas, by the mouth of the sacrifice ;—
 'Slain is the Rakshas, hail !' thus he slays the
 fiends, the Rakshas.

18. If the dipping-spoon is of palâsa wood,—the
 palâsa being the Brahman—it is with the Brahman
 that he slays the fiends, the Rakshas ; and if it is of
 vikaṅkata wood,—the vikaṅkata being the thunder-
 bolt—it is with the thunderbolt that he slays the
 fiends, the Rakshas : 'For the slaughter of the
 Rakshas (I take) thee !' therewith he slays the
 fiends, the Rakshas.

19. If he offers after going eastward, he throws
 the spoon towards the east ; and if he offers after
 going northward, he throws the spoon towards the
 north, with, 'We have slain the Rakshas !' thus
 he slays the fiends, the Rakshas.

20. Thereupon they return (to the sacrificial ground)
 without looking back. Now by this (ceremony) also
 he may make for himself a counter-charm ². In
 whatever direction from there (his evil-wisher) is,

¹ See part ii, p. 248.

² Viz. an amulet consisting of a band running back into itself.
 The Kâṇva text has,—Tena hâpy etena vishâvrâge pratisaram
 kurvîta.

looking back thither he offers ; for the Apâmârga is of a backward effect : whosoever does anything to him there, him indeed he thereby pitches backward. Let him indicate the name of that one, saying, ' We have slain so and so ! So and so is slain ! ' thus he slays the fiends, the Rakshas.

FIFTH BRÂHMANA.

1. He prepares a cake on eleven potsherds for Agni and Vishnu, a pap for Indra and Vishnu, and either a cake on three potsherds, or a pap, for Vishnu. He performs that Trishamyukta¹ offering. Therewith the gods came by men, and in like manner does this (king) now thereby come by men.

2. Now as to why there is that cake on eleven potsherds for Agni and Vishnu ;—Agni is the giver, and men are Vishnu's : thus Agni, the giver, gives him (the king) men.

3. And as to why there is a pap for Indra and Vishnu ;—Indra is the Sacrificer, and men are Vishnu's : thus Agni, the giver, gives him (the

¹ That is, ' the triply connected,' the ceremony being made up of three rounds, each of which consists of three separate oblations, viz. :—

1. Âgnâvaishnava cake, Aindrâvaishnava pap, Vaishnava pap ;

2. Âgnâpaushna cake, Aindrâpaushna pap, Paushna pap ;

3. Agnîshomiya cake, Aindrâsaumya pap, Saumya pap.

In this way one of the three divinities for whom the offering is intended,—viz. Vishnu, Pûshan, and Soma,—is each time connected with the two head-gods, Agni and Indra.—In the Black Yagur-veda, this set of offerings (not, however, called there by this name), is preceded by another ceremony consisting of five oblations to Dhâtvi, Anumati, Râkâ, Sinivâlî, and Kuhû. Taitt. S. I, 8, 8. Cf. Sat. Br. IX, 5, 1, 38.

Sacrificer) men ; he now puts himself in contact with them, makes them his own.

4. And as to why there is either a cake on three potsherds, or a pap, for Vishṇu ;—whatever men Agni, the giver, gives him, among them he thereby finally establishes him (the king) ; and whatever work he wishes to do with his men, that he is able to do. Thus he thereby approaches the men, thinking, ‘ May I be consecrated, and possessed of men ! ’ A dwarfish bull is the sacrificial fee for this (offering), for the dwarf belongs to Vishṇu ¹.

5. He then performs another Trishamyukta offering. He prepares a cake on eleven potsherds for Agni and Pûshan, a pap for Indra and Pûshan, and a pap for Pûshan : this Trishamyukta he offers. Thereby the gods obtained cattle ; and in like manner does this (king) thereby obtain cattle.

6. Now as to why there is that cake on eleven potsherds for Agni and Pûshan ;—Agni is the giver, and the cattle are Pûshan’s : thus Agni, the giver, gives him cattle.

7. And as to why there is a pap for Indra and Pûshan ;—Indra is the Sacrificer, and the cattle are Pûshan’s : whatever cattle Agni, the giver, gives him, therewith he now puts himself in contact, those he makes his own.

8. And why there is a pap for Pûshan ;—whatever cattle Agni, the giver, gives him, therewith he thereby finally establishes him, and whatever work he wishes to do with his cattle, that he is able

¹ See the legend, I, 2, 5, 1 seq., which represents Vishṇu as a dwarf, who obtained from the Asuras as much ground for the gods, as he lay upon.—‘Tad dhi parushu vaishnavam rūpam yad vā-manasya goḥ.’ Kāṇva rec.

to do : thus he comes by cattle, thinking, ' May I be consecrated, possessed of cattle ! ' A dark-grey¹ bull is the fee for this (offering), for such a dark-grey one is of Pûshan's nature : there are two forms of the dark-grey, the white hair and the black ; and ' two and two ' means a productive pair, and Pûshan represents productiveness, for Pûshan is cattle, and cattle means productiveness : thus a productive pair is obtained,—hence a dark-grey bull is the sacrificial fee.

9. He then performs another Trishamyukta offering. He prepares a cake on eleven potsherds for Agni and Soma, a pap for Indra and Soma, and a pap for Soma : this Trishamyukta (triply connected) he offers :—Thereby the gods attained glory ; and in like manner does this (king) thereby attain glory.

10. Now as to why there is that cake on eleven potsherds for Agni and Soma ;—Agni is the giver, and Soma is glory : thus Agni, the giver, gives him glory.

11. And as to why there is a pap for Indra and Soma ;—Indra is the Sacrificer, and Soma is glory : whatever glory Agni, the giver, gives him, therewith he now puts himself in contact, that he makes his own.

12. And why there is a pap for Soma ;—whatever glory, Agni, the giver, gives him, therein he now finally establishes him ; and whatever work he, the glorious, wishes to do, that he is able to do. Thus he thereby attains glory,—thinking, ' May I be consecrated, endowed with glory ! ' for the inglorious one has no concern with success. A brown bull is

¹ See V, 1, 3, 9.

the fee for this (offering) ; for such a brown one is of Soma's nature.

13. And on the following day he prepares a cake on twelve potsherds for (Agni) Vaisvânara, and a barley pap for Varuṇa. These two offerings he performs either on days following one another, or so as to use the same barhis¹.

14. And as to why there is that (cake) for Vaisvânara ;—Vaisvânara ('belonging to all men') truly is the year, and Pragâpati is the year; and Pragâpati indeed thereby created abundance and creatures, thinking, 'May I be consecrated, having created abundance and creatures!' And in like manner does that (king) thereby create abundance and creatures, thinking, 'May I be consecrated, having created abundance and creatures!'

15. And why it is one on twelve potsherds ;—twelve months there are in the year, and Vaisvânara is the year: this is why it is one on twelve potsherds.

16. And as to why there is a barley pap for Varuṇa ; he thereby frees the creatures from every snare of Varuṇa, from all that comes from Varuṇa² ;

¹ That is to say, he is either to perform the Vaisvânara on one, and the Vâruṇa one on the next—in which case a different barhis, or altar-covering of sacrificial grass, would be needed—or he may perform them both on one and the same day, with the same barhis serving for both.

² See III, 8, 5, 10 where I translated, 'from all (guilt) against Varuṇa ;' varuṇya, doubtless, implies both the guilt incurred by the infringement of Varuṇa's sacred laws, and the punishment inflicted by him. As regards the 'swearing by Varuṇa (?)' there referred to, see *Rîk* S. X, 97, 16 where the conjurer mutters: 'May they (the plants) free me from the (evil) resulting from the curse and from Varuṇa ;'—*muṣkantū mā sapathyād atho varuṇyād uta*.

and those creatures of his are produced sound and faultless: 'May I be consecrated for sound and faultless creatures (or subjects)!' he thinks.

17. A bull is the fee for the Vaisvânara (oblation); for Vaisvânara is the year, and Pragâpati is the year; and the bull is the Pragâpati (lord of creatures or generation) among cows: therefore a bull is the fee for the Vaisvânara. A black cloth for the Vâruṇa (oblation), for what is black belongs to Varuṇa. If he cannot obtain a black one, any kind of cloth will do: it is by its knots that the cloth belongs to Varuṇa, for the knot is sacred to Varuṇa.

THIRD ADHYÂYA. FIRST BRÂHMANA.

1. Having taken up both (the Gârhapatya and Âhavanīya) fires on the two kindling-sticks¹, he goes to the house of the Commander of the army, and prepares a cake on eight potsherds for Agni Anīkavat; for Agni is the head (anīka) of the gods, and the commander is the head of the army: hence for Agni Anīkavat. And he, the commander, assuredly is one of his (the king's) jewels²: it is for

¹ Each of the two 'araxis' is held for a moment to one of the two fires, which are thereby supposed to become inherent in them till they are 'churned out' again for the new offering fire required. For this 'mounting' of the fire see part i, p. 396.

² Ratna, jewel, precious thing; whence the eleven offerings described in this section are called ratna-havis, or ratninâm havīmshi; the recipients of these sacrificial honours, on the part of the newly-consecrated king, being called ratninaḥ, 'possessed of the Jewel (offering).'—In the ritual of the Black Yagus (Taitt. S. I, 8, 9; Taitt. Br. I, 7, 3) the order of the Ratninaḥ, at whose houses these oblations are performed on successive days, is as follows:—1. Brahman priest (a pap to Brîhaspati); 2. Râganya (a cake of eleven kapâlas to Indra); 3. Consecrated Queen (pap to

him that he is thereby consecrated (or quickened), and him he makes his own faithful (follower). The sacrificial fee for this (jewel-offering) consists in gold; for Agni's is that sacrifice, and gold is Agni's seed: therefore the sacrificial fee consists in gold.

2. And on the following day, he goes to the house of the Purohita (the king's court chaplain), and prepares a pap for *Bṛihaspati*; for *Bṛihaspati* is the Purohita of the gods, and that (court chaplain) is the Purohita ('*praepositus*') of that (king): hence it is for *Bṛihaspati*. And he, the Purohita, assuredly is one of his (the king's) jewels: it is for him that he is thereby consecrated, and him he makes his own faithful follower. The sacrificial fee for this is a white-backed bullock; for to *Bṛihaspati* belongs that upper region, and there above lies that path of *Aryaman* (the sun)¹: therefore the fee for the *Bârhaspatya* (oblation) is a white-backed (bullock).

3. And on the following day he prepares a cake on eleven potsherds for *Indra* at the dwelling of him who is being consecrated (the king); for *Indra* is the *Kshatra* (ruling power), and he who is consecrated is

Aditi); 4. The king's favourite wife (pap to *Bhaga*); 5. A discarded wife (pap to *Nirriti*); 6. Commander of the army (cake of eight kap. to *Agni*); 7. *Sûta* (charioteer, *Sây.*—cake of ten kap. to *Varuṇa*); 8. *Grāmaṇi* (cake of seven kap. to *Maruts*); 9. *Kshattri* (chamberlain, or superintendent of seraglio, *Sây.*—cake of twelve kap. to *Savitrī*); 10. *Samgrahîtri* (treasurer, *Sây.*—cake of two kap. to *Arvins*); 11. *Bhâgadugha* (collector of taxes, *Sây.*—pap to *Pûshan*); 12. *Akshâvâpa* (*dyûtakâra*, superintendent of gambling, *Sây.*—*gavidhuka* pap to *Rudra*).—Finally the king offers in his own house two cake-oblations (of eleven kapâlas) to *Indra Sutrâman* (the good protector) and *Indra Amhomuḥ* (the deliverer from trouble).

¹ Whence the back of that upper region is white, or bright.

the Kshatra : hence it is for Indra. The sacrificial fee for this is a bull, for the bull is Indra's own (animal).

4. And on the following day, he goes to the dwelling of the Queen, and prepares a pap for Aditi ; for Aditi is this Earth, and she is the wife of the gods ; and that (queen) is the wife of that (king) : hence it is for Aditi. And she, the Queen, assuredly is one of his (the king's) jewels : it is for her that he is thereby consecrated, and he makes her his own faithful (wife). The sacrificial fee, on her part, is a milch cow ; for this (earth) is, as it were, a milch cow : she yields to men all their desires ; and the milch cow is a mother, and this (earth) is, as it were, a mother : she bears (or sustains) men. Hence the fee is a milch cow.

5. And on the following day, he goes to the house of the Sûta (court-minstrel and chronicler), and prepares a barley pap for Varuṇa ; for the Sûta is a spiriter (sava), and Varuṇa is the spiriter of the gods : therefore it is for Varuṇa. And he, the Sûta, assuredly is one of his (the king's) jewels : it is for him that he is thereby consecrated ; and him he makes his own faithful (follower). The sacrificial fee for this one is a horse, for the horse is Varuṇa's own.

6. And on the following day, he goes to the house of the Headman (Grāmānt¹), and prepares a cake

¹ The exact function of this officer is not clearly defined. Though the term is also used of an ordinary village headman (Patel, Adhikârin, Adigar), this could hardly apply here. Sâyana, on one passage, indeed explains the term by 'Grāmāṇī nayati,' but elsewhere he explains it by 'Grāmāṇī netâ ;' and some such meaning it may perhaps have here,—the head of communal administration, either for a district (like one of Manu's lords of a hundred, or a

on seven potsherds for the Maruts; for the Maruts are the peasants, and the headman is a peasant; therefore it is for the Maruts. And he, the headman, assuredly is one of his (the king's) jewels: it is for him that he is thereby consecrated, and him he makes his own faithful follower. The sacrificial fee for this (jewel) is a spotted bullock, for in such a spotted bullock there is abundance of colours; and the Maruts are the clans (or peasants), and the clan means abundance; therefore the sacrificial fee is a spotted bullock.

7. And on the following day he goes to the house of the Chamberlain (*kshattri*), and prepares a cake on either twelve, or eight, potsherds for *Savitri*; for *Savitri* is the impeller (*prasavitri*) of the gods, and the chamberlain is an impeller: hence it is for *Savitri*. And he, the chamberlain, assuredly is one of his (the king's) jewels: it is for him that he thereby is consecrated, and him he makes his own faithful (follower). The sacrificial fee for this (jewel) is a reddish-white draught-bullock; for *Savitri* is he that burns yonder, and he (the sun) indeed moves along; and the draught-bullock also moves along, when yoked. And as to why it is a reddish-white one;—reddish-white indeed is he (the sun) both in rising and in setting: therefore the sacrificial fee is a reddish-white draught-bullock.

8. And on the following day he goes to the house

thousand villages), or for the whole country. If, however, the headman of a single village be intended (as the coupling of the office with the Maruts might lead one to suppose), he would probably be a hereditary territorial proprietor residing near the place where the inauguration ceremony takes place. Cf. V, 4, 4, 18; and Zimmer, *Altindisches Leben*, p. 171.

of the Charioteer (*samgrahîtri*), and prepares a cake on two potsherds for the Asvins; for the two Asvins are of the same womb; and so are the chariot fighter¹ and the driver (*sârathi*) of the same womb (standing-place), since they stand on one and the same chariot: hence it is for the Asvins. And he, the charioteer, assuredly is one of his (the king's) jewels: it is for him that he is thereby consecrated, and him he makes his own faithful follower. The sacrificial fee for this (jewel) is a pair of twin bullocks, for such twin bullocks are of the same womb. If he cannot obtain twins, two bullocks produced by successive births (of the same cow) may also form the sacrificial fee, for such also are of the same womb.

9. And on the following day he goes to the house

¹ *Savyashîtri* (otherwise *savyeshîtri*, *savyeshîha*;—*savyastha*, *Kânva* rec.) is explained by the commentaries as a synonym of *sârathi*, charioteer (with which it is compounded in *savyeshîha-sârathi*, *Taitt. Br. I, 7, 9, 1*, where *Sâyana* makes them the two charioteers standing on the left and right side of the warrior), but it seems more probable that the former terms refer to the warrior (*παρὰ-βάρης*) himself (as *savyashîhâ*, *Atharva-veda VIII, 8, 23*, undoubtedly does), who stands on the left side of the driver (*sârathi*, *ἡνίοχος*); the change of meaning being perhaps due to caste scruples about so close an association between the Kshatriya warrior and his *Sûdra* servant, as is implied in this and other passages. (Cf. *V, 3, 2, 2* with note.)—On *Taitt. S. I, 8, 9*, *Sâyana* explains *samgrahîtri* as the treasurer (*dhanasamgrahakartâ kosâdhyakshah*), but on *I, 8, 16* optionally as treasurer or charioteer; while the *Sûta* is *I, 8, 9* identified by him with the charioteer (*sârathi*). It is more probable, however, that at the time of the *Brâhmana* the *Sûta* occupied much the same position as that assigned to him in the epics, viz. that of court-bard and chronicler. The connection of the *samgrahîtri* with the Asvins can also scarcely be said to favour the interpretation of the term proposed by *Sâyana* (who, moreover, is himself compelled, on *Taitt. S. I, 8, 15*; *Taitt. Br. I, 7, 10, 6*, to take it in the sense of charioteer).

of the Carver (bhâgadugha¹), and prepares a pap for Pûshan, for Pûshan is carver to the gods; and that (officer) is carver to that (king): therefore it is for Pûshan. And he, the carver, assuredly is one of his (the king's) jewels: it is for him that he is thereby consecrated, and him he makes his own faithful follower. The sacrificial fee for this (jewel) is a dark-grey bullock: the significance of such a one being the same as at the Trishamyukta².

10. And on the following day, having brought together gavedhukâ (seeds) from the houses of the Keeper of the dice (akshâvâpa³) and the Huntsman (govikartana⁴), he prepares a gavedhukâ pap for Rudra at the house of him who is consecrated. These two, while being two jewels (of the king), he makes one for the purpose of completeness. And as to why he performs this offering,—Rudra is hankering after that (cow) which is killed here in this hall;

¹ The meaning 'tax-gatherer, collector of tithes (or rather, of the sixth part of produce)' assigned to the term by Sâyana, both here, and on Taitt. S. I, 8, 9, might seem the more natural one, considering the etymology of the term. See, however, the explanation given of it in our Brâhmana I, 1, 2, 17:—'Pûshan is bhâgadugha (distributor of portions) to the gods, who places with his hands the food before them.' This clearly is Homer's δαιτρός,—Od. I, 141-2:

δαιτρός δὲ κρείων πίνακας παρέθηκεν αἰείρας
παντοίων, παρὰ δὲ σφί τιθει χρύσεια κύπελλα.

² See V, 2, 5, 8.

³ 'The thrower, or keeper, of the dice,' according to Sâyana. At V, 4, 4, 6 the verb â-vap is used of the throwing the dice into the hand of the player; and it is perhaps that function of the keeper of the dice which is meant to be expressed by the term ('der Zuwerfer der Würfel').

⁴ Literally, the cutter up of cows, the (beef-) butcher. But according to Sâyana, this official was the constant companion of his master in the chase.

now Rudra is Agni (fire), and the gaming-board being fire, and the dice being its coals, it is him (Rudra) he thereby pleases. And verily whosoever, that knows this thus, performs the Râgasûya, in his house that approved (cow) is killed. And he, the keeper of dice, and the huntsman, are (each of them) assuredly one of his (the king's) jewels: it is for these two that he is thereby consecrated, and these two he makes his own faithful followers. The sacrificial fee for this (jewel) is a bicoloured bullock—either one with white fore-feet, or a white-tailed one,—a claw-shaped knife, and a dice-board¹ with a horse-hair band²; for that is what belongs to those two³.

11. And on the following day he goes to the house of the Courier, and having taken ghee in four ladlings, he offers the ghee to the way, with, 'May the way graciously accept of the ghee, hail!' For the courier is to be dispatched, and when dispatched goes on his way: therefore he offers the ghee to the way. And he, the courier, assuredly is one of his (the king's) jewels: it is for him that he is thereby consecrated, and him he makes his own faithful follower. The sacrificial fee for this (jewel) consists in a skin-covered bow, leathern quivers, and a red turban, for that is what belongs to him.

12. These are the eleven jewels (ratna) he completes; for of eleven syllables consists the Trish-ubh, and the Trish/ubh is vigour: it is for the sake

¹ Or, a dice-box, as 'akshâvapanam' is explained by some commentaries,—akshâ upyante sminn ity akshâvapanam aksha(akshadyûta-)sthânâvapanapâttram, Sây.

² Or, fastened with a hair-chain (romasragâ prabaddham, Sây.).

³ That is to say, the knife and the dice-board are the objects those two officials have chiefly to do with.

of vigour that he completes the (eleven) jewels. Then as to why he performs the oblations of the Ratnins: it is their king he becomes; it is for them that he thereby is consecrated, and it is them he makes his own faithful followers.

13. And on the following day he goes to the house of a discarded (wife), and prepares a pap for Nirṛiti;—a discarded wife is one who has no son. He cooks the pap for Nirṛiti of black rice, after splitting the grains with his nails. He offers it with (Vâg. S. IX, 35), 'This, O Nirṛiti, is thy share: accept it graciously, hail!' For a wife that is without a son, is possessed with Nirṛiti (destruction, calamity); and whatever of Nirṛiti's nature there is in her, that he thereby propitiates, and thus Nirṛiti does not take possession of him while he is consecrated. The fee for this (oblation) consists of a black, decrepit, diseased cow; for such a one also is possessed with Nirṛiti. He says to her (the wife), 'Let her not dwell this day in my dominion¹!' thus he removes evil from himself.

SECOND BRÂHMANA.

1. After the 'jewels' he offers (a pap) to Soma and Rudra. It is cooked in milk from a white (cow) which has a white calf. And as to why, after the 'jewels,' he offers (a pap) to Soma and Rudra.

2. Now, once upon a time, Svarbhânu, the Âsura, struck the sun with darkness, and stricken with darkness he did not shine². Soma and Rudra

¹ According to the commentary on Kâty. Sr. XV, 3, 35 she has to betake herself to a Brâhman's house, where the king has no power.

² According to Rig-veda V, 40, 5-9 (cf. Sat. Br. IV, 3, 4, 23

removed that darkness of his ; and freed from evil he burns yonder. And in like manner does that (king) thereby enter darkness,—or darkness enters him,—when he puts those unworthy of sacrifice¹ in contact with the sacrifice ; and he does indeed now put those unworthy of sacrifice—either Sûdras or whom-ever else—in contact with the sacrifice. It is Soma and Rudra who remove that darkness of his ; and freed from evil he becomes consecrated. And as to why it is cooked in milk from a white (cow) which has a white calf,—darkness is black : that darkness he removes. The sacrificial fee for this (oblation) is a white (cow) which has a white calf.

3. Even he who, while being qualified for fame, is not yet famous, may perform that offering. Now he who is learned (in the Veda), while being qualified for fame, is not famous ; and he who is not famous, is covered with darkness : that darkness of his Soma and Rudra thereby remove ; and freed from evil he becomes a very light by his prosperity and renown.

4. Thereupon he prepares a pap for Mitra and Bṛihaspati². For verily he who departs from the

with note) it was Atri who restored the light of the sun. Professor Ludwig (Bohemian Academy of Sciences, Sitzungsber., May, 1885) has tried to prove that solar eclipses (partly available for chronological purposes) are referred to in this and some other passages of the hymns. Compare also Professor Whitney's remarks thereon, Proceedings of Am. Or. Soc., Oct. 1885, p. xvii.

¹ That is, some of those officials of his to whom the ratna-havis were offered ; Sâyana specifying 'the Commander of the army and others' as Sûdras ; and the 'Huntsman and others' as of whatsoever (low) caste.

² According to the Taittirîya ritualists this double oblation forms part of the dîkshâ, or initiation ceremony (V, 3, 3, 1). See Taitt. S., vol. ii, p. 108.

path of the sacrifice stumbles; and he does indeed depart from the path of the sacrifice, when he puts those unworthy of sacrifice in contact with the sacrifice, and he does indeed now put those unworthy of sacrifice—either *Sûdras* or whomever else—in contact with the sacrifice. And the path of the sacrifice is *Mitra* and *Bṛihaspati*; for *Mitra* is the Brahman, and the Brahman is the sacrifice; and *Bṛihaspati* is the Brahman, and the Brahman is the sacrifice. Thus he returns again to the path of the sacrifice; and as soon as he has returned to the path of the sacrifice he is consecrated: therefore he prepares a pap for *Mitra* and *Bṛihaspati*.

5. The course of this (is as follows). Any *asvattha* branch broken off by itself, either on the eastern or on the northern side (of the tree), from that he makes a vessel (to hold the pap) for *Mitra*; for that which is hewn by the axe belongs to *Varuṇa*; but that which is broken off by itself belongs to *Mitra*: therefore he makes the vessel for *Mitra* from a branch broken off by itself.

6. Thereupon having curdled the (milk into) curds, and poured it into a leathern bag; and having put (the horses) to the cart, and fastened (the bag on the cart), he tells it to 'fly away.' This is that (kind of) fresh butter which is self-produced¹; for that which is churned belongs to *Varuṇa*, and that which is self-produced belongs to *Mitra*: therefore it is self-produced butter.

7. They divide the rice-grains into two parts: the smaller and broken ones belong to *Bṛihaspati*,

¹ That is, produced in the leathern bottle without further direct human agency, and by the mere motion of the cart.

and the larger and unbroken ones to Mitra. For Mitra injures no one, nor does any one injure Mitra ; neither a kusa stalk nor a thorn pricks him, nor has he any scar ; for Mitra is every one's friend (mitram).

8. He then puts the pap for *Bṛihaspati* on (the fire), covers it with the vessel for Mitra's (pap), pours the butter (into the latter), and throws in the (larger) rice-grains. It is cooked merely by the hot steam¹ ; for what is cooked by fire belongs to *Varuṇa*, and what is cooked by hot steam belongs to Mitra : therefore it is cooked by hot steam. Making cuttings from both these sacrificial dishes, he says, 'Pronounce the invitatory prayer to Mitra and *Bṛihaspati*!' Having called for the *Sraushaṭ*, he says, 'Pronounce the offering-prayer to Mitra and *Bṛihaspati*!' and offers as the *Vashaṭ* is uttered.

THE ABHISHEKĀNĪYA², OR CONSECRATION CEREMONY.

THIRD BRĀHMANA.

1. He performs the initiation ceremony. On the day of preparation he seizes the victim for *Agni*

¹ That is, by the steam rising from the *Bṛihaspati* pap in the bottom vessel.

² The *Abhisheṭānīya* (or *Abhisheka*, literally 'the sprinkling'), the Consecration ceremony (corresponding to the Anointment of modern times), requires for its performance five days, viz. one *dīkshā* (initiation ceremony), three *upasads*, and one *sutyā* or *Soma-day*, the particular form of *Soma-sacrifice* being the *Ukthya* (part ii, p. 325, note 2). The *Dīkshā* is performed immediately after the expiration of the dark fortnight following the full-moon of *Phalgunī*, that is to say, on the first day of *Kāitra* (about the middle of March).—According to *Kāty.* XV, 3, 47 both the *Abhisheṭānīya* and *Dasapeya* require special offering-places, the latter being north of the former. Cf. note on V, 4, 5, 13.—As regards

and Soma. Having performed the offering of the omentum thereof, he prepares a cake on eleven potsherds for Agni and Soma¹. Thereupon the offerings of the Divine Quickeners (Devasû) are prepared.

2. For Savitri Satyaprasava (of true impulse) he prepares a cake from fast-grown (plāsuka) rice², on either twelve, or eight, potsherds; for Savitri is the impeller (prasavitri) of the gods: 'May I be quickened³, impelled by Savitri!' thus (he thinks). And as to (its being) of fast-grown rice: 'May they quickly impel me!' he thinks.

3. For Agni Grīhapati (the house-lord) he then prepares a cake on eight potsherds from quick-grown (âsu) rice⁴; for the house-lord's position means prosperity: as much as he (the king) rules over, over

the chants (stotra) of the Consecration ceremony, the Pavamāna-stotras are chanted in the thirty-twofold, the Âgya-stotras in the fifteenfold, the Prishṭha-stotras in the seventeenfold, and the Agnish-toma-sâman and Uktha-stotras in the twenty-onfold mode of chanting (stoma). Pañk. Br. 18, 10, 9. The Bahishpavamâna is specially constructed so as to consist of the following parts,—Sâma-veda II, 978-80; further six so-called sambhâryâ verses; further II, 125-27; II, 4-6; II, 431-3; II, 128-30; II, 555-59; II, 7-9; II, 981-83; see Pañk. Br. 18, 8, 7 seq.—The Taittirīya ritual (Taitt. Br. I, 8, 7 seq.), on the other hand, prescribes for the Pavamāna-stotras, the thirty-four-versed stoma, commencing the Bahishpavamâna by II, 920; II, 431, &c.

¹ This is the ordinary Paru-purodâsa, or cake of animal (offering). See part ii, p. 199, note 2 (where read Agni and Soma, instead of Indra and Agni).

² That is, according to Sâyana, rice which has sprung up again and ripens very rapidly. Taitt. S. I, 8, 10 has 'âsu' instead, for which see next paragraph.

³ Or, consecrated (sû).

⁴ That is, according to Sâyana, rice ripening in sixty days. The Taitt. S. prescribes a cake of black rice for Agni.

that Agni, the house-lord, leads him to hold the position of a master of the house. And as to its being of quick-grown rice: 'May they quickly lead me!' so he thinks.

4. For Soma Vanaspati (the wood-lord or tree) he then prepares a pap of syâmâka millet: thereby Soma, the wood-lord, quickens him for the plants. And as to its being prepared of syâmâka,—they, the syâmâkas among plants doubtless are most manifestly Soma's own: therefore it is prepared of syâmâka grain.

5. For Brîhaspati Vâk¹ (speech) he then prepares a pap of wild rice: thereby Brîhaspati quickens him for speech. And as to its being prepared of wild rice,—Brîhaspati is the Brahman, and they, the wild rice-plants, are ripened by the Brahman²: hence it is prepared of wild rice.

6. For Indra Gyeshtha (the most excellent) he then prepares a pap of red rice-grains (hâyana)³: thereby Indra, the most excellent, leads him to excellence (or, lordship). And as to its being prepared of red rice: outstanding doubtless are those plants, the red rice, and outstanding is Indra: therefore it is prepared of red rice.

7. For Rudra Pasupati (lord of beasts) he then prepares a Raudra pap of gavedhukâ seeds (coix barbata): thereby Rudra, the lord of beasts, quickens

¹ Brîhaspati Vâkpati (lord of speech), according to the Black Yagus, where the order of the 'Divine Quickeners' is moreover somewhat different.

² ? Or cooked by the Brahman, that is by Brâhmans, when living the life of hermits or ascetics.

³ The Taitt. S. prescribes a cake prepared of large rice (mahâ-vrihi).

him for cattle. And as to its being prepared of gavedhukâ seed ;—that God is (the recipient of) refuse (remains of offering), and gavedhukâ seeds are refuse : therefore it is (prepared) of gavedhukâ seed.

8. For Mitra Satya (the True) he then prepares a pap of Nâmba¹ seed : thereby Mitra the True quickens him for the Brahman. And as to its being prepared of Nâmba seed,—to Varuṇa, no doubt, belong those plants which grow in ploughed ground ; but those, the Nâmba plants, belong to Mitra : therefore it is (prepared) of Nâmba seed.

9. For Varuṇa Dharmapati (the lord of the law) he then prepares a Varuṇa pap of barley : thereby Varuṇa, the lord of the law, makes him lord of the law ; and that truly is the supreme state, when one is lord of the law ; for whosoever attains to the supreme state, to him they come in (matters of) law : therefore to Varuṇa Dharmapati.

10. He then proceeds with the cake for Agni-Soma. The Svishṭakṛit of that (oblation) remains yet unoffered, when he proceeds with those (other) oblations.

11. Thereupon, taking hold of him (the Sacrificer) by the right arm, he mutters (Vâg. S. IX, 39, 40), 'May Savitrî quicken thee for (powers of) quickening (ruling)², Agni for householders, Soma for trees, Bṛihaspati for speech, Indra for lordship, Rudra for cattle, Mitra for truth, Varuṇa for the lord of the law.'

12. 'Quicken him, O gods, to be unrivalled!'

¹ The Taitt. S. and Br. read 'âmba' instead, 'a kind of grain,' according to Sâyana.

² Or, perhaps, 'on the part of the quickeners (rulers, savânâm).'

—he thereby says, ‘Quicken him, O gods, so as to be without an enemy;’—‘for great chiefdom, for great lordship!’ in this there is nothing obscure;—‘for man-rule!’ ‘for the ruling of men,’ he thereby says;—‘for Indra’s energy!’ ‘for vigour’ he means to say when he says, ‘for Indra’s energy;’—‘him, the son of such and such (a man), the son of such and such (a woman),’—whatever be his parentage, with reference to that he says this;—‘of such and such a people,’ that is to say, of the people whose king he is;—‘this man, O ye (people)¹, is your king, Soma is the king of us Brāhmans!’ He thereby causes everything here to be food for him (the king); the Brāhman alone he excepts: therefore the Brāhman is not to be fed upon, for he has Soma for his king.

13. Now those gods have the power of quickening, whence their name ‘devasû’ (Divine Quickeners). It is those gods who now quicken him thus, and quickened (consecrated) by them he will be consecrated on the morrow.

14. They are double-named, for a coupling means strength: ‘May the strong quicken (him),’ thus he thinks, and therefore they are double-named.

15. He now says, ‘Pronounce the invitatory prayer to Agni Svishṭakṛit.’ And as to why that ceremony is performed here between two offerings²,—verily Pragâpati is that sacrifice which is here performed, and from which all these creatures were produced,—

¹ Here the name of the people, e. g. ‘O ye Kurus, O ye Pañ-kālas!’ is inserted. The Taitt. S. reads, ‘O ye Bharatâh.’

² That is to say, the oblations to the ‘Divine Quickeners,’ which were inserted between the chief oblation of the (Agnishomīya) parupurodâsa and the Svishṭakṛit of it; see above, parag. 10.

and so they are even now produced after this one. Thus he places him (the Sacrificer) in the very middle of that Pragâpati, and quickens him in the middle : this is why that ceremony is performed between two offerings. Having called for the Sraushat, he says, 'Urge for Agni Svishṭakṛit !' and offers as the Vashaṭ is pronounced.

FOURTH BRÂHMANA.

1. He collects (various kinds of) water. The reason why he collects water, is that—water being vigour—he thereby collects vigour, the essence of the waters.

2. In a vessel of udumbara wood,—the udumbara (*ficus glomerata*) being sustenance, (that is) food—for the obtainment of sustenance, food : hence in an udumbara vessel (he mixes the different liquids).

3. He first takes (water)¹ from the (river) Sarasvatî, with (Vâg. S. X, 1), 'The gods took honey-sweet water,'—whereby he says, 'the gods took water full of essence ;'—'sapful, deemed king-quickenning,'—by 'sapful' he means to say, 'full of essence ;' and by 'deemed king-quickenning' he means to say, '(water) which is recognised as king-quickenning ;'—'wherewith they anointed Mitra and Varuṇa,' for therewith they did anoint (sprinkle) Mitra and Varuṇa ;—'wherewith they guided

¹ This water gathered from an adjacent river and pond, with some admixture of genuine water from the sacred river Sarasvatî—whence the whole water is also called 'sârasvatya âpah'—is to be used partly in the place of the ordinary Vasatîvarî water, and partly for the consecration or anointment (sprinkling) of the king. The different kinds of water or liquids are first taken in separate vessels of palâra (*butea frondosa*) wood, and then poured together into the udumbara vessel.

Indra past his enemies,' for therewith they indeed guided Indra past the fiends, the Rakshas. Therewith he sprinkles him,—Sarasvatî being (the goddess of) Speech : it is with speech he thereby sprinkles him. This is one kind of water : it is that he now brings.

4. Thereupon the Adhvaryu, having taken ghee in four ladlings, steps down into the water, and takes the two waves which flow away (in different directions) after an animal or a man has stepped (or plunged) into it.

5. The one which rises in front of him he catches up with (Vâg. S. X, 2), 'Thou art the male's wave, a bestower of kingship : bestow kingship on me, hail!—Thou art the male's wave, a bestower of kingship : bestow kingship on N. N. !'

6. He then catches up that (wave) which rises up behind him with, 'Thou art the lord of a host of males, a bestower of kingship : bestow kingship on me, hail!—Thou art the lord of a host of males, a bestower of kingship : bestow kingship on N. N. !' With that (water) he sprinkles ; for indeed that is the vigour of the water which rises when either beast or man plunges into it : it is with vigour he thus sprinkles him. This is one kind of water : it is that he now brings.

7. He then takes flowing (water) with (Vâg. S. X, 3), 'Task-plying ye are, bestowers of kingship : bestow ye kingship on me, hail!—Task-plying ye are, bestowers of kingship : bestow ye kingship on N. N. !' With that (water) he sprinkles ; for with vigour these (waters) flow, whence nothing stops them flowing along : it is

with vigour he thus sprinkles him. This is one kind of water: it is that he now brings.

8. He then takes such (water) as flows against the stream of the flowing water with, 'Powerful ye are, bestowers of kingship: bestow ye kingship on me, hail!—Powerful ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles, for with vigour indeed those (waters) flow against the stream of the flowing ones: it is with vigour he thus sprinkles him. This is one kind of water: it is that he now brings.

9. He then takes (water) that flows off (the main current) with, 'Overflowing waters ye are, bestowers of kingship: bestow ye kingship on me, hail!—Overflowing waters ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles. Now that (flow of water), after separating itself from that (main current), comes to be that again¹; and so there is in his kingdom even one belonging to some other kingdom, and even that man from another kingdom he absorbs: thus he (the Adhvaryu) bestows abundance upon him (the king), and it is with abundance that he thus consecrates him. This is one kind of water: it is that he now brings.

10. He then takes the lord of rivers (sea-water) with, 'Thou art the lord of waters, a bestower of kingship: bestow thou kingship on me, hail!—Thou art the lord of waters, a bestower of kingship: bestow thou kingship on N. N.!'

¹ That is to say, it ultimately flows back and mingles again with the main current.

With that (water) he sprinkles him ; and that lord of rivers (the ocean) being the same as the lord of waters, he thereby makes him (the king) the lord of the people. This is one kind of water : it is that he now brings.

11. He then takes (water from) a whirlpool with, 'Thou art the offspring of the waters, a bestower of kingship : bestow thou kingship on me, hail!—Thou art the offspring of the waters, a bestower of kingship : bestow thou kingship on N. N.!' With that (water) he sprinkles. Now the waters enclose the offspring (embryo) : he thus makes him the offspring of the people. This is one kind of water : it is that he now brings.

12. Then what standing pool of flowing water there is in a sunny spot, that (water) he takes with (Vâg. S. X, 4), 'Sun-skinned ye are, bestowers of kingship : bestow ye kingship on me, hail! —Sun-skinned ye are, bestowers of kingship : bestow ye kingship on N. N.!' With that (water) he sprinkles : it is with lustre he thereby sprinkles him, and makes him sun-skinned. Now it is to Varuṇa that those waters belong which, (whilst being part) of flowing water, do not flow ; and Varuṇa's quickening (sava) is that Râgasûya : therefore he sprinkles him therewith. This is one kind of water : it is that he now brings.

13. He then catches such (water) as it rains while the sun shines, with, 'Lustrous as the sun ye are, bestowers of kingship : bestow ye kingship on me, hail!—Lustrous as the sun ye are, bestowers of kingship : bestow ye kingship on N. N.!' With this (water) he sprinkles : it is with lustre he thereby sprinkles him, and lustrous

as the sun he thereby makes him. And pure indeed is such water as it rains while the sun shines, for before it has reached this (earth), he catches it : he thus makes him pure thereby. This is one kind of water : it is that he now brings.

14. He then takes (water) from a pond with, 'Pleasing ye are, bestowers of kingship: bestow ye kingship on me!—Pleasing ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles: he thereby makes the people steady and faithful to him. This is one kind of water: it is that he now brings.

15. He then draws (water) from a well with, 'Fold-dwellers ye are, bestowers of kingship: bestow ye kingship on me, hail!—Fold-dwellers ye are, bestowers of kingship: bestow ye kingship on N. N.!' With this (water) he sprinkles. He thereby brings (some of) the water which is beyond this (earth), and also (he does so) for the completeness of the waters, this is why he sprinkles him therewith. This is one kind of water : it is that he now brings.

16. He then takes dew-drops¹ with, 'Devoted²

¹ Sāyana explains 'prushvā' by 'nīhārāḥ' (mist water), the commentators on Kāty. XV, 4, 38, by 'hoar-frost.'

² It is difficult to see in what sense the author takes *vāsa*. While Mahīdhara (Vāg. S. X, 4) explains it by 'pleasing' or 'desirable' (uryante ganaiḥ kāmante-nnanishpattihetutvāt); Sāyana leaves a choice between that meaning (sarvaiḥ kāmamānā) and that of 'obedient, submissive' (yadvā vasyā stha, nīhāro hi nadīpravāhavan manushyādigatim na pratibadhnāti, ato vasyatvam prushvānām anādyātmakatvam upapādayati; MS. I. O. 657). The St. Petersburg dictionary gives the meaning 'submissive,' but leaves it doubtful whether it may not be derived from *vara*, 'fat, grease.'

ye are, bestowers of kingship: bestow ye kingship on me, hail!—Devoted ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles: it is with food he thereby consecrates him, and food he thereby bestows upon him. For even as this fire burns up (the wood) so does that sun yonder, even in rising, burn up the plants, the food. But those waters coming down, quench that (heat), for if those waters were not to come down, there would be no food left remaining here: it is with food he thus sprinkles him. This is one kind of water: it is that he now brings.

17. He then takes honey with, 'Most powerful ye are, bestowers of kingship: bestow ye kingship on me, hail!—Most powerful ye are, bestowers of kingship: bestow ye kingship on N. N.!' With this (water) he sprinkles, and it is by the essence of the waters and plants that he thereby sprinkles him. This is one kind of water: it is that he now brings.

18. He then takes embryonic (waters) of a calving cow with, 'Mighty ye are, bestowers of kingship: bestow ye kingship on me, hail!—Mighty ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles: it is with cattle he thereby consecrates him. This is one kind of water: it is that he now brings.

19. He then takes milk with, 'Man-supporting ye are, bestowers of kingship: bestow ye kingship on me, hail!—Man-supporting ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles:

it is with cattle he thereby consecrates him. This is one kind of water : it is that he now brings.

20. He then takes clarified butter with, 'All-supporting ye are, bestowers of kingship: bestow ye kingship on me, hail!—All-supporting ye are, bestowers of kingship: bestow ye kingship on N. N.!' With that (water) he sprinkles : it is with the essence of cattle he thereby consecrates him. This is one kind of water : it is that he now brings.

21. Having then caught up (moist) sun-motes with the hollow of his hands, he mixes them (with the other kinds of water), with, 'Self-ruling waters ye are, bestowers of kingship: bestow ye kingship on N. N.!' For those sun-motes are indeed self-ruling waters, since they are flowing, as it were, and, not yielding to one another's superiority, keep being now higher now lower : he thus thereby bestows self-ruling power upon him. This is one kind of water : it is that he now brings.

22. These then are seventeen (kinds of) water he brings together, for Pragâpati is seventeenfold, and Pragâpati is the sacrifice : that is why he brings together seventeen kinds of water.

23. Now sixteen kinds of water are those he offers upon ; and he offers sixteen oblations : that makes thirty-two. On two of them he does not offer, viz. on the water from the Sarasvatî and on the sun-motes : that makes thirty-four. For three and thirty are the gods, and Pragâpati is the thirty-fourth : he thus makes him to be Pragâpati (the lord of creatures).

24. And as to why he takes (water) each time after offering,—the ghee, to be sure, is a thunder-

bolt : having won them, one by one, by means of that thunderbolt, the ghee, and made them his own, he takes them.

25. And as to why he does not offer on the (water) from the Sarasvatî,—Sarasvatî, to be sure, is (the goddess of) Speech, and the ghee is a thunderbolt : ‘Lest I should injure (the goddess of) Speech!’ thus (he thinks, and) therefore he does not offer on the water from the Sarasvatî.

26. And as to why he does not offer on the sun-motes : ‘Lest I should offer that oblation in a doubtful way¹!’ thus (he thinks, and) therefore he does not offer on the sun-motes.

27. He pours them together into an udumbara vessel with, ‘Let the honey-sweet mix with the honey-sweet!’—‘Let those full of essence mix with those full of essence!’ he thereby says;—‘Winning great power (kshatra) for the Kshatriya!’ in saying this he prays in a covert way for power to the Sacrificer.

28. He deposits them in front of the Maitravaruna’s hearth, with, ‘Unimpaired rest ye, the strengthful!’—‘unimpaired by the Rakshas rest ye!’ he thereby says; and by ‘strengthful’ he means to say ‘powerful;’ ‘bestowing great power on the Kshatriya;’—in saying this he prays in an overt way for power to the Sacrificer.

FIFTH BRÂHMANA.

1. He consecrates him at the midday Soma-feast. Now Pragâpati is that sacrifice which is here performed, and whence these creatures have been

¹ On account of the doubtful nature of the watery sun-motes.

produced,—and so they are even now produced after this one: he thus places him in the very middle of that Pragâpati, and consecrates him in the middle.

2. Before the Mâhendra (cup) has been drawn,—for that Mâhendra cup is Indra's special (nishkevalya) cup, and so is that Nishkevalya Stotra (hymn) and Nishkevalya Sastra (recitation); and the Sacrificer is Indra: he thus consecrates him in his own resting-place. Hence before the Mâhendra (cup) has been drawn,—

3. He spreads a tiger-skin in front of the Maitrâ-varuṇa's hearth¹, with (Vâg. S. X, 5), 'Thou art Soma's beauty.' For because when Soma flowed through Indra he (Indra) thereupon became a tiger, therefore he is Soma's beauty: this is why he says, 'Thou art Soma's splendour;'—'may my beauty become like unto thine!' He thus bestows the tiger's beauty on him: therefore he says, 'May my beauty become like unto thine!'

4. He then offers the Pârtha oblations. Now Prithin Vainya was consecrated first of men. He desired that he might appropriate to himself all food. They offered up for him those (oblations), and he appropriated to himself all the food here on earth. They would even call forest beasts to him, saying, 'Come hither thou (beast) so and so, the king wants to cook thee!' Thus he appropriated all food here on earth; and verily he appropriates to himself all food for whom that knows this those (oblations) are offered.

5. There are twelve of them,—for there are

¹ Viz. before the 'waters' deposited there, according to V, 3, 4, 28.

twelve months in the year: therefore there are twelve of them.

6. Six he offers before, and six after, the consecration: he thereby places him in the very middle of that Pragâpati, and consecrates him in the middle.

7. Now of those which he offers before the consecration, *Bṛihaspati* is the last (recipient), and of those which he offers after the consecration, *Indra* is the first;—but *Bṛihaspati* is priestly dignity (brahma), and *Indra* is might, vigour: with these two kinds of vigour he thus encloses him on both sides.

8. Those which he offers before the consecration, he offers (resp.) with, 'To *Agni* hail!'—*Agni* is brightness (*tegas*): with brightness he thus sprinkles (endows) him;—'To *Soma* hail!'—*Soma* is princely power (*kshatra*): with princely power he thus sprinkles him;—'To *Savitri* hail!'—*Savitri* is the impeller of the gods: impelled by *Savitri* he thus consecrates him;—'To *Sarasvati* hail!'—*Sarasvati* is Speech: he thus sprinkles him with Speech;—'To *Pûshan* hail!'—*Pûshan* is cattle: with cattle he thus sprinkles him;—'To *Bṛihaspati* hail!'—*Bṛihaspati* is priestly dignity: with priestly dignity he thus sprinkles him. These he offers before the consecration: these are called the *Agni*-named ones.

9. Those which he offers after the consecration, he offers (resp.) with, 'To *Indra* hail!'—*Indra* is vigour: with vigour he thus sprinkles him;—'To the roar hail!'—roar means vigour: with vigour he thus sprinkles him;—'To the noise hail!'—noise means vigour: with vigour he thus sprinkles him;—'To *Amsa* hail!'—*Amsa* is vigour: with vigour he thus sprinkles him;—'To *Bhaga* hail!'—*Bhaga* is vigour: with vigour he thus sprinkles

him;—‘To Aryaman hail!’—he thus makes him the friend (aryaman) of everything here. These he offers after the consecration: these are called the Âditya-named¹ ones.

10. In front of the Maitrâvaruṇa’s hearth are the (four) consecration vessels in which that consecration water is contained².

11. There is a palâsa (butea frondosa) one: with (the water of) that (vessel) a Brâhman sprinkles;—the Palâsa tree is priestly dignity (brahman): it is with priestly dignity that he sprinkles (endows) him.

12. There is an udumbara (ficus glomerata) one: therewith one of his own (kinsmen, or brothers) sprinkles. The udumbara tree means sustenance, (that is) food, and the ‘own’ means sustenance, for as far as a man’s own goes, so far he does not hunger: thereby his ‘own’ is sustenance, and therefore one of his own (kinsmen) sprinkles with an udumbara (vessel).

13. There is one made of the foot (stem) of the nyagrodha (ficus indica): therewith a friendly (mitrya) Râganya sprinkles: for by its feet³ the

¹ Viz. because three of the recipients of these libations—Aṃsa, Bhaga and Aryaman—belong to the deities called Âdityas, or sons of Aditi.

² The water in the Udumbara vessel is now distributed into these four (smaller) vessels.

³ That is, by its pendant branches. It is well known that the ficus indica, or banyan-tree, as it is ordinarily called, has the habit of bending its branches down to the ground, which then strike root and develop new secondary trunks, so that a single tree may in course of time form a large grove. Hence the name here used for the tree (nyag-rodha, the downward-growing one). ‘A family tends to multiply families around it, till it becomes the centre of a tribe, just as the banyan tends to surround itself with a forest of its own offspring.’ MacLennan, Primitive Marriage, p. 269.

nyagrodha tree is supported, and by the friend (mitra) the Râganya (nobleman or king) is supported: therefore a friendly Râganya sprinkles with (the water of a vessel) made of the foot of a nyagrodha.

14. There is an asvattha (ficus religiosa) one: therewith a Vaisya sprinkles. Because Indra on that (former) occasion called upon the Maruts staying on the Asvattha tree¹, therefore a Vaisya sprinkles with an asvattha (vessel). These are the consecration vessels.

15. He then prepares two strainers (pavitra), with (Vâg. S. X, 6), 'Purifiers ye are, Vishnu's own; '—the significance is the same (as before²). He weaves gold (threads) into them. With them he purifies those consecration waters. As to why he weaves gold (threads) in,—gold is immortal life: that immortal life he lays into these (waters), and hence he weaves gold (threads) in.

16. He purifies with, 'By the impulse of Savitrî I purify you with a flawless purifier, with the rays of the sun.' The significance is the same (as before³). 'Not downfallen thou art, the friend of Speech, born of heat,'—'unimpaired by the Rakshas' he means to say when he says, 'not downfallen; '—'the friend of Speech'—as long as there is water in the vital airs, so long (man) speaks with speech: therefore he says, 'the friend of Speech.'

¹ See above, p. 34, note 1. The Maruts are constantly identified with the Vis, or people (peasants, &c.) generally, whilst Indra is taken as the divine representative of the ruling class (the king and nobleman).

² See I, 1, 3, 1 (part i, p. 19).

³ See I, 1, 3, 6 (part i, p. 21).

17. 'Born of heat' he says, for from fire springs smoke, from smoke the cloud, from the cloud rain,—it is from fire that these are produced: hence he says, 'born of heat.'

18. 'Soma's portion thou art;,' for when they consecrate him with those (waters), then there is an oblation: therefore he says 'Soma's portion thou art;—'Hail, spiriters of kings!—it is with 'Hail' that he thus purifies them.

19. He distributes them over those (consecration) vessels, with (Vâg. S. X, 7), 'Playmates are these glorious waters;,'—'not overbearing' he means to say, when he says 'playmates;,' and by 'these glorious waters' he means to say 'the powerful ones;,'—'unimpaired, active, enveloping,' he thereby means to say 'ye are unimpaired by the Rakshas;,'—'In the habitations Varuṇa hath made a home;,'—the habitations are the people (clans): 'in the people Varuṇa has made a support' he thereby says;—'he, the child of the waters, in the best of mothers;,'—for he who performs the Râgasûya is indeed the child of the waters: therefore he says, 'the child of the waters, in the best of mothers.'

20. He then makes him (the king) put on garments. There is that one called tārpya¹; therein are

¹ This is variously explained, by Kâtyâyana and Sâyaṇa, as a linen one, or simply one soaked in ghee, or a tripâṇa one—i.e. one made of tripârṇa plants, or a thrice saturated one (with ghee)—or one woven out of materials derived from the tripâ plant. It is quite evident that they did not exactly know what to make of it. Indeed, it would almost seem as if the author of the Brâhmaṇa himself was already doubtful as to the meaning of the term. Goldstücker (s.v. abhisheṣanîya) perhaps rightly takes it to mean a silk under-garment.

wrought¹ all forms of sacrifice : that he makes him put on, with (Vâg. S. X, 8), 'Thou art the inner caul of knighthood (kshatra)!' He thus causes him to be born from out of what is the inner caul (amnion) of knighthood.

21. He then makes him put on one of undyed wool, with, 'Thou art the outer caul of knighthood!' He thus causes him to be born from what is the outer caul (chorion) of knighthood.

22. He then throws over the mantle, with, 'Thou art the womb of knighthood!' He thus causes him to be born from what is the womb of knighthood.

23. He then draws the head-band together, and conceals it (tucks it under) in front², with, 'Thou art the navel of knighthood!' He thus places him in what is the navel of knighthood.

24. Now some wind it quite round about (the navel) saying, 'that (band) is his navel, and this navel goes all round.' But let him not do this, but let him merely tuck it under in front, for this navel is in front. And as to why he makes him put on the garments ;—he thereby causes him to be born³,

¹ According to the commentators, figures of sacrificial spoons, cups, &c., are sewn in by means of a needle.

² The commentators do not seem to be quite in accord in regard to this particular item of the ceremonial. The most natural explanation, however, seems to be this : the head-band (turban, *ushnîsha*) is wound (? once) round the head and tied behind ; the ends being then drawn over the shoulders so as to hang down from the neck in the manner of a brahmanical cord (or like the ribbon of an order) ; and being finally tucked in under the mantle somewhere near the navel.

³ Viz. inasmuch as the garments are intended to symbolically represent the vestures of the embryo and stages of birth.

thinking, 'I will anoint him when born : ' that is why he makes him put on the garments.

25. Now some put off those garments¹, and make him put on again the garment of initiation. But let him not do this ; for, the limbs² being his natural vestments, they deprive him of his limbs, of his native bodily form. The garment of initiation belongs to Varuṇa. Let him put on one of those same garments : he (the priest) thereby causes him to be furnished with his limbs, his native bodily form. The garment of initiation belongs to Varuṇa : he thus saves him from the Varuṇic garment of initiation.

26. And when he enters the bath³ they throw it into (the water). This is a congruous⁴ performance. After putting on one of those same garments he comes out (of the bath). Let him give away those (garments) either when the omentum of the barren cow has been offered⁵, or at the completing oblation⁶.

27. He (the Adhvaryu) then strings the bow, with, 'Thou art Indra's Vṛitra-killer ;' for the bow

¹ This change of garments takes place optionally when the Māhendra libation is about to be offered. Kāty. XV, 5, 16 ; 7, 23-26.

² That is, according to Sāyana, the skin, &c.

³ That is, at the end of the Rāgasūya. In case of the change of garments before the Māhendra libation, the king keeps on the initiation garment in entering and coming out of the bath. This paragraph is of course put in here by anticipation, merely in order to state all that relates to the garments.

⁴ Viz. inasmuch as it is in accordance with what is done at an ordinary Soma-sacrifice, at the end of which the Sacrificer and his wife enter the bath and come forth with fresh garments. See part ii, p. 385. In the present case the king is to enter the bath clothed in one of those three garments, and in coming out he is to put on another of them.

⁵ See part ii, pp. 391-2.

⁶ For the Udavasānīyâ-ishṭi, see ib. p. 389.

is indeed a *Vṛitra*-killer, and the Sacrificer is Indra, —he is Indra in a twofold way, both as a Kshatriya, and as Sacrificer: therefore he says, ‘Thou art Indra’s *Vṛitra*-killer.’

28. He then strokes the two arms¹, with, ‘Mitra’s thou art,—Varuṇa’s thou art;’ for the bow is within the two arms, and by his two arms the *Rāganya* pertains to Mitra and Varuṇa: therefore he says, ‘Mitra’s thou art, Varuṇa’s thou art.’ He hands it to him, with, ‘May he slay *Vṛitra* by thee!’ whereby he means to say, ‘May he slay by thee his spiteful enemy!’

29. He then hands him three arrows. That first one by which he pierces on shooting², that is one, that one is this earth, that one is called ‘*drībā*.’ And the one by which (the enemy) being pierced lies either living or dead, that is the second, that is this air, that is called ‘*rugā*.’ And the one with which he misses (his aim)³, that is the third, that is yonder sky, that is called ‘*kshumā*.’ For these are the three (kinds of) arrows: therefore he hands him three arrows.

30. These he hands to him with, ‘Protect ye him in front⁴!—Protect ye him from behind!—Protect ye him from the side!—Protect ye

¹ Viz. the arms of the king, as it would seem, according to *Sâyana*; but the arms (or ends) of the bow, according to Karka and Mahîdhara.

² Literally, on fixing (the arrow on the string); or perhaps, on hitting (the enemy).

³ *Sâyana* takes *apa-râdhnoti* in the sense of ‘he hurts (or hits)’ the enemy. In the *Kânva* text (Grantha MS.) the three arrows are called *rugā*, *drīvā*, and *kshupā* resp.

⁴ Or perhaps,—whilst (he is) moving forward,—whilst moving backward,—whilst moving sideways.

him from (all) quarters!’ Thus he makes all the quarters safe from arrows for him. And as to why he hands the bow to him;—this, the bow, truly is the nobleman’s strength: it is because he thinks, ‘I will consecrate him when endowed with strength!’ that he hands the weapon to him¹.

31. Thereupon he makes him pronounce the âvid formulas² (Vâg. S. X, 9), ‘In sight, ye mortals!’ This is mysterious, for mysterious is Pragâpati: he thus announces him to Pragâpati, and this one approves of his consecration; and approved by him he is consecrated.

32. ‘Present is Agni, the house-lord;’—Agni is the priesthood (brahman); he thus announces him to the priesthood; and it approves of his consecration, and approved by it he is consecrated.

33. ‘Present is Indra, the far-famed;’—Indra is the nobility: he thus announces him to the nobility; and it approves of his consecration, and approved by it he is consecrated.

34. ‘Present are Mitra and Varuṇa, the upholders of the law;’—Mitra and Varuṇa are the out-breathing and in-breathing: he thus announces him to the out-breathing and in-breathing, and they approve of his consecration, and approved by them he is consecrated.

35. ‘Present is Pûshan, the all-possessing;’

¹ For a sham fight with arrows forming part of the ceremony in the Black Yagus ritual, see p. 100, note 1.

² That is, as would seem, the formulas of information (or perhaps of announcement, introduction); the first of these formulas beginning with âvis (in sight), the others with the participle âvitta, i. e. ‘obtained, present;’ Sâyana and Mahîdhara, however, taking it in the sense of ‘informed,’—a meaning which, indeed, the word may perhaps have been intended to convey in these formulas.

Pūshan is (the lord of) cattle : he thus announces him to the cattle, and they approve of his consecration ; and approved by them he is consecrated.

36. 'Present are Heaven and Earth, the all-propitious;'—he thus announces him to those two, the heaven and the earth, and they approve of his consecration ; and approved by them he is consecrated.

37. 'Present is Aditi, of wide shelter;'—Aditi is this earth : he thus announces him to this earth, and she approves of his consecration, and approved by her he is consecrated. Thus to whatever deities he announces him, they approve of his consecration, and approved by them he is consecrated.

FOURTH ADHYĀYA. FIRST BRĀHMAṆA.

1. He puts a piece of copper¹ into the mouth of a long-haired man, with (Vâg. S. X, 10), 'Removed by sacrifice are the mordacious.' For verily he who performs the Râgasûya escapes all kinds of death, all murderous blows, and old age alone is his death : hence whatever kind of death, whatever murderous blow there is, past that he now guides him, as past the mordacious ones.

2. And as to why it is of a long-haired man,—such a long-haired man is neither woman nor man ; for being a male, he is not a woman, and being long-haired (a eunuch), he is not a man. And copper (or bronze) is neither iron nor gold ; and those mordacious ones (snakes) are neither worms nor non-worms. And as to its being copper,—reddish

¹ Lohâyasa, literally, 'red metal,' apparently either copper, or an alloy of copper and some other metal.—The eunuch is sitting in the Sadas.

to be sure are mordacious ones: therefore (he throws it in the face) of a long-haired man.

3. He then makes him ascend the regions, with (Vâg. S. X, 10-14), 'Ascend thou the East! May the Gâyatrî (metre) protect thee, the Rathantara-sâman, the threefold stoma, the spring season, the Priesthood, that precious treasure!'

4. 'Ascend thou the South! May the Tri-*shṭubh* protect thee, the *Brîhat-sâman*, the fifteenfold stoma, the summer season, the Knighthood, that precious treasure!'

5. 'Ascend thou the West! May the *Gagatî* protect thee, the *Vairûpa-sâman*, the seventeenfold stoma, the rainy season, the Peasantry, that precious treasure!'

6. 'Ascend thou the North! May the *Anu-*shṭubh** protect thee, the *Vairâga-sâman*, the twenty-onfold stoma, the autumn season, fruit, that precious treasure!'

7. 'Ascend thou the upper region! May the *Paṅkti* protect thee, the *Sâkvara* and *Raivata-sâmans*, the thrice-ninefold and the three and thirtyfold stomas, the winter and dewy season, spiritual lustre, that precious treasure!'

8. And as to why he makes him ascend the quarters,—that is a form of the seasons: it is the seasons, the year, that he thereby makes him ascend; and having ascended the seasons, the year, he is high, high above everything here, and everything here is below him.

9. On the hind part of the tiger's skin¹ a piece of

¹ This was spread out in front of the *Maitrâvaruṇa's* hearth, see V, 3, 5, 3.

lead is laid down. He kicks it off with his foot, with (Vâg. S. X, 14), 'Kicked off is Namukî's head!' Now there was once an Asura, Namukî by name. Indra knocked him down, and trod with his foot upon him. And in that he, thus trodden upon, bulged out, that (is the origin of) a rupture. He tore off his head with his foot, and therefrom sprang a goblin (Rakshas). That one kept calling out to him, 'Whither art thou going? Where wilt thou rid thyself of me?'

10. He beat it off with (a disk of) lead: hence lead is soft; for it has lost its spring, as it beat off (the goblin) with all its might. Hence also, while being like gold, it is not worth anything; for it has lost its spring, as it beat off (the goblin) with all its might. And so, indeed, he (Indra) thereby beat off the fiends, the Rakshas; and in like manner this one (the king) thereby beats off the fiends, the Rakshas.

11. He then makes him step upon the tiger's skin, with (Vâg. S. X, 15), 'Thou art Soma's beauty;'—For because when Soma flowed through Indra, he (Indra) thereupon became a tiger, and therefore he is Soma's beauty: this is why he says, 'Thou art Soma's beauty;'—'May my beauty be like unto thine!'—The tiger's beauty he thereby bestows upon him: therefore he says, 'May my beauty be like unto thine!'

12. Below (the king's foot) he throws a (small) gold plate, with, 'Save (him) from death!'—Gold is immortal life: he thus takes his stand on immortal life.

13. Then there is (another) gold plate, perforated either with a hundred, or with nine, holes. If with

a hundred holes,—man here lives up to a hundred (years), and has a hundred energies, a hundred powers; therefore it is perforated with a hundred holes. And if with nine holes,—there are in man those nine vital airs: therefore it is perforated with nine holes.

14. That (gold plate) he lays upon his head, with, 'Might thou art, victory thou art, immortality thou art!' Gold being immortal life, he thus lays immortal life into him. And as to why there are gold plates on both sides,—gold being immortal life,—he thus encloses him on both sides with immortal life: this is why there are gold plates on both sides.

15. He then lifts up his arms, with (Vâg. S. X, 16¹), 'Golden-bodied, ye two lords rise like the sun: mount ye the chariot, O Mitra and Varuṇa, and thence behold Aditi and Diti!' Mitra and Varuṇa verily are the two arms, and the chariot (-seat) is the man: therefore he says, 'Mount ye the chariot, O Mitra and Varuṇa!'—'thence behold Aditi and Diti!' By this he means to say, 'See ye your own (property) and that of others!'

16. Let him not lift up (the king's arms) with that one, but let him rather lift them up with, 'Thou art Mitra, thou art Varuṇa;' for Mitra-Varuṇa are the two arms, and by his arms the Râganya belongs to Mitra and Varuṇa: let him therefore lift up his arms with, 'Thou art Mitra, thou art Varuṇa.'

¹ In *Rîk* S. V, 62, 8 the verse runs as follows:—At the glow of the dawn, at the rising of the sun, ye, O Mitra and Varuṇa, mount your golden-formed, iron-pillared chariot; thence ye behold Aditi and Diti (? the boundless space and the bounded).

17. And as to why he anoints him (standing) with upstretched arms;—those arms in truth are the Râganya's power, and power also is that collected essence of the waters wherewith he now anoints him: 'Lest that power, the collected essence of the waters, weigh down (paralyze) this power of mine, the arms,' thus he thinks, and therefore he anoints him (standing) with upstretched arms.

SECOND BRÂHMANA.

1. He (the king) is anointed (sprinkled) whilst standing with his face turned towards the east. A Brâhman—either the Adhvaryu, or he who is his (the king's) court chaplain—sprinkles him in front, from behind;—

2. With (Vâg. S. X, 17), 'With Soma's glory I sprinkle thee,'—'with vigour' he thereby says;—'With Agni's glow...¹,'—'with vigour' he thereby says;—'With Sûrya's splendour...,'—'with vigour' he thereby says;—'With Indra's energy...,'—'with vigour' he thereby says;—'Be thou the chieftain of chiefs!'—'be thou the supreme king of kings' he thereby says;—'Guard (him)² against darts!'—darts meaning arrows, it is past murder by arrows that he thus guides him: therefore he says, 'guard him against darts!'

3. [Vâg. S. X, 18] 'Quicken him, O gods, to

¹ While the preceding formula is used by the priest, the present and two succeeding ones (each with the words '...I sprinkle thee; guard him against darts!') are pronounced by the other three persons specified in V, 3, 5, 12-14, each sprinkling the king with the water in his respective vessel.

² Mahîdhara explains: 'O Soma, protect him, the Sacrificer, in overcoming the enemy's missiles.'

be unrivalled!—he thereby says, ‘Quicken him, O gods, so as to be without an enemy;’—‘For great chiefdom, for great lordship!’—in this there is nothing obscure;—‘For man-rule!’—‘for the ruling of men’ he thereby says;—‘For Indra’s lordly sway!’—‘for power’ he means to say, when he says, ‘for Indra’s lordly sway!’—‘Him, the son of such and such (a man), the son of such and such (a woman),’—whatever be his parentage regarding that he says this;—‘of such and such a people’—that is to say, of the people whose king he is;—‘This man, O ye (people), is your king, Soma is the king of us Brâhmans!’—he thereby causes everything here to be food for him (the king); the Brâhman alone he excepts: therefore the Brâhman is not to be fed upon, for he has Soma for his king¹.

4. He (the king) then rubs the sprinkled water

¹ Either at this juncture, or after the game at dice, the *Hotri* recites the legend of *Sunaśsepha*, as given Ait. Br. VII, 13–18.—‘King *Harisandra*, of the race of *Ikshvâku*, being childless, made a vow that if he obtained a son he would sacrifice him to *Varuṇa*. A son was born, who received the name of *Rohita*, but the father postponed, under various pretexts, the fulfilment of his vow. When at length he resolved to perform the sacrifice, *Rohita* refused to be the victim, and went out into the forest, where he lived for six years. He then met a poor Brâhman *Rishi* called *Agîgarta*, who had three sons, and *Rohita* purchased from *Agîgarta*, for a hundred cows, the second son, named *Sunaśsepha*, to be the substitute for himself in the sacrifice. *Varuṇa* approved of the substitute, and the sacrifice was about to be performed, the father receiving another hundred cows for binding his son to the sacrificial post, and a third hundred for agreeing to slaughter him. *Sunaśsepha*, however, saved himself by reciting verses in honour of different deities, and was received into the family of *Viśvâmitra*, who was one of the officiating priests.’ Dowson, Dict. of Hindu Mythology.

over himself with the horn of a black antelope; for that collected essence of the waters wherewith he now anoints him means vigour: 'May this vigour of mine spread through my whole self,' thus he thinks, and therefore he rubs it all over himself.

5. He rubs it over himself, with (Vâg. S. X, 19), 'Forth from the back of the mountain, of the bull,'—even as the mountain stands out here, even as the bull stands out beyond the cattle, so does he who performs the Râgasûya stand out beyond everything here, and everything here is below him: therefore he says, 'Forth from the back of the mountain, of the bull,'—'The ships keep moving, the self-pouring; they, the upwards bent, have turned back downwards, flowing after the 'dragon of the deep'¹.'

6. He then makes him step the (three) Vishṇu-steps within (the extent of) the tiger's skin, with, 'Vishṇu's outstepping thou art! Vishṇu's outstep thou art! Vishṇu's step thou art!' Now Vishṇu's outstepping (vikramana), Vishṇu's outstep (vikrânta), and Vishṇu's step (krânta)² are these (three) worlds: thus having ascended these worlds, he is high above everything here, and everything here is below him.

7. He then pours the remainders (of the water) together into the Brâhman's vessel: he thereby makes the Brâhman an object of respect after the king, whence the Brâhman is an object of respect after the king.

¹ Ahi Budhnya, the Πύθων ὄφις of Hellenic mythology (St. Petersburg dict.).

² In the Black Yagus ritual the three steps are called 'krama, krânta, and vikrânta.'

8. And to him who is his (the king's) dearest son, he hands that vessel, thinking, 'May this son of mine perpetuate this vigour of mine!'

9. He then returns to the Gârhapatya fire, (his son) holding on to him behind, and offers, with (Vâg. S. X, 20), 'O Pragâpati, than thee none other hath encompassed all these forms: for whatsoever object we sacrifice, let that accrue unto us!—This one is the father of N. N.!'—him who is the son, he makes the father, and him who is the father, he makes the son¹: he thereby links together the vigour of both of them.—'N. N. is the father of this one!' him who is the father, he makes the father, and him who is the son, he makes the son: after linking together the vigour of these two, he puts it again in the proper way,—'May we be the lords of riches, hail!'—this is the blessing of that ceremony: a blessing he thereby invokes.

10. And any residue that is left over, he offers in the Âgnîdhriya; for redundant is that residue, and redundant also is the Âgnîdhriya,—in the Gârhapatya they cook the oblations, and in the Âhavantiya they offer, but that one is redundant: thus he puts the redundant to the redundant. He offers it on the north part (of the hearth), for that is the region of that god (Rudra): hence he offers it on the north

¹ By way of illustration, Mahîdhara explains what would have happened at the inauguration of king Dasaratha (of Ayodhyâ), the father of Râma; viz. in that case the first formula would run,—'Râma is the father of Dasaratha;' and the second—'Dasaratha is the father of Râma.' According to the ceremonial of the Black Yagus the offering of the residue takes place at the house (first of the favourite son, according to Âpastamba, and then) of the queen. Taitt. S., vol. ii, p. 154.

part. He offers with, 'O Rudra, whatever potent¹, highest name is thine, therein thou art an offering, thou art a home-offering, hail!'

THIRD BRÂHMANA.

1. North of the Âhavanīya he places a hundred, or more than a hundred, cows of that relative of his. The reason why he does so is this :

2. When Varuṇa was consecrated, his energy, his vigour departed from him. Probably² that collected essence (life-sap) of the waters wherewith they were sprinkling him, drove out his energy, his vigour. He found it in the cattle, and because he found it in them, therefore cattle are an object of respect. And having found it in the cattle, he again took to himself his energy, his vigour. And in like manner this one ;—that energy does not indeed depart from him, but he does it (thinking), 'This Râgasūya is Varuṇa's consecration, and Varuṇa did so.'

3. He takes down the chariot (from the stand³) ; for whatever turns away from the warrior (râganya) that he overtakes with his chariot : for this reason he takes down the chariot.

4. He takes it down with (Vâg. S. X, 21), 'Thou art Indra's thunderbolt!' The chariot is indeed a thunderbolt ; and the Sacrificer is Indra ;—he is Indra for a twofold reason, namely because he is a

¹ The meaning of krivi (krayi, Taitt. S.) is doubtful. Mahîdhara derives it from 'kar' (to make or injure), in the sense of either 'efficacious,' or 'destructive.'—A Grantha MS. of the Kâṇva text reads kavi, 'wise.'

² I am now inclined to think that some such meaning as 'probably, perhaps' (more nearly, German 'wohl'), fits all the passages (in the Brâhmanas at all events) where *sasvat* occurs.

³ See above, V, 1, 4, 3 seq.

Kshatriya, and because he is a Sacrificer : therefore he says, 'Indra's thunderbolt thou art.'

5. Having turned it (so as to stand) inside the Vedi, he yokes it with, 'I yoke thee by the direction of Mitra and Varuna, the directors¹;' for Mitra and Varuna are the two arms, and by his arms the Râganya belongs to Mitra and Varuna : that is why he says, 'I yoke thee by direction of Mitra and Varuna, the directors.'

6. He yokes it with four (horses). He passes along by the same way as that on which the dakshinâs² go,—behind the Sadas, and in front of the hall. He stops it behind the kâtvâla, and in front of the Âgnidhra.

7. He mounts it with, 'For unfeebleness (I mount) thee, for svadhâ³ (I mount) thee!'—by 'for unfeebleness thee' he means to say, 'for a state free from afflictions (I mount) thee;' by 'for svadhâ thee' he means to say, 'for life-sap (I mount) thee;'—'I, the unharmed Arguna!' Now Indra is called Arguna, which is his mystic name; and this (king) is Indra for a twofold reason, namely because he is a Kshatriya, and because he is a Sacrificer : therefore he says, 'the unharmed Arguna.'

8. He then goads on the right yoke-horse, with, 'Conquer thou by the impulse of the Maruts!' For the Maruts are the clansmen, and it is by his

¹ *Prasâstri*, 'the director,' is also another name for the Maitrâ-varuna priest.

² That is, the cows given to priests as sacrificial fee. For particulars regarding the passage by which they are driven to their destination, see part ii, p. 344, note 1.

³ Probably here 'for well-being;' the author, however, evidently takes it here in the sense of 'invigorating potion,' the drink offered to the deceased ancestors.

clan that the chieftain wins what he desires to win : therefore he says, ' Conquer thou by the impulse of the Maruts !'

9. He then stops (the chariot) in the midst of the cows¹, with, ' May we obtain by the mind !' For it is by the mind that everything here (that is obtained) is obtained ; and by the mind therefore he now obtains everything : therefore he says, ' May we obtain by the mind !'

10. He then touches a cow with the end of the bow, with, ' Together with energy !'—energy means vigour, kine : it is energy, vigour, he thereby takes to himself. And he adds, ' I overpower them, I seize them !'

11. Now as to why he stops amidst the cows of his relative,—whatever is tending away from a man, be it either fame, or anything else, that passes over to his relative foremost of all ;—that energy, or vigour, he now takes again from his relative to himself : that is why he stops amidst the cows of his relative.

12. In return he presents to him just as many (cows)², or more. For assuredly he, the Sacrificer,

¹ In the ceremonial of the Black Yagus a sham-fight takes place here. East or north of the sacrificial ground a Râganya has posted himself with bow in hand. The king discharges the arrows at him, with, ' Obtained is the mind !' and having thus, as it were, overpowered the enemy, he wheels round in a sunwise direction, with, ' I (have become endowed) with energy, with vigour !' He then puts on shoes of boar's skin, with, ' Thou art the mettle of cattle,' gets down from the chariot, and puts on ornaments of silver, copper (as Sâyana here interprets audumbara), and gold (afterwards to be given to the Brahman). Then follow the oblations relating to the unyoking of the chariot. Taitt. S. I, 8, 15, with commentary.

² Viz. as many as he has taken from him, a hundred or more.

is not capable of a cruel deed ; but cruelly indeed he acts when he says, 'I overpower them, I seize them;' and thus that is done by him without cruelty: this is why, in return, he presents to him just as many (cows) or more.

13. He then pulls the right-side (horses, or reins). He passes along on the same way as that on which the dakshinâ (cows) go,—in front of the sacrificial post, and along the south of the Vedi. Behind the Sadas, and in front of the hall, he stops that (car).

14. [Vâg. S. X, 22], 'Lest, O Indra, over-powerer of the mighty, we be wanting thee, heedless through ungodliness,—mount thou, O divine wielder of the thunderbolt, the chariot which thou restrainest (as well as its) well-horsed reins¹.' With this (verse) he stops (the chariot);—reins (rasmi²) means bridle (abhitsu): therefore he says, 'Thou restrainest the well-horsed reins.' Thereupon he offers the (four oblations) relating to the unyoking of the chariot. 'Well-pleased the chariot shall be when unyoked,' he thinks, and therefore he offers the (oblations) relating to the unyoking of the chariot.

15. He offers with (Vâg. S. X, 23), 'To Agni, the House-lord, hail!' He thereby pleases the part of the chariot relating to Agni; and it is the shoulder-pieces of the chariot that relate to Agni: it is the shoulder-pieces (of the yoke) he thereby pleases. And the house-lord's position means prosperity: as much as he (the king) rules over, for

¹ For a different version of this somewhat awkwardly constructed verse, see *Rik* S. V, 33, 3.

² The explanation is given because the word has also the meaning 'ray.'

the prosperity, the house-lordship, of that his kingship is thereby rendered free (unopposed).

16. 'To Soma, the wood-lord (tree), hail!' There are two kinds of (objects) coming from trees, the wheels of chariots and waggon, for both of these he thereby ensures safety. And the wood-lord (tree) being Soma,—whatever part of the chariot comes from the tree, that he thereby pleases. Now the parts of the chariot coming from trees are the wooden pieces of the chariot : hence it is the wooden pieces he thereby pleases. And Soma being the nobility, it is over the nobility that his kingship is thereby rendered free.

17. 'To the strength of the Maruts, hail!' He thereby pleases the part of the chariot belonging to the Maruts,—there are four horses, the chariot the fifth, and the warrior (chariot-fighter) and charioteer two—these are seven, and the host of the Maruts consists of (troops of) seven each : he thereby pleases the whole chariot ; and the Maruts being the peasants, it is over the peasantry that his kingship is thereby rendered free.

18. 'To Indra's energy, hail!' He thereby pleases the part of the chariot that belongs to Indra. Now the warrior relates to Indra, and it is the warrior he thereby pleases. And Indra's energy (indriya) means the vigour in Indra¹ : it is in regard to energy, vigour, that his kingship is thereby rendered free.

19. He then puts on shoes of boar's skin. Now the gods once put a pot of ghee on the fire. Therefrom a boar was produced : hence the boar is fat,

¹ ? Or, means vigour, Indra.

for it was produced from ghee. Hence also cows readily take to a boar : it is indeed their own essence (life-sap, blood) they are readily taking to. Thus he firmly establishes himself in the essence of the cattle : therefore he puts on shoes of boar's skin.

20. Looking down on this (earth) he then mutters, 'O mother Earth, injure me not, nor I thee!' For the Earth was once afraid of Varuṇa, when he had been consecrated, thinking, 'Something great surely has he become now that he has been consecrated : I fear lest he may rend me asunder!' And Varuṇa also was afraid of the Earth, thinking, 'I fear lest she may shake me off! Hence by that (formula) he entered into a friendly relation with her ; for a mother does not injure her son, nor does a son injure his mother.

21. Now this Râgasûya is Varuṇa's consecration ; and the Earth is afraid of him, thinking, 'Something great surely has he become now that he has been consecrated : I fear lest he may rend me asunder!' And he also is afraid of her, thinking, 'I fear lest she may shake me off.' Hence he thereby enters into a friendly relation with her ; for a mother does not injure her son, nor does a son injure his mother : therefore he mutters thus.

22. He steps down (from the chariot), muttering this *atikhandas* verse (*Vâg. S. X, 24; Rik S. IV, 40, 5*), 'The swan dwelling in the light, the Vasu dwelling in the air, the priest seated on the altar, the guest dwelling in the retreat (house), —the man-dwelling, the space-dwelling¹, the law-dwelling, the sphere-dwelling, the water-

¹ Or perhaps, 'in the best place (vara).' See VI, 7, 3, 11.

born, cow-born, law-born, rock-born (is) the great truth.' For that *atikkandas* (or excessive metre) comprises all the metres: thus evil does not descend along with him.

23. Let not the charioteer get down along with (or, after) him, lest he should descend on the same world on which the anointed (king) has just descended. They put him up, along with the chariot, on the car-stand. Thence he leaps down: thus he does not descend on the same world on which the anointed has just descended ¹.

24. North of the Âhavanīya is the original fire, taken up (from the hearth ²). Behind the right hind-wheel of the cart-stand he fastens two round *satamânas* ³.

25. He then hides an *udumbara* (*figus glomerata*) branch (in the wheel-track). He touches one of those two (plates), with (*Vâg. S. X, 25*), 'So great thou art, life thou art: bestow life upon me! A yoke-mate thou art, lustre thou art: bestow lustre upon me!' He thereby takes life and lustre to himself.

26. He then touches the *udumbara* branch, with, 'Sustenance thou art: bestow sustenance upon me!' He thereby takes sustenance (strength) to himself. Those same two round *satamânas* are the fee for this ceremony. He gives them to the

¹ According to *Taitt. Br. I, 7, 9, 6*, the king, on returning to the Veda, is supposed to have ascended to the heavenly world (*suvargaloka*), from which the charioteer is to be excluded by this expedient.

² The Âhavanīya of the hall (the so-called 'hall-door fire') has been lifted and placed on a cart.

³ Or, two round (gold) plates, weighing a hundred *mâna* (or berries of *Guṛgā*, or *Abrus Precatorius*, the average weight of which is stated to be $1\frac{5}{16}$ grains Troy).

Brahman priest, for the Brahman protects the sacrifice from the south : therefore he gives them to the Brahman.

27. In front of the Maitrâvaruṇa's hearth the dish of curds for Mitra and Varuṇa has been deposited. He draws down to it his (the Sacrificer's) two arms¹, with, 'I draw you down, the arms of Indra, the doer of mighty deeds.' Now curds are the essence of cattle : hence it is to the essence of cattle that he thereby brings down his (the Sacrificer's) arms. And as to its being for Mitra-Varuṇa, it is because Mitra and Varuṇa are the two arms.

FOURTH BRÂHMANA.

1. He proceeds with the curds for Mitra-Varuṇa. Whilst the Svishṭakṛit of it remains yet unoffered, they bring a throne-seat for him (the king) ; for truly he who gains a seat in the air, gains a seat above (others) : thus these subjects of his sit below him who is seated above,—that is why they bring him a throne-seat. It is of khadira (acacia catechu) wood, and perforated, and bound with thongs as that of the Bhâratas.

2. He places it (on the tiger's skin), in front of the Maitrâvaruṇa's hearth, with (Vâg. S. X, 26), 'Thou art pleasant, thou art soft-seated!'—he thereby renders it kindly and auspicious.

3. He then spreads a mantle over it, with, 'Thou art the womb (seat) of knighthood!'—he thus

¹ Whilst this is done, the king stands on the tiger's skin, and the Adhvaryu hands him his bow and arrows. Thereupon the dish of curds is taken to the uttaravedi to be proceeded with. Kâty. Sr. XV, 6, 34-35.

makes it (the king's throne) the very womb of knighthood.

4. He then makes him sit down on it, with, 'Seat thee on the pleasant one! seat thee on the soft-seated!'—whereby he says, 'Seat thyself on the kindly and auspicious (seat)!—'Seat thee in the womb of knighthood!'—thus he places him in what is the very womb of knighthood.

5. Having touched him on the chest, he then mutters (*Vâg. S. X, 27; Rik S. I, 25, 10*), 'He hath sat down, the upholder of the sacred law,'—the king indeed is the upholder of the sacred law, for he is not capable of all and every speech, nor of all and every deed; but that he should speak only what is right, and do what is right, of that he, as well as the *Srotriya* (the *Brâhman* versed in sacred writ), is capable; for these two are the upholders of the sacred law among men: therefore he says, 'He hath sat down, the upholder of the sacred law;'—'Varuṇa, in the home-steads,'—the home-steads are the peasants (clans, people): 'among the peasants' he means to say;—'for supreme rule, he the wise!'—'for kingship' he means to say when he says, 'for supreme rule, he the wise.'

6. He then throws the five dice¹ into his hand,

¹ The allusions to the game of dice in the early literature are not sufficiently definite to enable us to form a clear idea as to the manner in which the game was played. *Sâyana*, on our passage (as on *Taitt. S. I, 8, 16*), remarks that the dice here used consisted either of gold cowries (shells) or of gold (dice shaped like) *Vibhītaka* nuts. That the (brown) fruit of the *Vibhītaka* tree (*Terminalia Bellerica*)—being of about the size of a nutmeg, nearly round, with five slightly flattened sides—was commonly used for this purpose in early times, we know from the *Rig-veda*; but we do not know in what manner the dice were marked in those days. Accord-

with (Vâg. S. X, 28), 'Dominant thou art: may these five regions of thine prosper!'—now that

ing to the commentators, the game is played with five dice, four of which are called *krîta*, whilst the fifth is called *kali*; and if all the dice fall uniformly (*ekarûpa*)—i. e. with the marked sides either upwards or downwards—then the player wins, and in that case the *kali* is said to overrule the other dice. In this case the *kali* would seem to represent the king. Kâty. Sr. XV, 7, 18-19, however, admits of another mode of playing, by which the *kali* represents the *sagâta* (tribesman), whilst the king and those that come after him (in the enumeration in paragraphs 15-20) play the *krîta*, &c. To understand this mode, we have probably to turn to *Khandog. Up.* IV, 1, 4, where it is said of the saint Raikva, that everything good fell to him, just as the lower dice (or casts) submit to the conquering *krîta*. Here the commentators assign the names *krîta*, *tretâ*, *dvâpara*, and *kali* to different sides of the die, marked respectively with 4, 3, 2, and 1 marks (*aṅka*).—In *Taitt. Br.* I, 7, 10 the game at dice, at the *Râgasūya*, is referred to as follows:—With, 'This king has overcome the regions,' he hands (to the king) five dice; for these are all the dice: he thereby renders him invincible. They engage (to play) for a dish of rice (*odana*), for that is (a symbol of) the chief: he thus makes him obtain every prosperity. He addresses them (with the epithets of) 'far-famed, most prosperous, true king.' The Commentary and *Sûtras* then supply the following explanations:—The keeper of the dice (*akshâvâpa*), having (marked off and) raised the gambling-ground (by means of the wooden sword), and sprinkled it, throws down more than a hundred—or more than a thousand—gold dice. From them he takes five dice and hands them to the king: these, as representing the five regions, are taken to include all those dice. These explanations, so far from clearing up the doubtful points, seem rather to add to them. It may be noted, however, that in the well-known hymn, *Rik S.* X, 34, in which the gambler's state of mind is pictured in very expressive language, the dice of the game are apparently spoken of as *tripañkâsa vrâta*, or 'the troop of fifty-three' (or thrice five, according to Ludwig's rather improbable conjecture). For other particulars see R. Roth, *Zeitsch. d. deutsch. morg. Ges.* II, p. 122; A. Weber, *Ind. Stud.* I, p. 284. According to Goldstücker (s.v. *abhishekanîya*) this game of dice is intended to symbolize the victory of the present age, or *kali-yuga*, over the former ages; but the commentator rather takes it as symbolizing the king's dig-vigaya, or victorious sway in every quarter.

one, the Kali, is indeed dominant over the (other) dice, for that one dominates over all the dice : therefore he says, 'Dominant thou art : may these five regions of thine prosper !' for there are indeed five regions, and all the regions he thereby causes to prosper for him.

7. They (the Adhvaryu and his assistants) then silently strike him with sticks on the back ;—by beating him with sticks (*danda*) they guide him safely over judicial punishment (*dandabadha*) : whence the king is exempt from punishment (*adandya*), because they guide him safely over judicial punishment.

8. Thereupon he chooses a boon ; and, verily, whatsoever boon he who has been anointed chooses, that is completely fulfilled for him : therefore he chooses a boon.

9. 'O Brahman !' thus he addresses (the priest) the first time¹, thinking, 'I will first utter the (word)

¹ If it were not for the clear and unmistakable interpretation of the commentators on the Brâhmana and Kâtyâyana, one might feel inclined to translate, 'thus he addresses the first—the second,' &c., so as to bring it into accord with the practice of the Black Yagus. This practice is as follows (Taitt. S. I, 8, 16, with commentary).—The priest moves the previously uplifted arms of the Sacrificer down to the Vaisraveda dish of curds (cf. above, V, 4, 3, 27), with, 'Thou art Mitra !—thou art Varuna !' He then places the khâdira throne-seat on the vedi, covers it with a leathern (or fur) cover, with, 'Thou art the navel of the Kshatra, the womb of the Kshatra,' and makes the king sit down with, 'Seat thee on the pleasant one, seat thee on the soft-seated !' The king sits down, with, 'May it not injure thee ! may it not injure me !' The priest then addresses him, with, 'He hath sat down, the upholder of the sacred law, Varuna in the home-steads, for supreme rule, he the wise !' The priests and Ratnins (see V, 3, 1, 1 seq.) then sit down in a circle round the king in order to do homage to him,—the Adhvaryu being seated towards the east, the Brahman towards the south, the Hotri

Brahman, I will speak speech sped by the Brahman : ' this is why he first addresses him with ' O Brahman ! ' The other answers, ' Thou art Brahman ! Thou art Savitri of true impulsions ! '—he thereby lays vigour into him, and causes Savitri to be of true impulsions.

10. ' O Brahman ! ' thus he addresses him the second time. The other answers, ' Thou art Brahman ! Thou art Varuna of true power ! '—he thereby lays vigour into him, and causes Varuna to be of true power.

11. ' O Brahman ! ' thus he addresses him the third time. The other answers, ' Thou art Brahman ! Thou art Indra, mighty through the people ¹ ! '—he thereby lays vigour into him, and causes Indra to be mighty through the people.

12. ' O Brahman ! ' thus he addresses him the

towards the west, the Udgâtri towards the north. The king then addresses the Adhvaryu, with, ' O Brahmân, (Om) ! ' That priest replies, ' Thou, O king, art Brahman, thou art Savitri of true impulsions. ' In the same way the king addresses the Brahman, ' O Brahmân ! ' and that priest replies, ' Thou, O king, art Brahman, thou art Indra, of true energy ! ' Then the Hotri, who replies, ' . . . thou art Mitra, the most kindly ! '—the Udgâtri: ' . . . thou art Varuna, of true laws ! ' Thereupon the Brahman hands the sacrificial sword to the king, with, ' Indra's thunderbolt thou art ! ' He then hands to him five dice, with, ' This king has overcome the regions ! ' see next note.—The charioteer, treasurer, and chamberlain are invited by the king (to the game ?) by auspicious epithets (' far-famed one, ' ' most prosperous one, ' ' true king '). Thereupon the Hotri recites the story of Sunahsepa, whereupon follows the offering of the svishakrit of the cake of the Maruts, and the dish of curds to the Virve Devâh.

¹ Or, he whose strength is the people (vis, visa),—that is, the Maruts, in the case of Indra, and the subjects or peasantry in that of the king. Sây.

fourth time. The other answers, 'Thou art Brahman! Thou art Rudra, the most kindly!'—he thereby lays into him (the king) those former energies, and he appeases him (Rudra); and he, Rudra, therefore, is gracious to every one, because he (the priest) appeases him.

13. 'O Brahman!' thus he addresses him the fifth time. The other answers (undefinedly), 'Thou art Brahman!'—undefined means unlimited: thus heretofore he laid limited vigour into him; but now he answers undefinedly; and undefined meaning unlimited, he thereby lays complete, unlimited vigour into him: therefore he answers here undefinedly.

14. He then hails him as one bearing auspicious names,—'Much-worker, better-worker, more-worker¹!' Whoever bears such names speaks auspiciously even with a human voice.

15. A Brāhmaṇa then hands to him the sacrificial (wooden) sword,—either the Adhvaryu, or he who is his (the king's) domestic chaplain—with, 'Indra's thunderbolt thou art: therewith serve me!'—the sacrificial sword being a thunderbolt, that Brāhmaṇa, by means of that thunderbolt, makes the king to be weaker than himself; for indeed the king who is weaker than a Brāhmaṇa, is stronger than his enemies: thus he thereby makes him stronger than his enemies.

16. The king hands it to the king's brother, with, 'Indra's thunderbolt thou art: therewith serve me!' Thereby the king makes his brother to be weaker than himself.

17. The king's brother hands it either to the

¹ That is, increaser of the prosperity of himself and his people.

Sûta (minstrel and chronicler), or to the Governor, with, 'Indra's thunderbolt thou art: therewith serve me!' Thereby the king's brother makes the Sûta, or the Governor, to be weaker than himself.

18. The Sûta, or the Governor, hands it to the Grâmanî (village-headman¹), with, 'Indra's thunderbolt thou art: therewith serve me!' Thereby the Sûta, or the Governor, makes the headman to be weaker than himself.

19. The Grâmanî hands it to a tribesman², with, 'Indra's thunderbolt thou art: therewith serve me!' Thereby the headman makes the tribesman to be weaker than himself. And as to why they mutually hand it on in this way, they do so lest there should be a confusion of classes, and in order that (society) may be in the proper order.

20. Thereupon the tribesman and the Prati-prasthâtri³, with that sacrificial sword, prepare the gaming-ground, (close) by the original fire⁴, with the puroruḥ verse of the Sukra⁵. The Sukra is the eater: he thereby makes (him) the eater.

21. With the puroruḥ verse of the Manthin⁶ they then put up a shed (vimita). The Manthin cup is

¹ See p. 60, note.

² The sagâta would seem to be one of the peasant proprietors or 'sharers' constituting the village 'brotherhood' ruled over by the headman, and often actually belonging to the same family as the latter (Gaugenosse, clansman).

³ The first assistant of the Adhvaryu.

⁴ That is, north of the Âhavanîya fire, where the cart stands, containing the original (hall-door) fire.

⁵ For this verse (Vâg. S. VII, 12; Rîk S. V, 44, 1), preceding the ordinary formula with which the Soma-cups are drawn, see IV, 2, 1, 9 (part ii, p. 280).

⁶ Vâg. S. VII, 16; Rîk S. X, 123, 1; see IV, 2, 1, 10.

he that is to be eaten,—thus having first made (him) the feeder, they now make for him one to be fed upon: that is why they put up a shed with the *puroruḥ* verse of the Manthin cup.

22. The Adhvaryu then takes clarified butter in four ladlings, places a piece of gold on the gaming-ground, and offers with (Vâg. S. X, 29), ‘May ample Agni, the lord of rites, delighted,—may ample Agni, the lord of rites, accept of the butter, hail!’

23. He (the Adhvaryu) throws down the dice, with, ‘Hallowed by Svâhâ, strive ye with Sûrya’s rays for the middlemost place among brethren!’ For that gaming-ground is the same as ‘ample Agni,’ and those dice are his coals, thus it is him (Agni) he thereby pleases; and assuredly in the house of him who offers the Râgasûya, or who so knows this, the striking¹ of that cow is approved of. On those dice he says, ‘Play for the cow!’ The two draught oxen of the original (hall-door) fire are the sacrificial fee.

24. He then says, ‘Pronounce the invitatory prayer to Agni Svishṭakṛit!’ And as to why that ceremony is performed between two oblations,—verily, Pragâpati is that sacrifice which is here performed, and from which these creatures have been produced,—and, indeed, they are even now produced after this one;—thus he places him (the Sacrificer) in the very middle of that Pragâpati, and consecrates him in the very middle: that is why that ceremony is performed between two oblations.

¹ Thus (not the slaying) according to the commentary on Kâty. Sr. XV, 7, 20, *hantîs kâhananamâtro na mâranârthaḥ*.—The cow is the one staked by the tribesman (*sagâta*).

Having called for the *Sraushat*, he says, 'Pronounce the offering-formula to Agni *Svishtakṛit*,' and offers as the *Vashat* is uttered.

25. He then puts the *idâ* on (the fire). After the invocation of *Idâ*, he touches water and draws the *Mâhendra* cup. Having drawn the *Mâhendra* cup, he sets the chant agoing. He urges him (the Sacrificer) forward to the chant: he gets down (from the throne-seat); he is in attendance at the chant (*stotra*), in attendance at the recitation (*sastra*).

THE DASAPEYA.

FIFTH BRÂHMANA.

1. Now when *Varuṇa* was consecrated, his lustre departed from him,—lustre means vigour: that *Vishṇu*, the Sacrifice, it was he that departed from him,—probably that collected essence of the waters wherewith he is anointed on that occasion, drove out his lustre.

2. He stole after it with those deities¹,—with *Savitri*, the impeller (*prasavitri*); with *Sarasvatî*, speech; with *Tvashtri*, the forms of being; with *Pûshan*, cattle; with *Indra*, on the part of him² (the Sacrificer); with *Bṛhaspati*, holiness; with *Varuṇa*, might; with *Agni*, fiery spirit; with *Soma*, the King;

¹ In the Black Yagus ritual the order of deities to whom the '*samsrîpâm havimshi*' are offered is as follows,—Agni, *Sarasvatî*, *Savitri*, *Pûshan*, *Bṛhaspati*, *Indra*, *Varuṇa*, *Soma*, *Tvashtri*, *Vishṇu*. Cf. Taitt. S. I, 8, 17; Taitt. Br. I, 8, 1.

² Or, with *Indra*, for (the lost vigour) itself. Hardly, 'for us.' The *Kânva* text has '*indrenâsmai*,' and so *Sâyana* (MS. I. O. 657): *asmai apasrîtâya vîryâya tadadhînakaranârtham indrena*; *yad vâ vibhaktivatyayaḥ, anena vîryena vîryavatâ indrena*.

—but only through Vishnu¹, the tenth deity, he found it.

3. And because he there stole after (*anu-sam-srip*) with those deities, hence the name *Samsripah*. And because he becomes consecrated on the tenth day, therefore (this ceremony is called) *Dasapeya*². And because each time ten (men) steal along³ after each cup, therefore also it is called *Dasapeya*.

4. Here now they say,—‘Let him steal forth after enumerating ten Soma-drinking grandfathers⁴: it is thus that he obtains for himself the Soma-draught of this (*Dasapeya*), for it is a “drinking of ten.”’ But that is an overburdening⁵, for people (will

¹ It seems rather strange that Varuna and Vishnu should be included amongst the deities, with whose help Varuna sought to recover his vigour, or Vishnu the sacrifice; but—‘Twere to consider too curiously, to consider so.

² That is, *dasa* (ten) and *peya* (drink, beverage).

³ For an explanation of the noiseless mode of moving with bent bodies, called *sarpaṇam*, ‘creeping,’ see part ii, pp. 299, 450. It is in this way they are to move when they betake themselves to the respective fire-places for performing the *samsrip* oblations; as they also do when betaking themselves to the *Sadas* to drink the cups of Soma at the Soma-feast on the next day. When libations of Soma-juice are made from the ten cups (*kamasa*, see part ii, p. 287), each cup is to be followed by ten Brāhmins who then take part in consuming the liquor in the *Sadas*—there being thus altogether one hundred Brāhmins taking part in these potations. The contents of the Sacrificer’s cup, on the other hand, may be drunk by ten Rāganyas (i. e. himself and nine others). See Kāty. XV, 8, 18–20; Taitt. S., vol. ii, p. 179.

⁴ *Sâyana* takes this literally as meaning that he is to call out the name of the Sacrificer’s grandfather, then the grandfather of that one and so on. The commentary on Kāty. XV, 8, 16, on the other hand, apparently takes it to mean ten forefathers of the Sacrificer who have performed Soma-sacrifices, from the grandfather upwards.

⁵ That is, an excessive demand, or, a weighing down, or crushing of the Sacrificer, making it impossible for him to perform the ceremony at all.

be able to) obtain only two or three Soma-drinking grandfathers: hence let him steal forth after enumerating those same deities¹.

5. For, surely, it was by those same deities that Varuṇa obtained the Soma-draught of that (Consecration-ceremony); and in like manner does this one now obtain the Soma-draught of that (ceremony): let him therefore steal forth after enumerating those same deities. Now as soon as the completing oblation² of that Consecration-ceremony comes to an end,—

6. He prepares those (*samsrip*) oblations,—a cake on twelve, or eight, potsherds for Savitri; for Savitri is the impeller of the gods: impelled by Savitri, Varuṇa on that occasion stole along; and in like manner does this one now steal along impelled by Savitri. At this (oblation) he presents one lotus-flower³.

7. He then prepares a (rice) pap for Sarasvatī,—for Sarasvatī is speech, and it was with speech that Varuṇa on that occasion stole along; and in like manner does this one now steal along with speech. At this (oblation) he presents one lotus-flower.

8. He then prepares a cake on ten potsherds for Tvashtri,—for Tvashtri (the fashioner, creator) rules over living forms, and with Tvashtri, the living forms, Varuṇa on that occasion stole along; and in

¹ That is to say, after pronouncing the mantra, Vâg. S. X, 30, agreeing partly with paragraph 2 above, viz. beginning, 'By Savitri, the impeller; by Sarasvatī, speech,' . . . and ending, 'by Vishṇu, the tenth deity, impelled I steal forth.'

² For the Udavasānīyā ish/i, see part ii, p. 389.

³ The lotus-flowers presented on this occasion are gold ones, according to Sāyana, or optionally ordinary white or gold ones, according to Kāty. XV, 8, 5-6.

like manner does this one now steal along with *Tvashtri*, the living forms. At this (oblation) he presents one lotus-flower.

9. He then prepares a pap for *Pûshan*;—for *Pûshan* is cattle, and with cattle *Varuṇa* on that occasion stole along; and in like manner does this one now steal along with cattle. At this (oblation) he presents one lotus-flower.

10. He then prepares a cake on eleven potsherds for *Indra*;—for *Indriya* means energy, vigour, and with vigour *Varuṇa* on that occasion stole along; and in like manner does this one now steal along with energy, with vigour. At this (oblation) he presents one lotus-flower.

11. He then prepares a pap for *Bṛihaspati*;—for *Bṛihaspati* means holiness, and with holiness *Varuṇa* on that occasion stole along; and in like manner does this one now steal along with holiness. At this (oblation) he presents one lotus-flower.

12. He then prepares a barley pap for *Varuṇa*;—with what vehemence *Varuṇa* seized the creatures, with that vehemence *Varuṇa* on that occasion stole along; and in like manner does this one now steal along with vehemence. At this (oblation) he presents one lotus-flower.

13. The deities of the *Upasad* are the (eighth, ninth, and) tenth¹. At these (oblations) he presents

¹ For the *Upasad*, or preliminary oblations of ghee to *Agni*, *Soma*, and *Vishṇu*, to be performed twice daily for (usually) three days preceding an ordinary *Soma*-sacrifice, see part ii, p. 104. At the *Darapeya*, the ten *Samsṛip*-oblations take as it were the place of the ordinary *Upasads*, the latter being performed on the last three preliminary days along with, and to the same deities as, the last three *Samsṛip*-oblations; or, according to some authorities,

five lotus-flowers. That wreath of twelve lotus-flowers he puts on himself; that is the initiation: by that initiation he initiates himself.

14. And as to why there are twelve (flowers),—there being twelve months in the year, and the year being All, it is by the All that he thus initiates him: what flowers there are of the lotus, they are a form (an image) of the sky, they are a form of the stars; and what seed-stalks there are, they are a form of the air; and what suckers there are, they are a form of this (earth): thus he initiates him (to rule) over these worlds.

15. And having bought the King (Soma)¹, and

being substituted for them. There seems also some difference of opinion as to the exact time when the other preliminary ceremonies—the procession and entrance of king Soma, the guest-meal, &c.—are to take place, see paragraph 15.—According to Kâty. XV, 8, 14, these ceremonies are to take place on the seventh day (which the commentator, however, takes to mean the seventh day of the light fortnight of Kâitra; the first seven *Samsrîp*-oblations being, according to him, performed on the day before). The Kânvas, however, perform these offerings on separate days.—The Taittirîya authorities seem also to be at variance with each other as to the exact relation of the Upasads and the last three *Samsrîp*-oblations, the deities of the two being, according to their scheme, only partly identical. According to Âpastamba (and Taitt. Br.) the first seven *Samsrîps* are performed on so many days and, moreover, one Dîkshâ on the seventh day. Then on the last three days the *Samsrîps* and Upasads are combined in this way, that the eighth day's *Samsrîp* is performed previous to, the ninth between, the tenth after the two daily Upasad-performances.—Each of the ten oblations also requires a special set of fires for its performance, the first being laid down immediately north of the one used for the Abhishekanîya ceremony, the second immediately north of the first, &c.; the last *Samsrîp*-oblation being performed in the fire-shed (*sâlâ*) of the Dasapeya proper. Kâty. XV, 8, 2-3; cf. Taitt. S., vol. ii, p. 176.

¹ Namely, at the beginning of the Abhishekanîya, or Consecration-ceremony when Soma-plants are purchased sufficient to last

tied him up in two parts, they drive him around. Having then placed one-half on the throne-seat, he proceeds therewith. Having then placed on the throne-seat that portion which was deposited in the Brahman's house, he proceeds with the guest-meal. Whilst he is proceeding with the guest-meal, he performs the Upasads. Whilst he is performing the Upasads,—

16. He prepares those (three) oblations,—a cake on eight potsherds for Agni; a pap for Soma; and a cake on three potsherds, or a pap, for Vishnu. Thus he performs the sacrifice in this way, if it pleases him.

17. But let him not do it in this way; for he who departs from the path of the sacrifice stumbles, and he who departs from the path of the Upasads certainly departs from the path of the sacrifice: let him therefore not depart from the path of the Upasads.

18. Now when he offers to Agni, he steals along with Agni, with fiery spirit; and when he offers to Soma, he steals along with Soma, the King; and when he offers to Vishnu,—Vishnu being the sacrifice,—he visibly obtains the sacrifice, and having visibly obtained it, he makes it his own (or, takes it in).

19. This same (Dasapeya) is an Agnishṭoma sacrifice (performed) with the seventeenfold (stoma)¹; for Pragâpati is seventeenfold, and Pragâpati is the

for both that ceremony and the succeeding Dasapeya; the portion destined for the latter ceremony being meanwhile deposited in the Brahman's house.

¹ All the chants (stotra) of the Dasapeya are to be executed in the seventeenfold mode of chanting, or Saptadara-stoma; for an example of which see part ii, p. 315, note 1.

sacrifice¹: thus he visibly obtains the sacrifice, and having visibly obtained it, he makes it his own.

20. Twelve heifers with first calf are the sacrificial fee for this (sacrifice); for twelve months there are in the year, and the year is Pragâpati, and Pragâpati is the sacrifice: thus he visibly obtains the sacrifice, and having visibly obtained it, he makes it his own.

21. These (heifers) have twelve embryo calves,—that makes twenty-four; for twenty-four half-moons there are in the year, and the year is Pragâpati, and Pragâpati is the sacrifice: thus he visibly obtains the sacrifice, and having visibly obtained it, he makes it his own.

22. He gives them to the Brahman, for the Brahman guards the sacrifice from the south: therefore he gives them to the Brahman. To the Udgâtri (chanter) he gives the gold wreath, to the Hotri the gold plate, to the two Adhvaryus two golden mirrors, to the Prastotri (precentor) a horse, to the Maitravaruna a sterile cow, to the Brâhmanâkhamsin a bull, to the Neshtri and Potri two garments, to the Akhâvâka (a cart) laden with barley, and yoked (with an ox) on one side, to the Agnidh an ox².

23. Now there are here either twelve or thirteen³ presents,—for either twelve or thirteen are there months in the year, and the year is Pragâpati, and Pragâpati is the sacrifice: thus he visibly obtains the sacrifice, and having visibly obtained it he makes it his own.

¹ See p. 8, note.

² The text has 'gâm agnidhe,' i.e. either 'a bull,' or 'a cow.' So also Kâty. XV. 8, 27. Sâyana, however, refers to another authority,—*anadvâham agnidha iti sûtritam, . . . vahnir vâ anadvân iti hi taittirîyakam.*

³ That is, according to Sâyana, counting the unborn calves.

FIFTH ADHYĀYA. FIRST BRĀHMAṆA.

1. There is a cake on eight potsherds for Agni: this he places on the eastern part (of the Vedi). There is either a cake on eleven potsherds for Indra, or a rice-pap for Soma: this he places on the southern part. There is a pap for the Visve Devâḥ (All-gods): this he places on the western part. There is a dish of curds for Mitra-Varuṇa: this he places on the north part. There is a pap for Bṛihaspati: this he places in the middle. This is the five-holed pap¹;—what five sacrificial dishes (havis) there are, for them there are five holes: hence the name ‘five-holed pap.’

2. And as to why the performer of the Râgasûya should perform this offering: because he (the priest) makes him ascend the regions, the seasons, the hymns and metres, he now redeems him therefrom by this (offering). But were the performer of the Râgasûya not to perform this offering, then verily he would become intoxicated (with pride)² and would fall down headlong: that is why the performer of the Râgasûya performs this offering.

3. And why he proceeds with the cake on eight

¹ According to Sâyana (MS. I. O. 657) the term ‘Pañkabila’ is derived from the circumstance that the vessel (pâtṛi) on which the five sacrificial dishes are placed when taken about to be ‘deposited’ on the vedi, contains five holes or openings for the dishes to be taken out. The Pañkabila oblations are to be performed during the light fortnight succeeding the performance of the Darapeya,—that is to say, during the fortnight commencing with the new moon of Vaisākha, or in the latter part of April. The Taittirīya ceremonial calls these oblations the ‘Disâm aveshṭayaḥ,’ i. e. ‘Sacrifices performed for the appeasement of the regions.’

² Or, would become giddy (in flying through space), cf. Taitt. Br. I, 8, 3, 1.

potsherds for Agni,—because he makes him ascend the eastern region, the seasons, the hymns and metres, he now redeems him therefrom by this (oblation). The remains of it he pours on the *Bṛihaspati* pap.

4. And why he proceeds with the cake on eleven potsherds for Indra, or with the pap for Soma,—because he makes him ascend the southern region, the seasons, the hymns and metres, he now redeems him therefrom by this (oblation). The remains he pours on the *Bṛihaspati* pap.

5. And why he proceeds with the pap to the All-gods,—because he makes him ascend the eastern region, the seasons, the hymns and metres, he now redeems him therefrom by this (oblation). The remains he pours on the *Bṛihaspati* pap.

6. And why he proceeds with the dish of curds for Mitra-Varuṇa,—because he makes him ascend the northern region, the seasons, the hymns and metres, he now redeems him therefrom by this (oblation). The remains he pours on the *Bṛihaspati* pap. And in that he pours those remains on the *Bṛihaspati* pap, he thereby bestows food upon him¹ (the Sacrificer); and hence food is brought to the king from every quarter.

7. And why he proceeds with the *Bṛihaspati* pap,—because he makes him ascend the upper region, the seasons, the hymns and metres, he now redeems him therefrom by this (oblation).

8. And what cake on eight potsherds there is for Agni, the priest's fee for that is gold; for that offering is for Agni, and gold is Agni's seed: there-

¹ Or, puts food into him.

fore the fee is gold. He gives it to the Agnīdh; for he, the Āgnīdhra, is really the same as Agni: therefore he gives it to the Agnīdh.

9. And what cake on eleven potsherds there is for Indra, the fee for that is a bull, for the bull is Indra. And if there be a pap for Soma, then the fee for that is a brown ox, for the brown one is sacred to Soma. He gives it to the Brahman, for the Brahman guards the sacrifice from the south: therefore he gives it to the Brahman.

10. And what pap there is for the All-gods, the fee for that is a piebald bullock; for abundance of forms (marks) there is in such a piebald bullock, and the Visve Devâḥ are the clans, and the clans mean abundance: therefore a piebald bullock is the fee. He gives it to the Hotri, for the Hotri means abundance: therefore he gives it to the Hotri.

11. And what dish of curds there is for Mitra-Varuṇa, the fee for that is a sterile cow, for that one is sacred to Mitra-Varuṇa. If he cannot procure a sterile cow, any unimpregnated one will do; for every sterile cow is indeed unimpregnated. He gives it to the two Adhvaryus; for the Adhvaryus are the out-breathing and the in-breathing, and the out-breathing and in-breathing are Mitra-Varuṇa: therefore he gives it to the two Adhvaryus.

12. And what pap there is for Brihaspati, the fee for that is a white-backed bullock; for to Brihaspati belongs that upper region¹, and above that there is that path of Aryaman²: therefore a white-backed (bullock) is the fee for the Brihaspati (pap). He gives it to the Brahman, for Brihaspati is the

¹ Or rather, that upward direction.

² That is, the region of light, of the sun. See V, 3, 1, 2 with note.

Brahman of the gods, and this one is his (the Sacrificer's) Brahman : therefore he gives it to the Brahman. Even a vish/hâvrâgin¹ who is desirous of food may perform this offering : he (the priest) thereby bestows food upon him from all quarters, and verily he becomes an eater of food.

SECOND BRÂHMANA.

1. He performs the oblations of teams (prayugâm havimshi). The reason why he performs the oblations of teams, is that the anointed thereby yokes the seasons, and thus yoked those seasons draw him along, and he follows the seasons thus yoked : therefore he performs the oblations of teams.

2. There are twelve of these (oblations), for there are twelve months in the year : that is why there are twelve. 'Let him make offering month by month,' they say. Who knows about (the life of) man²? Let him therefore not make offering month by month. Moving eastward he offers six of them each at the distance of the yoke-pin's throw from the other³; and then turning backward he offers six, each at a yoke-pin's throw from the other.

¹ The meaning of this compound is unknown. Sâyana explains it as meaning 'one who does not move from one spot, one who always remains in one and the same place.' Hence the St. Petersburg dictionary conjectures : 'One whose herd (or cattle-pen, vraga, vrâga) is stationary.' Similarly, Prof. Weber, in Böhlingk's Dictionary. See, however, the Kânva reading above, p. 50, note 1, according to which the word would seem to mean one afflicted with a certain malady (?cholera or dysentery). The 'Pañkabala' offering may be performed as a special ishî, independently of the Râgasûya.

² 'But who (knows if he) will live a year?' Taitt. Br. I, 8, 4, 3.

³ In that case, he could offer them as distinct ishîs, each with its special barhis, and moving eastwards from the Âhavanîya fire.

3. But let him not do it thus. He prepares those first six so as to have a common barhis¹, after the manner of those deities (of the first six oblations); even as in early spring they² would yoke their team and go onward until the rainy season, so does he now yoke the six seasons, and thus yoked the six seasons draw him forward and he follows the six seasons thus yoked until the rainy season. Two of the (oxen) drawing the original (hall-door) fire are the sacrificial fee.

4. He prepares the last six oblations so as to have a common barhis, after the manner of those (six) deities. Even as they would return again towards the rainy season, so does he yoke the six seasons, and thus yoked the six seasons draw him towards the rainy season, and he follows the six seasons thus yoked, in the rainy season. Two of the (oxen) drawing the original fire are the sacrificial fee. And as to why the (oxen) drawing the original fire are the sacrificial fee,—the consecrated (king) now yokes the seasons, and it being oxen that (actually) draw (and thus represent the seasons), therefore the (oxen) drawing the original fire are the sacrificial fee.

5. Now as to this the Kurupañkâlas used formerly to say, 'It is the seasons that, being yoked, draw us, and we follow the seasons thus yoked.' It was because their kings were performers of the Râgasûya that they spake thus.

¹ That is to say, the first six oblations are to be combined and performed together as a single offering, without changing the covering of sacrificial grass on the altar.

² Sâyana supplies 'kings,' and refers to Taitt. Br. I, 8, 4, 1, where the Kurupañkâla (kings) are said to issue forth in the dewy season (on a raid over the eastern country), and to return with their booty at the end of the hot season. See paragraph 5.

6. There is a cake on eight potsherds for Agni, a pap for Soma, a cake on twelve or eight potsherds for Savitri, a pap for Brihaspati, a cake on ten potsherds for Tvashtri, and one on twelve potsherds for (Agni) Vaisvânara—these are the first six oblations.

7. The six last are paps,—a pap for Sarasvatî, a pap for Pûshan, a pap for Mitra, a pap for Kshetrapati (the Landlord or Lord of the manor), a pap for Varuna, and a pap for Aditi,—these are the last six paps.

8. Thereupon they seize ¹ a reddish-white (cow) which is clearly with calf, (as a victim) for Aditi. The mode of procedure regarding her is the same as that of the eight-footed barren cow ². Now, Aditi being this earth, it is her embryo (child) he thereby causes him (the king) to be. The sacrificial fee for this (cow-offering) is just such a reddish-white cow that is clearly with calf.

9. They then seize a dappled one, which is clearly with calf, (as a victim) for the Maruts. The mode of procedure regarding this one is the same. The Maruts being the clans, he thereby makes him the embryo ³ of the clans. The sacrificial fee for this (cow-offering) is just such a dappled (cow) that is clearly with calf.

¹ In the Taittirîya ceremonial this animal sacrifice precedes the 'prayugâm havîmshi;' being itself succeeded in the first place by the 'sâtyadûtânâm havîmshi.'

² On the course of procedure regarding the 'ashâpadî,' or (supposed) barren cow, found ultimately to be impregnated, see part ii, p. 391 seq.

³ That is, he causes him to spring forth from the midst of the people, and be protected by them on all sides.

10. These two animal victims, whilst being such, are seized (by some) in a different way. The one that is seized for Aditi, (some) seize for the Âdityas, —the Âdityas being the All, he (the priest) thereby makes him the embryo of the All (universe). And the one that is seized for the Maruts, (some) seize for the All-gods,—the All-gods being the All, he thereby makes him the embryo of the All.

THE KESAVAPANÎYA.

THIRD BRÂHMANA.

1. When he has performed the Consecration-ceremony (*Abhisheṣantiya*), he does not shave his hair. The reason why he does not shave his hair (is this):—that collected essence of the waters where-with he is then sprinkled (anointed) is vigour, and it is the hair (of his head) that it reaches first when he is sprinkled; hence were he to shave his hair, he would cause that glory to fall off from him, and would sweep it away: therefore he does not shave his hair.

2. He does not shave his hair for a year¹,—religious observance is of equal measure with the year, hence he does not shave for a year: the *Kesavapanîya*², namely, is a (day of) praise-

¹ He is, however, allowed to shave his beard. According to *Lâṭy. Sr. IX, 2, 20 seq.*, he is to pass his nights during the year in the fire-house on a tiger's skin; he is never to enter the village, and is constantly to keep up the fire. Nor is any one in his kingdom, except a Brâhman, to get his hair cut, and even the horses are to remain unclipped.

² The *Kesavapanîya*, or 'hair-cutting' (sacrifice), the fourth of the seven Soma-sacrifices enjoined for the inauguration of a king, is to be performed on the full-moon of *Gyeshṭha* (about

singing (stoma) with the view of the termination of the religious performance.

3. Twenty-onefold is (each stotra of) its Morning-service, seventeenfold (of) the Midday-service, fifteenfold (of) the Evening-service, together with the Uktha (stotras), the Shodasin, and (the twelve stotras of) the Night-service.

4. The Twilight (hymn)¹ is (performed in the) Trivṛit (stoma), and with the Rathantara (tune). For the twenty-onefold (stoma) is he that burns yonder (the sun); from that twenty-onefold one he (the Sacrificer) parts, and descends again to the seventeenfold one; from the seventeenfold one to the

May 1), a twelvemonth after the Abhisheṭāniya, and is to take the form of the Atirātra-Gyotish/oma. As usual, the author only alludes to any special peculiarities from the ordinary performance. The ordinary ascending scale of stomas—viz. the Trivṛit-stoma for the Bahishpavamāna-stotra, the Pañkadara for the Āgya-stotras and the Mādhyandina-pavamāna; the Saptadara for the Prishṭha-stotras, and the Trītiya-pavamāna; and the Ekavimsa-stoma for the Agnish/oma-sāman—prescribed for the twelve stotras of the Agnish/oma (part i, p. 310 seq.), is to be reversed on the present occasion, and the scale of stomas is to be a descending one. The succeeding stotras—viz. (13–15) the three Uktha-stotras; (16) the Shodasin; and (17–28) the three rounds of the night service requiring four stotras each—are likewise to be performed in the Pañkadara (or fifteen-versed) stoma, employed for the hymns of the evening pressing.

¹ The Sandhi-stotra, or Twilight hymn, Sāma-veda II, 99–104, is the final stotra of the Atirātra (part ii, p. 398). Each of the three couplets is, as usual, sung as a triplet, the three thus producing the nine verses of the Trivṛit-stoma. The Rathantara tune, to which the couplets are to be sung, is given in the Uhyagāna (Sāma-veda, vol. v, p. 381), but with different verses, viz. Sāma-veda I, 30, 31 (abhi tvā sūra nonumo), the verses most commonly sung to that famous tune. The chanters' manuals of the Atirātra (e.g. Ind. Off. MS. 1748) accordingly adapt the tune to the verses here required (enā vo agnim namaso).

fifteenfold one ; and from the fifteenfold one he plants his foot on this firm footing, the Trivrit (stoma).

5. The Rathantara is the *Prishtha* (stotra)¹ of this (sacrifice) ; for the Rathantara is this (earth) : it is on her, as on a firm footing, he thereby plants his feet. It is an Atirâtra (sacrifice),—the Atirâtra is a firm footing : therefore it is an Atirâtra.

6. He only cuts down his hair, but does not shave it ; for that collected essence of the waters with which he is sprinkled is vigour, and it is the hair that it reaches first when he is sprinkled. Thus were he to shave off his hair he would cause that glory to fall off from him, and would sweep it away. But when he cuts it down, he attaches that glory to his own self : therefore he only cuts down his hair, but does not shave it. This is for him a religious observance : as long as he lives he does not stand on this (earth with bare feet :).

7. From the throne-seat he slips into the shoes ; and on shoes (he stands), whatever his vehicle may be, whether a chariot or anything else. For verily he who performs the Râgasûya is high above everything here, and everything here is beneath him ;—therefore this is for him a religious observance : as long

¹ The first (or Hotri's) *Prishtha*-stotra at the midday-service is either the Rathantara, *Sâma-veda* II, 30, 31 (as for instance at the Agnishoma), or *Bṛihat-sâman* II, 159-160 (as at the Ukthya sacrifice). The *Bṛihat* is also ordinarily chanted at the Atirâtra, but on the present occasion the Rathantara is to be substituted for it.

² *Sâyana* interprets this passage so as to imply two separate injunctions:—'For as long as he lives this (cutting down of his hair) is a religious observance for him ; and he does not stand on the ground (without shoes).' The repetition in the next paragraph, however, renders this interpretation very improbable.

as he lives he does not stand on the earth (with bare feet).

THE SAUTRÂMANÎ.

FOURTH BRÂHMANA.

1. There is a reddish-white (he-goat as the victim) for the Asvins¹, for the Asvins are reddish-white. There is an ewe with teats in the dewlap² for Sarasvatî; and a bull he seizes for Indra Sutrâman (the good protector)³. Difficult to obtain are beasts with such perfections; if he cannot obtain any

¹ The last three Soma-sacrifices of the Inauguration-ceremony are not even alluded to by the author, their performance involving no features different from those of the normal Soma-sacrifice. The Vyushî-dvirâtra, or 'two nights' ceremony of the dawn,' consists of an Agnishôma and an Atirâtra Soma-sacrifice, to be performed a month after the Kesavapanîya (or, according to Taitt. Br. I, 8, 10, a fortnight after, viz. on the new-moon, and the first day of the light fortnight respectively). Finally, the Kshatra-dhrîti, or 'wielding of the ruling-power,' an Agnishôma, is performed a month later, or on the full-moon of Srâvâna (about 1 August). Some authorities, however, allow the Soma-sacrifices of the Inauguration-ceremony to conclude with the Kesavapanîya Atirâtra (Kâty. Sr. XV, 9, 26), perhaps for the very reason that no mention is made in the Brâhmana of the remaining three Soma-days. The final Soma-sacrifice is followed, in the succeeding fortnight of the waxing moon, by the performance of the Sautrâmanî, some peculiar features of which the author now proceeds to consider. This ceremony (one of the objects of which is the expiation of any excess committed in the consumption of Soma-juice) is considered in the sacrificial system as the last of the seven forms of Havir-yagña; being a combination of the ishî with the animal sacrifice. As this ceremony is also performed after the Agniṭayana, or construction of the fire-altar, it is more fully dealt with by the author later on (Kâṇḍa XII, 7 seq.).

² Prof. R. Wallace's 'India in 1887' (plate 39) contains a photographic representation of an Indian goat with pendicles like teats.

³ In the case of the 'somâtîpavita,' not the 'somavâmin,' the Taittirîyas slaughter a fourth victim to Brîhaspati.

with such perfections, they may slaughter only goats, for they are easier to cook. And if they seize only goats, that for the Asvins is a red one. Then as to why he performs this sacrifice.

2. Now *Tvashtri* had a three-headed, six-eyed son¹. He had three mouths; and because he was thus shapen, he was called *Visvarûpa* ('All-shape').

3. One of his mouths was Soma-drinking, one spirit-drinking, and one for other food. Indra hated him, and cut off those heads of his.

4. And from the one which was Soma-drinking, a hazel-cock sprang forth; whence the latter is of brownish colour, for king Soma is brown.

5. And from the one which was spirit-drinking, a sparrow sprang; whence the latter talks like one who is joyful, for when one has drunk spirits, one talks as one who enjoys himself.

6. And from the one which was for other (kinds of) food, a partridge sprang; whence the latter is exceedingly variegated: ghee drops indeed have, as it were, dropped on his wings in one place, and honey-drops, as it were, in another; for suchlike was the food he consumed with that (mouth).

7. *Tvashtri* was furious: 'Has he really slain my son?' He brought Soma-juice withheld from Indra²; and as that Soma-juice was, when produced, even so it remained withheld from Indra.

¹ This portion of the legend is but a repetition from I, 6, 3, 1 seq. A few alterations are, however, made here in the translation.

² Or, 'Soma from which Indra was excluded' (*apendra*), as formerly translated; a closer rendering of the succeeding clause making this change desirable;—even as Indra was excluded from the Soma-juice when produced, so he remained excluded from it (when it was offered up).

8. Indra thought within himself: 'There now, they are excluding me from Soma!' and even uninvited he consumed what pure (Soma) there was in the tub, as the stronger (would consume the food) of the weaker. But it hurt him: it flowed in all directions from (the openings of) his vital airs; only from his mouth it did not flow. Hence there was an atonement; but had it flown also from his mouth, then indeed there would have been no atonement.

9. For there are four castes, the Brâhmana, the Râganya, the Vaisya, and the Sûdra; but there is not one of them that vomits Soma; but were there any one of them, then indeed there would be atonement.

10. From what flowed from the nose a lion sprang; and from what flowed from the ears a wolf sprang; and from what flowed from the lower opening wild beasts sprang, with the tiger as their foremost; and what flowed from the upper opening that was the foaming spirit (parisrut). And thrice he spit out: thence were produced the (fruits called) 'kuvala, kar-kandhu, or badara¹.' He (Indra) became emptied out of everything, for Soma is everything.

11. Being thus purged by Soma, he walked about as one tottering. The Asvins cured him by this (offering), and caused him to be supplied with everything, for Soma is everything. By offering he indeed became better.

12. The gods spake, 'Aha! these two have saved him², the well-saved (sutrâta):' hence the name Sautrâmanî.

¹ The berries of three different species of the *Zizyphus jujuba*, or jujube-tree.

² The MS. of Sâyana's commentary reads 'atrâsâtâm.'

13. Let him also cure by this (ceremony) one purged by Soma ;—he whom Soma purges is indeed emptied out of everything, for Soma is everything. He now causes him to be supplied with everything, for Soma is everything ; and by offering he indeed becomes better : let him therefore cure thereby also one purged by Soma.

14. And as to why the performer of the Râgasûya performs this offering. He who performs the Râgasûya assuredly gains for himself all sacrificial rites, all offerings, even the spoonful-oblations ; and instituted by the gods indeed is this offering, the Sautrâmanî : ‘May offering be made by me with this one also ! may I be consecrated by this one also !’ thus (he thinks, and) therefore the performer of the Râgasûya performs this offering.

15. And as to why there is (a victim) for the Asvins,—it was the Asvins who cured him ; and in like manner does he (the priest) now cure him through those same Asvins : that is why there is (a victim) for the Asvins.

16. And why there is one for Sarasvatî,—Sarasvatî assuredly is speech, and it was by speech that the Asvins cured him ; and in like manner does he now cure him by speech : that is why there is one for Sarasvatî.

17. And why there is one for Indra,—Indra assuredly is the deity of the sacrifice, and it is by this (offering) that he now heals him : this is why there is one for Indra.

18. On (the meat-portions of) those victims he throws hairs of a lion, hairs of a wolf, and hairs of a tiger, for that was what sprang therefrom, when Soma flowed right through him. He now supplies

him therewith, and makes him whole: therefore he throws those (hairs) thereon.

19. But let him not do it so; for he who throws them on the (portions of) the victims, urges the animals on from behind with a clawed (prickly) fire-brand. Let him therefore rather throw them into the fermented liquor (parisrut¹),—thus he does not urge on the animals from behind with a clawed fire-brand; and thus alone he supplies him therewith, and makes him whole: let him therefore throw it rather into the spirituous liquor.

20. Now on the day before, he mixes the spirituous liquor (while muttering, Vâg. S. X, 31), 'Get done for the Asvins! get done for Sarasvatî! get done for Indra, the good protector!' When that liquor is (done) he proceeds with that (offering).

21. They take up two fires; on the northern altar² (they lay down) the northern (fire), and on a raised (mound) the southern one, thinking, 'Lest we should offer together the Soma-libations, and the Surâ (liquor) -libations:' therefore they take up two fires, and on the northern altar (they lay down) the northern (fire), and on a raised (mound) the southern one. And when he proceeds with the omenta, then he proceeds with that spirituous liquor.

22. He purifies it with stalks of Darbha-grass, thinking, 'Let it be pure,'—with (Vâg. S. X, 31), 'The inviting³ Soma, purified by the purify-

¹ On the preparation of the parisrut or surâ, see XII, 7; Weber, Ind. Studien, X, p. 349.

² The two new fireplaces, to the east of the Âhavanîya, are to be constructed on the model of those of the Varuṇapraghâśâḥ, see part i, p. 392.

³ This doubtful interpretation of 'vâyu' is adopted from the St.

ing (strainer), has overflowed backwards, Indra's mated friend.' He then pours in flour of 'kuvala, karkandhu, and badara' berries, for when he (Indra) spit out thrice, that was what was produced therefrom : therewith he now supplies him and makes him whole,—therefore he pours in that (flour).

23. He then draws either one or three cups¹,—but only one should be drawn, for there is one puroruk-formula, one invitatory prayer, and one offering prayer ; therefore only one (cup) should be drawn.

24. He draws it with (Vâg. S. X, 32), 'Yea, even as the owners of barley cut their barley, spreading it asunder in due order, so hither, hither, bring thou the nourishments of them that offer up the devotional invocation of the Barhis²!—Thou art taken with a support—thee for the Asvins, thee for Sarasvatî, thee for Indra, the good protector!' And if he draw three (cups), let him draw them with that same (verse) ; but let him in that case draw them with separate 'supports³.' He then says, 'Recite the

Petersburg dictionary, where, however, it is only applied to two passages of the Rig-veda. Sâyana here explains it by 'pâtrâni gâk-khan vâyuvaḥ khîgragâmî vâ bhûtvâ pratyāṇ adhovartî pâtrâbhimukhaḥ san.' In the Taitt. S. this verse is preceded by another (Rîk S. IX, 1, 6), 'May Sûrya's daughter purify thy foaming (parisrut) Soma with the never-failing horse-tail (strainer).'

¹ According to the ritual of the Taittirîyas, three cups of Surâ are drawn.

² Rîk S. X, 131, 2, and Taitt. S. I, 8, 21 read—'hither, hither bring the nourishments of them that have not gone to the devotional up-pulling (cutting) of the barhis-grass' (but differently Sâyana,—'that have not gone to the neglect of the devotion of the barhis').

³ That is to say, he is to repeat the formula, 'Thou art taken

invitatory prayer to the Asvins, to Sarasvatî, and to Indra Sutrâman !'

25. He recites (*Vâg. S. X, 33; Rik S. X, 131, 4*), 'Ye, O Asvins, lords of splendour, having quaffed the cheering (Soma) together with Namukî, the Âsura, helped Indra in his deeds!' Having called for the Sraushat, he says, 'Pronounce the offering prayer to the Asvins, to Sarasvatî, and to Indra Sutrâman !'

26. He prays (*Vâg. S. X, 34; Rik S. X, 131, 5*), 'As the parents (stand by) their son, so the two Asvins have stood by thee, O Indra, with wise plans and wonderful deeds; when thou quaffedst the cheering (Soma), Sarasvatî cured thee, O Lord, by her services.' Twice the Hotri utters the Vashaṭ, twice the Adhvaryu offers and fetches drink. And if he draw three (cups of liquor), then after the offering of that one the other two are offered.

27. Now there is a pitcher perforated either with a hundred, or with nine, holes. If it is one with a hundred holes,—man lives up to a hundred (years), and has a hundred energies, and a hundred powers : therefore it is perforated with a hundred holes. And if with nine holes,—there are in man those nine vital airs : therefore it is perforated with nine holes.

28. This (pitcher), hung up by a sling, they hold just over the Âhavantya¹. He pours into it what spirituous liquor has been left over, and whilst it is

with a support,' each time followed by a special dedication, 'thee for the Asvins!' &c.

¹ That is, over the southern one of the two new fires, the one laid down on a raised mound.

trickling through, he stands by worshipping with the three verses¹ of the Pitaraḥ Somavantaḥ (the Fathers accompanied by Soma), with three verses of the Pitaro Barishadaḥ (the Fathers seated on the barhis), and with three verses of the Pitaro Agnishvâtâḥ (the Fathers consumed by the fire). And as to why he thus stands by worshipping,—when Soma flowed through Indra, what part of it then went to the Fathers—there being three kinds of Fathers—therewith he now supplies him and makes him whole: therefore he thus stands by worshipping.

29. He then prepares those oblations²,—a cake on twelve or eight potsherds for Savitri, a barley pap for Varuna, and a cake on eleven potsherds for Indra.

30. And why there is one for Savitri,—Savitri is the impeller of the gods, and impelled by Savitri he now heals³: therefore there is one for Savitri.

¹ These triplets to the Fathers are given Vâg. S. XIX, 49-51; 55-57; 58-60.—The Taitt. ritual here has a curious variation. After the remainder of the (pure) liquor has been offered to the Fathers, a Brâhman is to be bought over to drink the dregs; and if such an one cannot be found (willing to do it), they are to be poured away on an ant-hill. This is to be done for the sake of atonement.

² That is, according to Kâtyâyana (XV, 10, 19) and Sâyana, the *paru-puroḍāra*, or cakes of the animal offering. The performance of these is irregular, inasmuch as their deities are not the same as those of the animal sacrifice (the Asvins, Sarasvatî, and Indra Sutrâman). Taitt. Br. I, 8, 6, 1, however, explains that in this case the animal sacrifices are without 'animal cakes,' the libations of liquor, which indeed are offered to the same deities, being in lieu of them.

³ The object of the Sautrâmanî offering is to heal or 'make whole' the Sacrificer.

31. And why there is one for Varuna,—Varuna is the injurer, and he thus heals him even by him who is the injurer : therefore there is one for Varuna.

32. And why there is one for Indra,—Indra is the deity of the sacrifice, and he thus heals him by him who is the deity of the sacrifice : therefore there is one for Indra.

33. And if by that (Sautrāmant-offering) he would heal one purged by Soma¹, then—(after) the after-offering (of the animal sacrifice) has been performed, and the two spoons separated—he proceeds with those (three) oblations². For it is towards the back part that Soma flows through, and at the back part (of the sacrifice) he thus closes him up by that sacrificial essence. Let him in that case prepare a cake on two potsherds for the Asvins ; and when he proceeds with the offering of the omenta, then he also proceeds with that two-kapāla cake for the Asvins.

34. Let him, however, not do it in this way ; for verily whosoever departs from the path of the sacrifice stumbles, and he who does this indeed departs from the path of the sacrifice. Hence at the very time when they proceed with the omenta of those victims, let them then proceed also with those (three) oblations, and let him not then prepare a two-kapāla cake for the Asvins.

35. A castrated bull is the sacrificial fee for this

¹ That is to say, if it is performed, independently of the Râga-sūya, as a special offering with a view to expiating any excess committed at a Soma-sacrifice.

² A glance at the list of contents prefixed to part ii will show how this shifting of the Pasu-puroḍāsa would alter the regular order of procedure.

(sacrifice);—the castrated bull is neither female nor male; for being a male it is not a female, and being a female (unmanned) it is not a male: therefore a castrated bull is the fee. Or a draught-mare;—the draught-mare is neither male nor female; for in that it pulls the cart it is not a female; and being a female, it is not a male: therefore a draught-mare (may be) the fee.

FIFTH BRÂHMANA.

1. He prepares a cake on twelve potsherds for Indra and Vishnu. Now as to why he makes this offering. Of old, everything here was within *Vṛitra*, to wit, the *Rik*, the *Yagus*, and the *Sâman*. Indra wished to hurl the thunderbolt at him.

2. He said to Vishnu, 'I will hurl the thunderbolt at *Vṛitra*, stand thou by me!'—'So be it!' said Vishnu, 'I will stand by thee: hurl it!' Indra aimed the thunderbolt at him. *Vṛitra* was afraid of the raised thunderbolt.

3. He said, 'There is here a (source of) strength: I will give that up to thee; but do not smite me!' and gave up to him the *Yagus*-formulas. He (Indra) aimed at him a second time.

4. He said, 'There is here a (source of) strength: I will give that up to thee; but do not smite me!' and gave up to him the *Rik*-verses. He aimed at him a third time.

5. 'There is here a (source of) strength: I will give that up to thee; but do not smite me!' and gave up to him the *Sâman*-hymns (or tunes). Therefore they spread the sacrifice even to this day in the same way with those (three) Vedas, first with the

Yagus-formulas, then with the *Rîk*-verses, and then with the *Sâman*-hymns ; for thus he (*Vṛitra*) at that time gave them up to him.

6. And that which had been his (*Vṛitra*'s) seat, his retreat, that he shattered, grasping it and tearing it out¹: it became this offering. And because the science (the Veda) that lay in that retreat was, as it were, a threefold (*tridhâtu*) one, therefore this is called the *Traidhâtavi* (*ishî*).

7. And as to why the oblation is one for *Indra* and *Vishnu*, it is because *Indra* raised the thunder-bolt, and *Vishnu* stood by him.

8. And why it is (a cake) on twelve potsherds,—there are twelve months in the year, and the offering is of equal measure with the year: therefore it is one of twelve potsherds.

9. He prepares it of both rice and barley. He first puts on (the fire) a ball of rice, that being a form (symbol) of the Yagus-formulas; then one of barley, that being a form of the *Rîk*-verses; then one of rice, that being a form of the *Sâman*-hymns. Thus this is made to be a form of the triple science: and this same (offering) becomes the *Udavasântyâ-ishî* (completing oblation) for the performer of the *Râgasûya*.

10. For, verily, he who performs the *Râgasûya* gains for himself (the benefit of) all sacrificial rites, all offerings, even the spoonful-oblations; for him the sacrifice becomes as it were exhausted, and he, as it were, turns away from it. Now the whole sacrifice is just as great as that triple Veda; and this (offering) now is made a form of that (Veda, or

¹ Cf. III, 2, 1, 28.

sacrifice); this is its womb, its seat: thus he commences once more the sacrifice by means of that triple Veda; and thus his sacrifice is not exhausted, and he does not turn away from it.

11. And, verily, he who performs the Râgasûya gains for himself all sacrificial rites, all offerings, even the spoonful-oblations; and this offering, the Traidhâtavi (ishî), is instituted by the gods: 'May this offering also be performed by me, may I be consecrated by this one also!' thus he thinks, and therefore this is the completing offering for him who performs the Râgasûya.

12. And also for him who would give (to the priests) a thousand (cows) or more¹, let this be the completing offering. For he who gives a thousand or more becomes as it were emptied out; and that triple Veda is the thousandfold progeny of Vâk (speech): him who was emptied out he thus fills up again with a thousand; and therefore let it be for him also the completing offering.

13. And also for those who would sit through (perform) a long sacrificial session², for a year or more, let this be the completing offering. For by those who sit through a long sacrificial session, for a year or more, everything is obtained, everything conquered; but this (offering) is everything: let it therefore be for them also the completing offering.

14. And indeed one may also practise magic by this (offering); for it was thereby that Ârazi be-

¹ For a (three days') Soma-sacrifice with a sacrificial fee of a thousand cows, the Trirâtra Sahasradakshina, see part ii, p. 414.

² See part ii, pp. 426, 440 seq.

witched Bhadrasena Āgâtasatrava¹: 'Quick, then, spread (the barhis)!' thus Yâgñavalkya used to say. And by this (offering) indeed Indra also shattered Vṛitra's retreat; and, verily, he who therewith practises magic shatters thereby the retreat (of his enemy); therefore one may also practise magic with this (offering).

15. And, indeed, one may also heal thereby; for, verily, whomsoever one would heal by a single *rik*, by a single yagus, by a single sâman, him he would indeed render free from disease; how much more so by the triple Veda! Therefore one may also heal by this (offering).

16. Three gold pieces of a hundred mânas² each are the sacrificial fee for this (offering). He presents them to the Brahman; for the Brahman neither performs (like the Adhvaryu), nor chants (like the Udgâtri), nor recites (like the Hotri), and yet he is an object of respect. And with gold they do nothing³, and yet it is an object of respect: therefore he presents to the Brahman three gold pieces of a hundred mânas each.

¹ Apparently the son of Agâtaratru, king of Kâśi, who is mentioned as having been very proficient in speculative theology, and jealous, in this respect, of king Ganaka of Videha.

² According to Sâyana, these 'satamânas' are similar to the round plate worn by the king during the Consecration-ceremony; see p. 104, note 2. These plates (as the 'rukmas' generally, VI, 7, 1, 1 seq.) were apparently used for ornament only, not as coins.

³ Sâyana explains this to mean that gold is not used for actual consumption, but only indirectly, as for vessels on which food is served, or in traffic, as a medium of barter;—the gold thus never losing its appearance, its 'glory.' See II, 1, 1, 5, 'Hence also one does not cleanse oneself with it (?), nor does one do anything else with it.'

17. Three milch cows (he gives) to the *Hotri*;—for three milch cows mean abundance, and the *Hotri* means abundance : therefore (he gives) three milch cows to the *Hotri*.

18. Three garments (he gives) to the *Adhvaryu*;—for the *Adhvaryu* ‘spreads’ the sacrifice, and the garments spread themselves (over the body)¹ : therefore (he gives) three garments to the *Adhvaryu*. A bullock (he gives) to the *Âgnîdh*².

19. Now there are here either twelve, or thirteen gifts³, and there are either twelve or thirteen months in the year;—the offering thus is of equal measure with the year : that is why there are either twelve or thirteen sacrificial gifts.

¹ Or, people spread the clothes (either in weaving them, or in putting them on). ‘To spread the sacrifice’ is the regular term for the ceremonial practice of spreading the sacrificial fire from the *Gârhapatya* (or household fire) over the other two hearths, and thus for the performance of the sacrifice generally.

² See p. 119, note 2.

³ That is, taking the calves of the three milch cows into account ; and optionally counting the gift to the *Âgnîdhra*.

SIXTH KÂNDĀ.

THE AGNIKĀYANA, OR BUILDING OF THE
FIRE-ALTAR.

CREATION OF THE UNIVERSE.

FIRST ADHYĀYA. FIRST BRĀHMAṆA.

1. Verily, in the beginning there was here the non-existent¹. As to this they say, 'What was that non-existent?' The *Rishis*, assuredly,—it is they that were the non-existent². As to this they say, 'Who were those *Rishis*?' The *Rishis*, doubtless, were the vital airs: inasmuch as before (the existence of) this universe, they, desiring it, wore themselves out (*rish*) with toil and austerity, therefore (they are called) *Rishis*.

2. This same vital air in the midst doubtless is Indra. He, by his power (*indriya*), kindled those (other) vital airs from the midst; and inasmuch as he kindled (*indh*), he is the kindler (*indha*): the kindler³ indeed,—him they call 'Indra' mystically

¹ Or, perhaps, In the beginning this (universe) was indeed non-existent. Thus J. Muir, Or. S. T. IV, p. 22, of which translation of this cosmogonic myth considerable use has been made here. It need scarcely be remarked that 'idam' is constantly used in an adverbial sense in the *Brāhmaṇa*.

² In the original, 'the non-existent' is the subject of the clause, not the predicate as would appear from the translation. A similar transposition seems often advisable in English, for the sake of emphasis, and on other grounds. Muir's rendering, 'The *Rishis* say that in the beginning there was non-existence,' is a mistake.

³ The nominative here is striking, and vivid, cf. paragraph 11 below. In corresponding passages of the preceding books, the accusative would stand here; e. g. II, 1, 2, 4, *saptarshīn u ha sma vai purarṣhā ity āśakshate*; similarly III, 1, 2, 3.

(esoterically), for the gods love the mystic. They (the vital airs), being kindled, created seven separate persons ¹ (purusha).

3. They said, 'Surely, being thus, we shall not be able to generate: let us make these seven persons one Person!' They made those seven persons one Person: they compressed two of them ² (into) what is above the navel, and two of them (into) what is below the navel; (one) person was (one) wing (or side), (one) person was (the other) wing, and one person was the base (i.e. the feet).

4. And what excellence, what life-sap (rasa) there was in those seven persons, that they concentrated above, that became his head. And because (in it) they concentrated the excellence (sri), therefore it is (called) the head (siras). It was thereto that the breaths resorted (sri): therefore also it is the head (siras). And because the breaths did so resort (sri) thereto, therefore also the breaths (vital airs, and their organs) are elements of excellence (sri). And because they resorted to the whole (system) therefore (this is called) body (sartra).

5. That same Person became Pragâpati (lord of generation). And that Person which became Pragâpati is this very Agni (fire-altar), who is now (to be) built.

6. He verily is composed of seven persons, for this Person (Agni) is composed of seven persons ³,

¹ That is, living beings or souls, individualities, which, in their combined form, are here imagined to take the shape of a bird. Muir's rendering, 'males,' can scarcely commend itself.

² Literally, 'those two.'

³ The fire-altar is usually constructed so as to measure seven

to wit, the body (trunk) of four, and the wings and tail of three; for the body of that (first) Person (was composed of) four, and the wings and tail of three. And inasmuch as he makes the body larger by one person, by that force the body raises the wings and tail.

7. And as to the fire which is deposited on the built (altar),—whatever excellence, whatever life-sap there was in those seven persons, that they now concentrate above, that is his (Pragâpati's) head. On that same (head) all the gods are dependent (*śrita*), for it is there that offering is made to all the gods: therefore also it is the head (*śiras*).

8. Now this Person Pragâpati desired, 'May I be more (than one), may I be reproduced!' He toiled, he practised austerity. Being worn out with toil and austerity, he created first of all the Brahman (neut.), the triple science. It became to him a foundation: hence they say, 'the Brahman (Veda) is the foundation of everything here.' Wherefore, having studied (the Veda) one rests on a foundation; for this, to wit, the Veda, is his foundation. Resting on that foundation, he (again) practised austerity.

9. He created the waters out of Vāk (speech, that is) the world; for speech belonged to it¹: that was

man's lengths square; the particular length being that of the Sacrificer. This, however, is the smallest size allowed for an altar, there being altogether ninety-five different sizes specified, varying between seven and 101 man's lengths square.

¹ Or, perhaps, to him (Pragâpati). Sâyana merely says,—vâg evâsya sâsṛigyata, vâk sahakâri rasanam abhavat, tad asṛigyatety arthaḥ; sâ vâk sahakâri rasanam prâgâpatya(*m*) sṛiṣṭam sad idam sarvam âpnot.—On the part which Vāk (the personification of the Brahman or Veda) takes by the side of Pragâpati in the creation

created (set free). It pervaded everything here; and because it pervaded (âp) whatsoever there was here, therefore (it is called) water (âpa^h); and because it covered (var), therefore also it (is called) water (vâr).

10. He desired, 'May I be reproduced from these waters!' He entered the waters with that triple science. Thence an egg arose. He touched it. 'Let it exist! let it exist and multiply!' so he said. From it the Brahman (neut.) was first created, the triple science. Hence they say, 'The Brahman (n.) is the first-born of this All.' For even before that Person the Brahman was created¹: it was created as his mouth. Hence they say of him who has studied the Veda, that 'he is like Agni;' for it, the Brahman (Veda), is Agni's mouth.

11. Now the embryo which was inside was created as the foremost (agri): inasmuch as it was created foremost (agram) of this All, therefore (it is called) Agri: Agri, indeed, is he whom they mystically call² Agni; for the gods love the mystic. And the tear (asru, n.) which had formed itself³ become the 'asru' (m.); 'asru' indeed is what they mystically call 'asva' (horse), for the gods love the

of the universe, and the parallelism between Vâk and λόγος, see Weber, Ind. Stud. IX, p. 473 seq.; Muir, Or. S. T. V, p. 391. Thus Pañk. Br. XX, 14, 2, 'Pragâpati alone existed here. He had Vâk indeed as his own, as a second to him.'

¹ Muir takes this differently,—Further, (as) the Veda was first created from that Male, therefore it was created his mouth. This translation, however, takes no account of the particle 'hi.'

² For the construction, see above, paragraph 2, with note.

³ Literally, which had flowed together. It is explained as the embryonic liquid in the amnion, or innermost membrane enveloping the foetus.

mystic. And that which, as it were, cried¹ (ras), became the ass (râsabha). And the juice which was adhering to the shell (of the egg) became the he-goat (aga²). And that which was the shell became the earth.

12. He desired, 'May I generate this (earth) from these waters!' He compressed it³ and threw it into the water. The juice which flowed from it became a tortoise; and that which was spirted upwards (became) what is produced above here over the waters. This whole (earth) dissolved itself all over the water : all this (universe) appeared as one form only, namely, water.

13. He desired, 'May it become more than one, may it reproduce itself!' He toiled and practised austerity; and worn out with toil and austerity, he created foam. He was aware that 'this indeed looks different, it is becoming more (than one); I must toil, indeed!' Worn out with toil and austerity, he created clay, mud, saline soil and sand, gravel (pebble), rock, ore, gold, plants and trees : therewith he clothed this earth.

14. This (earth), then, was created as (consisting of) these same nine creations. Hence they say, 'Threefold (three times three) is Agni;' for Agni is this (earth), since thereof the whole Agni (fire-altar) is constructed.

15. 'This (earth) has indeed become (bhû) a foundation!' (he thought): hence it became the earth (bhûmi). He spread it out (prath), and it

¹ ? Or, that part (of the egg) which made a noise (in cracking).

² The word 'aga' is apparently fancifully taken here in the sense of 'unborn (a-ga).'

³ That is, the earth when as yet in the form of the egg-shell.

became the broad one (or earth, *prithivî*). And she (the earth), thinking herself quite perfect¹, sang; and inasmuch as she sang (*gâ*), therefore she is *Gâyatrî*. But they also say, 'It was Agni, indeed, on her (the earth's) back, who thinking himself quite perfect, sang; and inasmuch as he sang (*gâ*), therefore Agni is *Gâyatra*.' And hence whosoever thinks himself quite perfect, either sings or delights in song².

SECOND BRÂHMANA.

1. That *Pragâpati* desired, 'May it multiply, may it be reproduced!' By means (or, in the form) of Agni he entered into union with the Earth: thence an egg arose. He touched it: 'May it grow! May it grow and multiply!' he said.

2. And the embryo which was inside was created as *Vâyu* (the wind). And the tear which had formed itself became those birds. And the juice which was adhering to the shell became those sun-motes. And that which was the shell became the air.

3. He desired, 'May it multiply, may it reproduce itself!' By means of *Vâyu* he entered into union with the Air: thence an egg arose. He touched it, saying, 'Bear thou glory!' From it yonder sun was created, for he indeed is glorious. And the tear which (*asru*) formed itself became that variegated pebble (*asman*); for '*asru*' indeed is what

¹ *Abhimâninîstrîvigrahâ yasmâd agâyad tasmâd iyam Gâyatrî, Sây.*—'Because, like a haughty woman, she (the earth) sang, therefore she is *Gâyatrî*.'

² On this illustration, which might either be taken as applying to men in easy circumstances, not troubled with cares;—or, perhaps, to a new-born child which cries out lustily, and likes to be sung to,—*Sâyana* only remarks,—*tasmâd u haitad iti svabhâvânuvâdaḥ, kâryadharmena kâraḍadharmânupâdanâya.*

they mystically call 'asman,' for the gods love the mystic. And the juice which was adhering to the shell became those sunbeams. And that which was the shell became the sky.

4. He desired, 'May it multiply, may it reproduce itself!' By means of the Sun he entered into union with the Sky : thence an egg arose. He touched it, saying, 'Bear thou seed!' From it the moon was created, for he (the moon) is seed. And the tear which formed itself became those stars. And the juice which was adhering to the shell became those intermediate quarters ; and that which was the shell became those (chief) quarters (points of the compass).

5. Having created these worlds, he desired, 'May I create such creatures as shall be mine in these worlds !'

6. By his Mind (manas) he entered into union with Speech (vāk) : he became pregnant with eight drops. They were created as those eight Vasus¹ : he placed them on this (earth).

7. By his Mind he entered into union with Speech : he became pregnant with eleven drops. They were created as those eleven Rudras² : he placed them in the air.

8. By his Mind he entered into union with Speech : he became pregnant with twelve drops. They were created as the twelve Ādityas³ ; he placed them in the sky.

¹ As here, this class of deities—whose sphere of action are the terrestrial regions—was associated with Agni, the guardian of the earth, at III, 4, 2, 1.

² Another class of (storm) deities, here associated with Vāyu, the wind, the guardian of the air-region.

³ This class of deities (of light) are here associated with the

9. By his Mind he entered into union with Speech : he became pregnant. He created the All-gods : he placed them in the quarters.

10. And so they say, 'After Agni having been created, the Vasus were created : he placed them on this (earth);—after Vāyu, the Rudras : (he placed) them in the air;—after the sun, the Âdityas : (he placed) them in the sky;—after the moon, the All-gods¹ : he placed them in the quarters.'

11. And so they say, 'Pragâpati, having created these worlds, was firmly established on the earth. For him these plants were ripened² into food : that he ate. He became pregnant. From the upper vital airs he created the gods, and from the lower vital airs the mortal creatures.' In whatever way he created thereafter, so he created ; but indeed it was Pragâpati who created everything here, whatsoever exists.

12. Having created creatures he, having run the whole race, became relaxed³; and therefore even now he who runs the whole race becomes indeed

Sun, who indeed is called the Âditya in paragraphs 4 and 10 (instead of Sûrya).

¹ Professor Weber (Ind. Stud. XIII, p. 268) has drawn attention to the discrepancy between this passage and III, 4, 2, 1, where the Virve Devâh (with Brîhaspati) are denied the privilege of forming a special class of deities,—this being one of many points of difference, doctrinal as well as linguistic, between Books 1-5 and 6-10.

² Professor Delbrück, Altind. Synt. p. 147, reads 'apakanta,'—the plants matured fruit.

³ Literally, he fell asunder, or to pieces, became disjointed. Hence, when the gods 'restored' Pragâpati (the lord of generation, identified with the sacrifice, and with Agni, the fire), the verb used is *samskrî*, 'to put together;' and this putting together, or restoration, of Pragâpati is symbolically identified with the building up of the fire-altar.

relaxed. From him being thus relaxed, the vital air went out from within. When it had gone out of him the gods left him.

13. He said to Agni, 'Restore me!'—'What will then accrue to me?' said he.—'They shall call me after thee; for whichever of the sons succeeds (in life), after him they call the father, grandfather, son, and grandson: they shall call me after thee,—restore me, then!'—'So be it!' so (saying) Agni restored him: therefore, while being Pragâpati, they call him Agni; and verily, whosoever knows this, after him they call his father, grandfather, son, and grandson.

14. He said, 'Whereon shall we set thee up¹?—'On the hita (set, or suitable, good)!' he said: the vital air is indeed something good, for the vital air is good for all beings. And inasmuch as he set him up on the hita, therefore one says, 'I shall set up, I am setting up, I have set up².'

15. As to this they say, 'What is hita, and what is upahita?' The vital air, forsooth, is the 'hita,' and speech is the 'upahita,' for it is on the vital air that this speech is based (upa-hitâ). The vital air, again, is the 'hita,' and the limbs are the 'upahita,' for on the vital air these limbs are indeed based.

16. This, then, was his (Pragâpati's) 'ċitya' (Agni to be set up on an altar-pile); for he had to be built up (ċi) by him, and therefore was his 'ċitya.' And

¹ Upa-dhâ. Paragraphs 14 and 15 involve a double meaning of the word hita, the past participle of dhâ, to put,—viz. put, set, or suitable, beneficial.

² Or, 'I shall put on,' &c., upa-dhâ, the verb used of the putting on of bricks in building up the altar. Cf. II, 1, 2, 15.

so indeed he now is the Sacrificer's 'kitya;' for he is to be built up by him, and therefore is his 'kitya.'

17. Now it was those five bodily parts (tanu) of his (Pragâpati's) that became relaxed,—hair, skin, flesh, bone, and marrow,—they are these five layers (of the fire-altar); and when he builds up the five layers, thereby he builds him up by those bodily parts; and inasmuch as he builds up (kî), therefore they are layers (kîti).

18. And that Pragâpati who became relaxed is the year; and those five bodily parts of his which became relaxed are the seasons; for there are five seasons, and five are those layers: when he builds up the five layers, he thereby builds him up with the seasons; and inasmuch as he builds up (lays down), therefore they are layers.

19. And that Pragâpati, the year, who became relaxed, is that very Vâyû (wind) who blows yonder. And those five bodily parts of his, the seasons, which became relaxed, are the regions (or quarters)¹; for five in number are the regions, and five those layers: when he builds up the five layers, he builds him up with the regions; and inasmuch as he builds up, therefore they are layers.

20. And the Fire that is laid down on the built (altar), that is yonder Sun;—that same Agni is indeed (raised) on the altar, and that just because Agni had restored him (Pragâpati).

21. But they say,—Pragâpati, when relaxed, said to the gods, 'Restore me!' The gods said to Agni, 'In thee we will heal this our father Pragâpati.'—

¹ That is, the four quarters, or cardinal points of the compass; and the upper region, or rather the upward (or perpendicular) direction.

‘Then I will enter into him, when whole,’ he said.—
 ‘So be it!’ they said. Hence, while being Pragâpati, they yet call him Agni.

22. In the fire the gods healed him by means of oblations; and whatever oblation they offered that became a baked brick and passed into him. And because they were produced from what was offered (*ishṭa*), therefore they are bricks (*ishṭakâ*). And hence they bake the bricks by means of the fire, for it is oblations they thus make.

23. He spake, ‘Even as much as ye offer, even so much is my happiness:’ and inasmuch as for him there was happiness (*ka*) in what was offered (*ishṭa*), therefore also they are bricks (*ishṭakâ*).

24. Here now Âktâkshya used to say, ‘Only he who knows abundant bricks possessed of (special) prayers, should build up the fire (altar): abundantly indeed he then heals Father Pragâpati.’

25. But Tândya used to say, ‘Surely the bricks possessed of prayers are the nobility, and the space-fillers¹ are the peasants; and the noble is the feeder, and the peasantry the food; and where there is abundant food for the feeder, that realm is indeed prosperous and thrives: let him therefore pile up abundant space-fillers!’ Such then was the speech of those two, but the settled practice is different therefrom.

26. Now that father (Pragâpati) is (also) the son: {

¹ In contradistinction to the *yagushmatî* (prayerful) bricks, which bear special names, and have special formulas attached to them; *lokam-prinâ* (space-filling ones) is the technical term for those bricks which have no special prayers belonging to them, but are piled up with a common formula (*Vâg. S. XII, 54; Sat. Br. VIII, 7, 2, 1 seq.*), beginning ‘*lokam prinâ khidram prinâ,*’ ‘fill the space, fill the gap!’

inasmuch as he created Agni, thereby he is Agni's father; and inasmuch as Agni restored him, thereby Agni is his (Pragâpati's) father; and inasmuch as he created the gods, thereby he is the father of the gods; and inasmuch as the gods restored him, thereby the gods are his fathers.

27. Twofold verily is this,—father and son, Pragâpati and Agni, Agni and Pragâpati, Pragâpati and the gods, the gods and Pragâpati—(for) whosoever knows this.

28. He builds up with¹, 'By that deity'—that deity, doubtless, is Vâk (speech),—'Ângiras-like,'—Ângiras, doubtless, is the breath;—'lie thou steady!'—that is, 'lie thou firm;' or 'lie thou firmly established.' It is both with speech and with breath that he builds; for Agni is speech, and Indra is the breath; and the fire (agni) relates to Indra and Agni: as great as Agni is, as great as is his measure, by so much he thus builds him up. And again, Indra and Agni are all the gods, (for) Agni belongs to all deities: thus as great as Agni is, as great as is his measure, by so much he thus builds him up.

29. Here now they say, 'Wherefore is Agni (the fire-altar) built of this (earth)?' But, surely, when that deity (Pragâpati) became relaxed (fell asunder), he flowed along this (earth) in the shape of his life-sap; and when the gods restored him (put him together), they gathered him up from this earth: this earth then is that one brick², for Agni is this earth, since

¹ This is the formula (Vâg. S. XII, 53) with which the so-called 'sâdanam' or 'settling' of the bricks is performed. See VII, 1, 1, 30.

² That is, the first brick which the wife of the Sacrificer herself forms, and which is called Ashâdhâ. See VI, 3, 1, 1; 5, 3, 1.

it is thereof¹ that the whole Agni is built up. Now this earth is four-cornered, for the quarters are her corners : hence the bricks are four-cornered ; for all the bricks are after the manner of this earth.

30. As to this they say, 'But if he (Agni) thus consists of one brick, how then (comes he to be) a five-bricked² one ?' Now surely the first brick of clay is this earth,—whatever made of clay he places on that (altar) that is that one brick. And when he puts thereon the heads of the animal victims³, that is the animal-brick. And when he puts on the gold plate and man⁴, when he scatters gold shavings thereon, that is the golden brick. And when he puts on two spoonfuls (of ghee)⁵, when he puts on the mortar and pestle⁶, and fire-sticks, that is the wood-brick. And when he puts on a lotus-leaf (petal), a tortoise⁷, sour curds, honey, ghee, and whatever other food he puts on, that is the fifth brick, the food. Thus, then, it is a five-bricked (Agni).

31. As to this they say, 'On which side is the head of the brick?'—'Where he touches it and says a prayer,' so say some, 'on one end of the naturally perforated (brick)⁸ alone indeed should he

¹ Viz. by means of the clay bricks, and the loose soil put between the layers.

² *Sâyana* only refers here to the fact that the sacrifice (*yagña*) is called 'pânkta,' 'the fivefold.'

³ See VII, 5, 2, 1 seq.

⁴ See VII, 4, 1, 15 seq.

⁵ See VII, 4, 1, 32 seq.

⁶ See VII, 5, 1, 12 seq.

⁷ See VII, 5, 1, 1 seq.

⁸ Apparently some kind of porous stone. Three such perforated stones or 'bricks' are used in the construction of the fire-altar ; viz. one which is laid on the gold man in the centre of the bottom layer (a *sâman* relating to *bhûs*, the earth, being pronounced

say a prayer while touching it, but thus all those (bricks) of his are turned towards the naturally perforated one.' Let him not do so, for those bricks doubtless are his (Agni's) limbs, his joints; and it would be just as if he were to put a head on each limb, on each joint. But indeed, the fire which is deposited on the pile, that is the head of all those (bricks).

32. Here they say, 'How many animal victims are laid upon the fire (altar)?'—Let him say 'Five,' for he does lay thereon those five victims.

33. Or, 'One,' he may say; 'a ewe;' for a ewe (avi) is this earth, since she favours (av) all these creatures. And the fire (altar) also is this earth, for the whole fire (altar) is built up thereof: hence he may say, 'One.'

34. Or, 'Two,' he may say, 'two sheep;' for sheep, indeed, are both this (earth) and that (sky), since these two favour all these creatures;—what clay (there is in the brick) that is this earth; and what water there is that is that sky; and the bricks consist of clay and water: therefore he may say, 'Two.'

35. Or he may say, 'A cow (or bullock, go);'—the cow forsooth means these worlds, for whatever walks (gam) that walks in these worlds¹; and that

on it while touching it); the second in the centre of the third layer; and the third one being laid upon the centre of the completed fifth layer. They are meant to represent the three worlds, the holes being intended to afford to the Sacrificer (represented by the gold man) a passage to the highest regions. See VI, 2, 3, 1 seq.

¹ It is not quite clear whether the author indulges in etymological trifling (go—gû). The Bombay MS. of Sâyana reads,—*imâṃstallokân gakkhāṭī kavana(?gavana)karmasāadhanam gosabdam darsayati*.

fire also is these worlds : therefore he may say, 'A cow.'

36. As to this they say, 'For what object is this fire (altar) built?'—'Having become a bird, he (Agni) shall bear me to the sky!' so say some ; but let him not think so ; for by assuming that form, the vital airs became Pragâpati¹ ; by assuming that form, Pragâpati created the gods² ; by assuming that form, the gods became immortal : and what thereby the vital airs, and Pragâpati, and the gods became, that indeed he (the Sacrificer) thereby becomes.

THIRD BRÂHMANA.

1. Verily, Pragâpati alone was here in the beginning. He desired, 'May I exist, may I reproduce myself!' He toiled, he practised austerity (or, became heated). From him, worn out and heated, the waters were created : from that heated Person the waters are born.

2. The waters said, 'What is to become of us?'—'Ye shall be heated,' he said. They were heated ; they created foam : hence foam is produced in heated water.

3. The foam (m.) said, 'What is to become of me?'—'Thou shalt be heated!' he said. It was heated, and produced clay ; for indeed the foam is heated, when it floats on the water, covering it ; and when one beats upon it, it indeed becomes clay.

4. The clay (f.) said, 'What is to become of me?'—'Thou shalt be heated!' he said. It was heated,

¹ See VI, I, 1, 2 seq., where the seven vital airs are represented as assuming the form of a bird—the Purusha Pragâpati.

² See paragraphs 7-11.

and produced sand; for this clay becomes indeed heated when they plough it; and if only they plough very fine then it becomes, as it were, sandy. So much, then, as to that 'What is to become of me? what is to become of me¹?'

5. From the sand he created the pebble: whence sand finally indeed becomes a pebble;—from the pebble the stone: whence the pebble finally indeed becomes a stone;—from the stone metal ore: whence from stone they smelt ore;—from ore gold: whence ore much smelted comes, as it were, to have the appearance of gold.

6. Now that which was created was flowing; and inasmuch as it was flowing (aksharat), a syllable (akshara) resulted therefrom; and inasmuch as it flowed eight times, that octosyllabic Gâyatri was produced.

7. 'This has indeed become (bhû) a foundation (resting-place),' so he thought: whence it became the earth (bhûmi). He spread it out (prath): it became the broad (earth, prithivî). On this earth, as on a foundation, the beings, and the lord of beings, consecrated themselves for a year: the lord of beings was the master of the house², and Ushas (the Dawn) was the mistress.

8. Now, those beings are the seasons; and that lord of beings is the year; and that Ushas, the mistress, is the Dawn. And these same creatures, as well as the lord of beings, the year, laid seed

¹ He means to say that he will leave this to be supplied in the enumeration of the subsequent creations.

² At sacrificial sessions the Sacrificer is called *Grîhapati*. On this, see IV, 6, 8, 3-5.

into Ushas¹. There a boy (kumâra) was born in a year: he cried.

9. Pragâpati said to him, 'My boy, why criest thou, when thou art born out of labour and trouble?' He said, 'Nay, but I am not freed from (guarded against) evil; I have no name given me: give me a name!' Hence one should give a name to the boy that is born, for thereby one frees him from evil;—even a second, even a third (name), for thereby one frees him from evil time after time.

10. He said to him, 'Thou art Rudra².' And because he gave him that name, Agni became suchlike (or, that form), for Rudra is Agni: because he cried (rud) therefore he is Rudra. He said, 'Surely, I am mightier than that: give me yet a name!'

11. He said to him, 'Thou art Sarva.' And because he gave him that name, the waters became suchlike, for Sarva is the waters, inasmuch as from the water everything (sarva) here is produced. He said, 'Surely, I am mightier than that: give me yet a name!'

12. He said to him, 'Thou art Pasupati.' And because he gave him that name, the plants became suchlike, for Pasupati is the plants: hence when cattle (pasu) get plants, then they play the master³ (paty). He said, 'Surely, I am mightier than that: give me yet a name!'

13. He said to him, 'Thou art Ugra.' And

¹ On the legend regarding Pragâpati and his daughter Ushas, see I, 7, 4, 1 seq.

² On this and several of the other names, see part i, p. 201.

³ As, when a horse gets much corn, it becomes spirited, 'masterful.' The St. Petersburg dictionary suggests the meaning, 'they become strong.' It might also mean, 'they lord it (over the plants).'

because he gave him that name, Vāyu (the wind) became suchlike, for Ugra is Vāyu: hence when it blows strongly, they say 'Ugra is blowing.' He said, 'Surely, I am mightier than that: give me yet a name!'

14. He said to him, 'Thou art Asani.' And because he gave him that name, the lightning became suchlike, for Asani is the lightning: hence they say of him whom the lightning strikes, 'Asani has smitten him.' He said, 'Surely, I am mightier than that: give me yet a name!'

15. He said to him, 'Thou art Bhava.' And because he gave him that name, Parganya (the rain-god) became suchlike; for Bhava is Parganya, since everything here comes (bhavati) from the rain-cloud. He said, 'Surely, I am mightier than that: give me yet a name!'

16. He said to him, 'Thou art Mahân Devaḥ (the Great God).' And because he gave him that name, the moon became suchlike, for the moon is Pragâpati, and Pragâpati is the Great God. He said, 'Surely, I am mightier than that: give me yet a name!'

17. He said to him, 'Thou art Îsâna (the Ruler).' And because he gave him that name, the Sun became suchlike, for Îsâna is the Sun, since the Sun rules over this All. He said, 'So great indeed I am: give me no other name after that!'

18. These then are the eight forms of Agni. Kumâra (the boy) is the ninth: that is Agni's threefold state¹.

19. And because there are eight forms of Agni—

¹ That is, his state of being *trivrit*, or three times three.

the Gâyatri consisting of eight syllables—therefore they say, ‘Agni is Gâyatra.’ That boy entered into the forms one after another; for one never sees him as a mere boy (kumâra), but one sees those forms of his¹, for he assumed those forms one after another.

20. One ought to build him (Agni, the fire-altar) up in (the space of) a year, and recite for a year. ‘For two (years),’ however, say some; ‘for in one year they laid the seed, and in one year that boy was born, therefore let him build for two (years), and recite for two (years).’ Let him, however, build for a year only, and recite for a year; for the same seed which is laid is brought forth; it then lies changing and growing: hence let him build for a year only, and recite for a year. To him (Agni) when built up (ĳita) he gives a name: whereby he keeps away evil from him. He calls him by a bright (ĳitra) name², saying, ‘Thou art bright;’ for Agni is all bright things.

THE ANIMAL SACRIFICE³.

SECOND ADHYÂYA. FIRST BRÂHMANA.

1. Pragâpati set his mind upon Agni’s forms. He searched for that boy (Kumâra) who had entered

¹ Tatar ka tatprabhṛti tam Agnim kumârarûpam na kvaṭana paryanti kimtv etâny etagḡvalanâdîni rūpâny apurushavidhâni paryanti, Sây.

² Or, he calls him by the name of ĳitra (bright), that being the name by which he is actually to address the fire on the altar at the end of the performance. Kâty. XVIII, 6, 23.

³ This is the so-called ishṭakâ-pasu, or animal sacrifice performed with regard to the bricks; the heads of the victims being used in building up the altar, whilst some of the blood is mixed with the clay of which the bricks are made.

into the (different) forms. Agni became aware of it, —‘Surely, Father Pragâpati is searching for me : well then, let me be suchlike that he knows me not.’

2. He saw those five animals,—the Purusha (man), the horse, the bull, the ram, and the he-goat. Inas-much as he saw (pas) them, they are (called) cattle (pasu).

3. He entered into those five animals; he became those five animals. But Pragâpati still searched for him.

4. He saw those five animals. Because he saw (pas) them, therefore they are animals (pasu); or rather, because he saw him (Agni) in them, therefore they are animals.

5. He considered, ‘They are Agni : I will fit them unto mine own self¹. Even as Agni, when kindled, glares, so their eye glares ; even as Agni’s smoke rises upwards, so vapour rises from them ; even as Agni consumes what is put in him, so they devour ; even as Agni’s ashes fall down, so do their faeces : they are indeed Agni ; I will fit them unto mine own self.’ He meant to slaughter them for different deities : the Purusha (man) for Visvakarman, the horse for Varuṇa, the bull for Indra, the ram for Tvashtri, the he-goat for Agni.

6. He considered, ‘For different deities, indeed, I mean to slaughter now ; but I myself desire (kam)

¹ Or, I will make them part of mine own self.—Similarly St. Petersburg dictionary, ‘I will change them into myself.’ But differently Professor Delbrück, *Altind. Synt.*, p. 239, ‘I will make myself to be these, change myself into these.’ This is on account of the middle form of the verb, which, however, is quite justified also in the former interpretation. Cf. VI, 8, 2, 1, where there is no question of changing the whole sacrifice into a heap of ashes, but of taking over the ashes, or some of it, to form part of the sacrifice.

Agni's forms: well then, I will slaughter them for the Agnis, as for the (object of my) desire.' He slaughtered them for the Agnis, as for (his) desire,—to wit, 'for the Agnis,' because many were the forms of Agni he had set his mind upon; and 'for the desire,' because it was with a desire that he slaughtered them. Having appeased them and carried the fire round them, he led them northwards and slew them.

7. He considered, 'Those glories (signs of excellence¹) upon which I have set my mind are contained in the heads: well then, I will only put on the heads².' He cut off the heads and put them on (himself, or the altar). The remaining trunks he then let float on the water³, and brought the sacrifice to its completion by means of (the offering of) a he-goat, thinking, 'Lest my sacrifice be pulled to pieces.' After performing that animal sacrifice, Pragâpati saw that he had not yet reached the end of Agni (the fire-altar).

8. He considered, 'I must search for that body⁴ which I let float on the water.' He searched for it; and what (part) of those (bodies) cast into the water had settled therein, that water he gathered; and what (had settled) in this earth, that clay (he gathered)⁵. And having gathered both that clay

¹ See VI, I, 1, 4.

² That is, on the fire-altar, or (which is the same thing) on himself, Pragâpati, the sacrifice. The heads of the five victims are placed in (a dish introduced into) the bottom layer of the altar so as to impart stability to it. See VII, 5, 2, 1 seq.

³ Or, he washed them, cleaned them, in water.

⁴ Literally, that self, i.e. that part of mine own self, the sacrifice (?).

⁵ It seemed desirable here to leave the construction of the original text unchanged.

and water, he made a brick : hence a brick consists of these two, clay and water.

9. He considered, 'Surely, if I fit¹ this (matter) such as it is unto mine own self, I shall become a mortal carcase, not freed from evil : well then, I will bake it by means of the fire.' So saying, he baked it by means of the fire, and thereby made it immortal ; for the sacrificial food which is baked by fire is indeed immortal (or, ambrosia). Hence they bake the bricks with fire : they thereby make them immortal.

10. And inasmuch as he saw them after offering (ish/vâ) the animal, therefore they are bricks (ish/takâ). Hence one must make the bricks only after performing an animal sacrifice ; for those which are made before (or, without) an animal sacrifice are 'anish/takâ².' And, moreover, there is this other (consideration).

11. As to those glories, they are these same heads of the victims ; and those (headless) trunks are these five layers (of the fire-altar) : thus when he builds up the layers after putting on the heads of the victims, he thereby unites those trunks with those heads.

12. And because Agni is all those animal victims, therefore animals delight (being) near the fire³,—

¹ Sâyana explains 'abhisamskarishye' by 'âdhiyagñike sarîra upadhâsyâmi,' 'if I were to put this (clay and water) on the sacrificial body.'

² A play on the word which may mean either 'non-bricks,' or 'being without oblation (ish/a).'

³ Sâyana seems to take this to mean, that animals (cattle) delight, or sport, when the sacrificial fire is established ; that is to say, they feel at home and increase wherever a new household is established (?) ;—tasmâd agnâv âhite pasavo ramante, âtmany eva sâ prîtir ity abhiprâyaḥ. Adhunâ = gneḥ pasushv âtmabhûteshu prîtim

there animals sport with animals. Hence the (sacrificial) fire is set up with him who possesses cattle; for inasmuch as Agni (was) the same as cattle, therefore Pragâpati (the lord of creatures or generation) became Agni.

13. Here now some say, 'It is at this (point of the performance) that he should offer up all those (five) victims; for had Pragâpati then offered up all of them, he would certainly have reached the end of the fire (altar): hence were he (the Sacrificer) now to offer up all those (victims) he would certainly reach the end of the fire (altar).' Let him not do so: he thus would stray from where the gods have gone, he would stray from the path;—and what would he then gather¹? For those same bodies, those layers, he gathers: let him therefore not do so.

14. Now when he slaughters those animals, he prepares a home for Agni; for nowhere but in his home does one enjoy himself. But the home means food: it is that he lays down in front, and when Agni sees that, he turns unto him.

15. There are a man, a horse, a bull, a ram, and a he-goat; for such are all the animals (used for sacrifice). Animals are food: he thus lays down in front whatever food there is; and seeing that, Agni turns unto him.

16. There are five; for there are those five Agnis,

darsayann âha, yasmâd agnir esha yat pasavas tasmâd yasya manushyasya paravo bhavanti tasminn etad agnir âdhiyate, tatra hi sa âtmabhûtaiḥ pasubhî ramate nānyatra; evam yad agnyâtmikâḥ paravas tatas tam agnim âtmâ-bhisamskritya pragâpatir agnir abhavat.

¹ That is, what 'sambhâras' or equipments of the fire should he then collect? Cf. part i, p. 276.

to wit, the five layers (of the fire-altar) : for them he thus lays down five homes ; and seeing that, Agni turns unto him.

17. And when (he offers) 'to the Agnis,'—it is because there are here many Agnis, to wit, those layers ; and when (he offers) 'to the desire,' it is in order that the Sacrificer may obtain the object for which he performs that ceremony.

18. A man (purusha) he slaughters first, for man is the first of animals ; then a horse, for the horse comes after man ; then a bull, for the bull (or cow) comes after the horse ; then a ram, for the sheep comes after the cow ; then a he-goat, for the goat comes after the sheep : thus he slaughters them according to their form, according to their excellence.

19. Their ropes may be unequal ; that of the man being the longest, then shorter and shorter : thus he makes the ropes according to the form of the animals, to avoid confusion between good and bad. But let them be all alike, all similar ; for all these victims are alike, all similar, for they are (all) called Agnis, they are called food : hence they are alike and similar.

20. Here now they say, 'How is that complete five-bricked fire of his gained in the animals?'—Well, in the kapālas of the sacrificial cakes that first brick, the earthen one, is obtained ; and when he slaughters the animal, thereby the animal brick is obtained, and when two gold chips are (placed) on both sides of the omentum, thereby the gold brick is obtained ; and what firewood, stake, and enclosing sticks there are, thereby the wooden brick is obtained ; and what ghee, sprinkling-water, and cake there are, thereby the fifth brick, the food, is

obtained : thus then that complete five-bricked fire of his is gained in the animals.

21. For these (victims) there are twenty-four kindling-verses¹; for the year consists of twenty-four half-moons, and Agni is the year : as great as Agni is, as great as is his measure, by so much he thus kindles him.

22. And, again, why there are twenty-four,—the Gâyatrī consists of twenty-four syllables, and Agni is Gâyatra² : as great as Agni is, as great as is his measure, by so much he thus kindles him.

23. And, again, why there are twenty-four,—man (purusha) doubtless is twenty-fourfold : ten fingers of the hands, ten toes, and four limbs ; and Pragâpati is the Purusha, and Pragâpati is Agni : as great as Agni is, as great as is his measure, by so much he thus kindles him.

24. He recites both gâyatṛī and trishṭubh verses ; for the gâyatṛī metre is the vital air, and the trishṭubh is the body (self) : by the gâyatṛī verses he thus kindles his vital air, and by the trishṭubh ones the body. The trishṭubh verses are in the middle, and the gâyatṛī verses on both sides thereof ; for this body is in the middle, and the (organs of) the vital airs are on the sides thereof. He pronounces more gâyatṛī verses before, and fewer after (the

¹ For the eleven gâyatṛī verses, used as sâmidhenīś at an ordinary ishī—*and raised to the number of fifteen by repetitions of the first and last verses—see part i, p. 102.* The present animal sacrifice (ish/akâ-paru) adds to these verses nine trishṭubh verses (Vâg. S. XXVII, 1–9), which (according to Kâty. XVI, 1, 11) are to be inserted between the two verses containing the words ‘samidh-yamâna’ (being kindled) and ‘samiddha’ (kindled) respectively,—that is, between the ninth and tenth of the normal or gâyatṛī kindling-verses (cf. I, 4, 1, 38).

² See VI, 1, 1, 15 ; 3, 19.

trish/ubh verses); for there are more (organs of the) vital airs in front, and fewer behind.

25. He recites (Vâg. S. XXVII, 1), 'May the months¹, O Agni, may the seasons make thee grow!' When Agni restored the relaxed Pragâpati, he (Pragâpati) said to him, 'What kindling-verses there are equal to me (in measure), with them kindle me!'

26. He (Agni) saw these (verses), 'May the months, O Agni, may the seasons make thee grow!' that is, 'May both the months, O Agni, and the seasons make thee grow!'—'The years, the *Rishis*, whatsoever truths' that is, 'May the years, and the *Rishis*, and the truths make thee grow!'—'With heavenly brightness do thou shine!'—the heavenly brightness doubtless is yonder sun: thus 'together with that do thou shine!'—'lighten up the whole four regions!' that is, 'lighten up all the four regions!'

27. These (verses) have one and the same explanation regarding him (Agni-Pragâpati): how one would make him complete, how he would restore and produce him. They relate to Agni and Pragâpati: to Agni, inasmuch as Agni saw (them); to Pragâpati, inasmuch as he (Agni) kindled Pragâpati.

¹ This is the meaning assigned here to 'samâh' by Mahîdhara, a doubtful meaning indeed. Besides the ordinary meaning 'year,' the St. Petersburg dictionary also allows to 'samâ' that of 'half-year' in some passages of the Atharva-veda. In the present passage, the dictionary refers 'samâh' to the adjective 'sama,' hence 'the equal seasons.' This cannot, however, have been the meaning assigned to the word by the author of this part of the Brâhmana, whatever it may originally have been in this verse of the Samhitâs. Sâyana, Taitt. S. IV, 1, 7, takes 'samâh' in the sense of 'the years,' but remarks that 'the months and half-months' have to be understood by it in this verse.

28. Twelve Âprî (propitiatory) verses¹ there are, —twelve months are a year, and the year is Agni : as great as Agni is, as great as is his measure, with so much he thus propitiates (or gratifies) him.

29. And, again, why there are twelve,—of twelve syllables consists the Gagatî, and the Gagatî is this earth, for on her there is everything that moves (gagat) here. And Agni also is this earth, for it is out of her that the whole fire (altar) is built up : as great as Agni is, as great as is his measure, by so much he thus propitiates him.

30. And, again, why there are twelve,—of twelve syllables consists the Gagatî, and the Gagatî is all the metres, and all the metres are Pragâpati (the sacrifice), and Pragâpati is Agni : as great as Agni is, as great as is his measure, by so much he thus propitiates him.

31. Those 'kindling-sticks of his (Agni) are upright.' When Agni restored the relaxed Pragâpati, he said to him, 'What Âprî-verses there are equal to me, with them propitiate me!'

32. He saw these (verses)² :—'Upright are his kindling-sticks,' for upright indeed are the kindling-sticks of him when kindled;—'upwards tending the bright flashes of Agni,' for tending upwards are his bright flashes, his flames;—'they, the most brilliant,' that is 'the most powerful;'—'of the fair-looking son,' for fair-looking indeed Agni is on all sides; and inasmuch as he (the Sacrificer) produces him thereby he (Agni) is his son.

¹ For the purport of these verses which form the offering-prayers at the fore-offerings of the animal sacrifice, see part ii, p. 185, note 1.

² Vâg. S. XXVII, 11 seq.

33. These (verses) have one and the same explanation regarding him (Agni-Pragâpati): how one would make him complete, how he would restore and produce him. They relate to Agni and Pragâpati, —to Agni, inasmuch as Agni saw (them); to Pragâpati, inasmuch as he (Agni) propitiated Pragâpati.

34. They are unequal, and consist of unequal feet, and unequal syllables; for the metres are unequal: whatever unequal limbs there are at his (Agni's) body, those (limbs) of his he propitiates by these (verses).

35. The animal cake belongs to (Agni) Vaisvânara—Vaisvânara being all the fires—for the obtainment of all the fires.

36. As to why it belongs to Vaisvânara;—those layers (of the altar) no doubt are the seasons, for the seasons are the fires; and the seasons are the year, and the year is Vaisvânara (belonging to all men). Were it (offered) to Agni (Vaisvânara), he would cause it (the formula) to be redundant. It is one on twelve potsherds: twelve months are a year, and the year is Vaisvânara. The offering and invitatory formulas relate to Agni, for the obtainment of Agni's forms. They contain the word 'kâma' (desire), for the obtainment of his desires.

37. Now some, having in that way¹ obtained those heads, put them on (the fire-altar), thinking, 'Either way² are they animals.' But they (who do this) become mortal carcases, for unpropitiated are

¹ That is, according to Sâyana, somehow or other, in some worldly manner, as by buying or begging them, without performing the animal sacrifice.

² That is to say, whether they are consecrated or unconsecrated, in either case they are 'paravah' or animal (victims). Sây.

those (heads) of theirs. In this way, indeed, they did put them on for *Ashâdhi Sausromateya*¹; but quickly indeed he died after that.

38. Some, however, make gold ones, saying, 'They are immortal bricks (*amṛiteshtakâ*).' But indeed those are false bricks (*anṛiteshtakâ*), those are no heads of victims.

39. Some, again, make earthen ones, thinking, 'Passed away, forsooth, are these animals, and this earth is the shelter of all that has passed away: thus whither those animals have gone, from thence we collect them.' Let him not do so, for whoso knows not both the practice and theory of these (victims), for him let them be passed away. Let him slaughter those very five victims, as far as he may be able to do so; for it was these *Pragâpati* was the first to slaughter, and *Syâparṇa Sâyakâyana* the last; and in the interval also people used to slaughter them. But nowadays only these two are slaughtered, the one for *Pragâpati*, and the one for *Vâyu*. The theory of these two is now (to be) told.

SECOND BRÂHMANA.

1. The *Karakas* slaughter (a he-goat) for *Pragâpati*, saying, '*Pragâpati*, having built up the fire-altar (*agni*), became *Agni*. When he slaughters that one, then indeed he reaches the end of *Agni* (the fire-altar).'

2. It is a dark grey one; for the grey has two kinds of hair, the white and the black; and two make a productive pair: that is its *Pragâpati*-characteristic. It is a hornless one, for *Pragâpati* is hornless.

¹ The son of *Ashâdha* and *Susromatâ*, according to *Sâyana*.

3. For this (animal sacrifice) there are twenty-one kindling-verses¹;—twelve months, five seasons, these three worlds, and yonder sun,—that is the twenty-onfold Pragâpati; and Pragâpati is Agni: as great as Agni is, as great as is his measure, by so much he thus kindles him.

4. And, again, why there are twenty-one;—man (purusha) doubtless is twenty-onfold, ten fingers of the hand, ten toes, and the body (make) the twenty-onfold man Pragâpati; and Pragâpati is Agni: as great as Agni is, as great as is his measure, by so much he thus kindles him.

5. He recites both gâyatrî and trish/ubh verses: their significance has been told; and (what applies to) the order of the verses has been told. The libation of ghee² he makes with the verse containing (the name) Hiraṇyagarbha³; for Hiraṇyagarbha

¹ Viz. the eleven ordinary gâyatrî verses raised, by repetitions, to the number of fifteen; with six special trish/ubh inserted (p. 167, note 1). Kâty. XVI, 1, 34.

² On the two libations of ghee, see part i, p. 124 note; p. 128, n. 2. It is doubtful which of the two libations is intended here; whether the first which in any case belongs to Pragâpati, but is usually made with a different formula from the one prescribed here, or the second. The later ritualists themselves seem to have been doubtful on this point; but Kâtyâyana (XVI, 1, 35-37) leans to the opinion, that the second libation must be intended; both libations thus being made to Pragâpati on this occasion. Sâyana remarks,—hiraṇyavatyâ rikâ 'hiraṇyagarbhaḥ samavartatety' ata uttaram samaprakam (? samaprakâram) âghâram âghârâyati; pragâpatir vai hiraṇyagarbhaḥ sa kâgnis tam evam tarpayitvâpnotity abhiprâyaḥ.

³ That is, Vâg. S. XXV, 10 (XIII, 4; Rîk S. X, 121, 1, 'Hiraṇyagarbhaḥ samavartatâgre), 'Hiraṇyagarbha (the golden child) came first into existence; he was born as the only lord of all being; he sustained this earth and sky: what god (or the god Ka) shall we serve with offering.'

is Pragâpati, and Pragâpati is Agni. There are twelve Âpri-verses: their significance has been told; and (what applies to) the order of the verses has been told. The animal cake belongs to Pragâpati, for the relation of the victim is also that of the animal cake¹. It is one on twelve potsherds: twelve months are a year, and the year is Pragâpati. The offering and invitatory formulas contain the word 'Ka,' for Pragâpati is Ka².

6. He then slaughters for Vâyu Niyutvat (the wind, driving a team of horses) that white, bearded (he-goat). When Pragâpati had produced living beings, he looked about him, and from exceeding delight his seed fell: it became that white, hornless, bearded he-goat (aga, 'unborn'); for seed is life-sap, and as far as there is life-sap, so far extends the self. And when he slaughters that one, then indeed he reaches the end of Agni (the fire-altar). It is a white one, because seed is white. It is hornless, because seed is hornless. It belongs to Vâyu, because Vâyu (the wind) is the out-breathing; and to Niyutvat, because the teams (niyut³) are the in-breathing: the out-breathing and in-breathing he thus lays into him.

¹ See III, 8, 3, 1 seq.

² See I, 1, 1, 13 with note.—The above verse, *R̥k* S. X, 121, 1, and following five verses,—each of which ends with, 'what god (or the god Ka) shall we serve with offering,'—are used with the omentum, the animal cake (*pasupurodâsa*), and the animal oblations respectively; viz. the first three verses as invitatory formulas (*anuvâkayâ*) and the last three as offering formulas (*yâgyâ*). Âsv. Sr. III, 8, 1.—Vâg. S. XXV, 10–13, only the first four verses are given together; whilst Sâyana, in accordance with Âsvalâyana, remarks,—*vapâ purodâsaparûnâm 'hiraṇyagarbhaḥ samavartatâgra' ity âdayaḥ syuḥ*.

³ Probably 'niyutaḥ' here with allusion to 'niyuta,' shut in.

7. And, again, why he slaughters that white, hornless (he-goat);—when the gods restored the relaxed Pragâpati, they, by means of this victim, put into him that out-breathing which had gone out of him; and in like manner this one now puts it into him. It belongs to Vâyu, because Vâyu is the out-breathing; and to Niyutvat, because the teams are the in-breathing: he thus puts the out-breathing and in-breathing into him. It is white, because Vâyu (the wind) is white; and it is hornless, because Vâyu is hornless.

8. For this (animal sacrifice) there are seventeen kindling-verses¹; for the year is seventeenfold—there are twelve months and five seasons—Pragâpati is the year, and Pragâpati is Agni: as great as Agni is, as great as is his measure, by so much he thus kindles him.

9. And, again, why there are seventeen,—man is seventeenfold,—there are ten vital airs, four limbs, the body the fifteenth, the neck-joints the sixteenth, and the head the seventeenth,—Pragâpati is the Person (or man, purusha), and Pragâpati is Agni: as great as Agni is, as great as is his measure, by so much he thus kindles him.

10. He recites both gâyatrî and trishŭbh verses: their significance has been told; and (what applies to) the order of the verses has been told. There are twelve Âpri-verses: their significance has been told; and (what applies to) the order of the verses has been told. The animal cake belongs to Pragâpati: 'Therein then that wish was obtained,'

¹ That is, only two additional trishŭbh verses are to be inserted between the 11 (or 15) gâyatrî ones.

Māhitthi once said,—‘which the *Karakās* say is in the victim to *Pragâpati*.’

11. And as to why the victim belongs to *Vāyu*, and the animal cake to *Pragâpati*;—one half of *Pragâpati* doubtless is *Vāyu*, and one half is *Pragâpati*: thus, were they both to belong to *Vāyu*, or both to *Pragâpati*, then only one half of him (*Pragâpati*) would be made up, and one half would not (be made up). But in that the victim belongs to *Vāyu*, and the animal cake to *Pragâpati*, thereby he puts together (restores) him, *Pragâpati*, wholly and entirely.

12. And, again, why the victim belongs to *Vāyu*, and the animal cake to *Pragâpati*;—when the gods restored the relaxed *Pragâpati*, they, by means of this victim, put into him that out-breathing which had gone out of him; and by means of this cake they restored that body (trunk) of his. And as to why it belongs to *Pragâpati*, it is because the body (self) is *Pragâpati*; and (why it is) one on twelve potsherds,—twelve months are a year, and *Pragâpati* is the year. One of the offering prayers and one of the invitatory prayers¹ contain (the word) ‘*ka*,’ for *Pragâpati* is *Ka*.

¹ The three chief oblations of the Animal Sacrifice, requiring each an invitatory prayer (*anuvākyâ*) and an offering prayer (*yāgyâ*), are the omentum-oblation (*vapâ*), the animal cake (*pasu-purodâsa*), and the meat oblations (*pasu-havis*). This is the order on the present occasion, whilst usually the cake-oblation succeeds the offering of meat portions. Now the first of the three invitatory prayers (that of the omentum), viz. *Vâg. S. XXVII, 26 (Rîk S. X, 121, 8)*, and the last of the three offering prayers (that of the meat portions), viz. *Vâg. S. XXVII, 25 (Rîk S. X, 121, 7)*, end with the refrain, ‘what god (or, the god *Ka*) should we serve with offering.’ Thus, then, the first and the last of the six formulas would be

13. Now when in the first place he offers the omentum, he thereby puts into him (Pragâpati) that vital air which is here in front. And when they proceed with that (cake) in the middle, it is because this trunk is in the middle. And when they proceed thereafter with the (meat) oblation, he thereby puts into him that vital air which is behind. The (remaining) offering and invitatory prayers should contain the word 'bright,' with the view of the obtainment of bright forms; and the word 'niyut' (team), for the obtainment of that form which has a team ¹.

addressed to Pragâpati; and to him is also exceptionally offered the animal cake, which is here assigned the central position, and which, in the normal sacrificial order, would belong to the recipient of the animal sacrifice itself, or in the present case, to Vâyu Niyutvat. Sâyana, on the other hand, makes the above two verses, containing the word Ka, the invitatory and offering prayers of the cake-offering, as the MS. makes him say,—kadvatyau yâgyânuvâkye purodâsasya, 'âpo ha yad brîhatîr' (*Rîk* S. X, 121, 7), 'yaskîd âpo' (X, 121, 8) ity etc. This, indeed, would also seem to be the opinion of Kâtâyâna, whose rules (XVI, 1, 39-43) are,—39. To Pragâpati belongs the animal cake at both (animal sacrifices); 40. The offering and invitatory formulas of the Prâgâpatya (animal sacrifice) contain the word 'Ka'; 41. Those of the Vâyavya contain the word 'bright'; 42. Optionally so, those of the omentum (but not at the meat portion, commentary); 43. The remainder is equal in all (three views).—Now it would indeed be the most natural, that the formulas of the cake-offering, here exceptionally assigned to Pragâpati, should be made to correspond to that deity; but the order in which the formulas are given in the Vâg. S. XXVII, 23-28 (cf. Âsval. III, 8, 1), as well as paragraph 13 above, seems to favour the first view; though the next paragraph shows that there were differences of opinion on this point. Cf. next note.

¹ The form of Pragâpati which has a team of horses is Vâyu, the god of wind; while his bright forms are represented by Agni, the fire (VI, 1, 3, 20, 'Agni is all bright things').—Vâg. S. XXVII, 29-34 gives six verses for use as invitatory and offering formulas

14. As to this they say, 'It is rather the two (prayers) of the Omentum that should contain (the word) "bright," for so far as the two (prayers) of the omentum containing (the word) "bright" extend, extends what is bright in the animal (sacrifice); and the two (prayers) of the (meat) oblation should contain (the word) "team," for the obtainment of that form of him (Pragâpati) which has a team.'

15. And, again, why he slaughters this animal;— in this animal doubtless the form of all (the five kinds of) animals is (contained): inasmuch as it is hornless and bearded, that is the form of man, for man is hornless and bearded; inasmuch as it is hornless and furnished with a mane, that is the form of the horse, for the horse is hornless and furnished with a mane; inasmuch as it is eight-hoofed, that is the bull's form, for the bull is eight-hoofed; inasmuch as its hoofs are like those of the sheep, that is the form of the

at the *ishakâpasu* to *Vâyu*. Five of these contain the word 'niyut,' team, but only the first two contain the word 'sukra' (bright): these two are presumably to be used on the present occasion; though I am at a loss to see what other two verses containing the word 'bright' are to be used; unless indeed 'suklavatyaḥ' in the text means 'verses containing some word for bright,' in which case the ordinary verses used at an animal offering to *Vâyu* *Niyutvat*, viz. *Vâg. S. XXVII, 23* and *24* (*Rik S. VII, 91, 3; 90, 3*) which contain the word 'sveta' (white, light), might be used. The MS. of *Sâyana's* commentary is unfortunately very corrupt in this place; it alludes to the latter two verses, but whether to recommend them, or set them aside, for the present occasion, is not clear. He does, however, specially except the formulas of the animal cake from being included in the above specification. In the view put forth in paragraph 14, the above-mentioned two verses would apparently have to be used for the omentum-oblation, the two verses containing 'Ka' for the cake-oblation, and (any) two verses containing the word 'team' (either the ordinary ones, *Rik S. VII, 92, 5; VI, 49, 4*; or some of the special ones) for the meat-oblation.

sheep; and inasmuch as it is a he-goat, that is that of the goat. Thus when he slaughters this one, thereby indeed all those (five) animals are slaughtered for him. Whichever of these may suit him—either those five animals, or that (he-goat) for Pragâpati, or that one for (Vâyu) Niyutvat ¹—

16. Let him slaughter it at full moon. ‘Let him slaughter at new moon,’ so say some, ‘for Pragâpati is yonder moon: during that night (of new moon) he dwells here (on earth) ², and it would be just as if he slaughtered him while staying near.’

17. But, indeed, this (takes place) at full moon, for the victim is yonder moon, and him the gods slaughter at full moon ³: ‘I will slaughter him at the time when the gods slaughter him,’ thus he thinks, and therefore (he does so) at full moon. And, again, why at full moon;—the full moon no

¹ Sâyaṇa here supplies ‘let him perform that,’—eshâm karmānām madhye yat karmāśya sampadyeta tat kuryād iti seshah; but he then adds, that the pronoun ‘it’ (tam) at the beginning of the next paragraph is caused by proximity of the Niyutvatiya.

² See I, 6, 4, 5. ‘Now this king Soma, the food of the gods, is no other than the moon. When he (the moon, masc.) is not seen that night either in the east or in the west, then he visits this world, and here he enters into the waters (f.) and plants (f.).’ Thus Pragâpati is here identified with Soma, the moon, and food.

³ Cp. I, 6, 4, 12–13. ‘The full-moon oblation, assuredly, belongs to the Vṛitra-slayer, for by means of it Indra slew Vṛitra; and this new-moon oblation also represents the slaying of Vṛitra, since they prepared that invigorating draught for him who had slain Vṛitra. An offering in honour of the Vṛitra-slayer, then, is the full-moon sacrifice. Vṛitra, assuredly, is no other than the moon; and when during that night (of new moon) he is not seen either in the east or in the west, then he (Indra) finishes in destroying him by means of that (new-moon sacrifice), and leaves nothing remaining of him.’

doubt was the first to shine forth, hence also (the sacrifice takes place) at full moon.

18. And furthermore, at the Phâlguna (full moon), for that full moon of Phâlguna, that is, the second (Phâlguna)¹, is the first night of the year ; and that first (Phâlguna) is the last (night of the year) : he thus begins the year at the very mouth (beginning).

19. Now, as soon as he has performed the full-moon offering, let him slaughter the victim. For Indra, having driven away *Vṛitra*, evil, by means of the full-moon offering, thus freed from evil entered upon this sacrificial performance; and in like manner the Sacrificer, having driven away *Vṛitra*, evil, by means of the full-moon offering, thus freed from evil now enters on this (sacred) performance.

20. This is (performed) in a low voice, for by means of these victims *Pragâpati* sought to obtain this (sacred) work² ; but that (work) was then, as it were, uncertain, indistinct : hence in a low voice.

21. And, again, why in a low voice ;—this performance assuredly belongs to *Pragâpati*, for it is *Pragâpati* he enters upon by this performance ; and *Pragâpati* is undefined.

22. And, again, why in a low voice ;—there is seed here in the sacrifice, and seed is cast silently—the

¹ In the older division of the year the first or spring season (*vasanta*) begins with the month of Phâlguna, that is the month when the moon is in conjunction with the nakshatra of the Uttare Phalgunî, whence that full moon, in the Kaush. Br. 5, 1, is called the mouth, and that of the first Phalgunî the tail, of the year. See A. Weber, *Nachrichten von den Naxatra*, II, p. 329. In the above, somewhat bold figure, we are, *Sâyana* reminds us, to understand the fifteenth or last day (of the dark fortnight) of the first Phalgunî, and the pratipad, or first day of the second Phalgunî.

² That is, the construction of the fire-altar.

omentum, the animal cake, and the chief oblation, for of that much consists the animal sacrifice.

23. On the eighth day (after full moon) he collects (the materials for) the fire-pan ; for sacred to Pragâpati is that day, the eighth (after full moon), and sacred to Pragâpati is this (sacred) piece of work, the fire-pan : on a day sacred to Pragâpati he thus performs the work sacred to Pragâpati.

24. And as to why (it is performed) on the eighth day ;—that eighth day no doubt is a joint of the year, and that fire-pan is a joint of Agni (the fire-altar) : he thus makes joint upon joint.

25. And, again, why on the eighth day ;—eightfold doubtless is the pan¹—the bottom part, the two side-parts, the horizontal belt (or rim), that makes four ; and four upright (bands), that makes eight : he thus makes the eightfold on the eightfold (or eighth).

26. He performs the initiation on the day of new moon ; for from out of the new moon the sacrifice is spread : 'Whence the sacrifice is spread, thence will I generate the sacrifice,' so he thinks.

27. And, again, why he (does so) at new moon ;—when he performs the initiation, he verily pours out his own self, as seed, into the fire-pan, the womb ; and when he becomes initiated, he makes for it (his self) that world (or place) beforehand², and he is

¹ For the construction of the fire-pan, in which the sacred fire has to be kept up for a year, during which the initiation-ceremony is repeated day after day, see VI, 5, 2, 1 seq.

² There is kept up in these paragraphs a play on the word 'loka,' meaning both 'space' and 'world (or place of living),'—and applying both to the space occupied by a brick, in building up the altar ; and to the place which the Sacrificer, by this performance, gains for himself in another world. The initiation period is here represented

born into the world made by him : hence they say, 'Man is born into the world made (by him)¹.'

28. Now, were he to be initiated during less than a year, he would build up bricks without space (for them)²: the bricks would exceed the spaces. And if, after making more spaces³, he were not to fill up bricks in accordance therewith, the spaces would exceed the bricks. And when, after initiating himself at new moon, he buys (Soma) at new moon⁴, he piles up as many bricks as he (during the interval) makes space for ; and when his (Agni's second) wing is covered (with loose soil), the whole Agni is built up.

29. As to this they say, 'If at the time of the buying (of Soma) the days and nights (of the initiation-period) amount to just as many as there are bricks of that fire-altar, why then are not those

as the time during which the Sacrificer prepares both the requisite space for the altar (as it were, adding day by day so many brick-spaces, thus becoming available for the altar-pile at the time of construction), and an adequate place for himself in the celestial regions.

¹ That is, man receives, in a future existence, the reward or punishment for his deeds during this life.

² The author argues in support of the orthodox initiation-period of just one year, as just the amount of time required for preparing the exact amount of space (or brick-spaces) requisite for an altar of proper size. If the initiation were to last less than a year, he would not have had sufficient time to prepare the necessary amount of space, or rather, number of spaces required for the bricks ; and, by implication, he would not acquire for himself an adequate place hereafter.

³ That is to say, if he were to make the initiation-period last longer than a year, thus providing for more space than his supply of bricks would suffice to fill up.

⁴ That is, after the expiration of the period of initiation, or just a year after the commencement of the latter.

spaces of his filled up (which are prepared) during the days there are after the buying (of Soma)¹? Well, when he buys (Soma) at new moon, after becoming initiated at new moon (a year previously), then he piles up just as many bricks as (during that interval) he makes space for; and what days there then are after the buying (of Soma), during that interval the Adhvaryu builds up the fire-altar. But when should he build up, if there were not that interval? As many as there are days and nights in the year, so many are the bricks of that fire-altar. Thereto (comes) a thirteenth month, for there is that thirteenth month;—thus during the days there are after the buying (of Soma), those spaces of it (the altar) are filled up afterwards with those bricks of the thirteenth month: thus the spaces and the bricks become equal.

30. Thus, then, what first full moon there is (in the year) on that he slaughters the victim; and what first eighth-day there is, on that he prepares the fire-pan; and what first new moon there is, on that he becomes initiated: thus whatever first days there are in the year, of those he thereby takes possession for him (Agni, the altar), those he thereby gains. Now then as to the total amount (of the fire-altar)².

¹ That is, during the days from the commencement to the completion of the altar. These are the upasad-days (part ii, p. 104 seq.), the number of which varies from three days up to three years. During this period the Upasads have to be performed twice daily, and in the interval between the two performances the building of the altar takes place, a certain number of bricks being added each day.

² Or, rather, the correspondence, in toto, of the sacrificial performance with the object to be attained, viz. Agni, the fire-altar.

31. Here now they say, 'How does that sacrificial performance of his (the animal sacrifice) gain the year, Agni? how does it correspond¹ with the year, with Agni?' Well, for those five victims there are twenty-five kindling-verses, twelve Âpri-verses,—that makes thirty-six;—eleven after-offerings, eleven by-offerings²,—that makes fifty-eight.

32. Now what forty-eight there are (in these fifty-eight), they are the *Gagati* (metre) consisting of forty-eight syllables;—the *Gagati* doubtless is this earth, for it is thereon that everything is that moves (*gagat*); and Agni also is this earth, for it is thereof that the whole Agni is built up: as great as Agni is, as great as is his measure, so great does this become³.

33. And, again, why there are forty-eight;—of forty-eight syllables consists the *Gagati*; the *Gagati* (comprises) all the metres; all the metres are *Pragâpati* (the sacrifice⁴); and *Pragâpati* is Agni: as great as Agni is, as great as is his measure, so great does this become.

34. And what (remaining) ten there are (in those fifty-eight), they are the *Virâg*, consisting of ten syllables; and the *Virâg* is Agni,—there are ten regions, and the regions are Agni; ten vital airs, and the vital airs are Agni: as great as Agni is,

¹ Or, come up to, tally with,—*katham samvatsarena sampadyate sangakkhate* = *vayavasâmyena*, Sây.

² For these supplementary oblations at the animal sacrifice, see III, 8, 4, 10 seq.

³ That is, the animal sacrifice that has been performed is thus made out to be equal to Agni, or to the object for which it was performed.

⁴ That is, because all the metres are employed in the chants and recitations during the sacrifice.

as great as is his measure, so great does this become.

35. The omentum and the animal cake, that makes sixty;—sixty are the days and nights of a month: thus he gains the month; the month gained gains the season; and the season (gains) the year: he thus gains the year, Agni, and the wishes which are contained in the year, and what other food than that there is in the year, all that (he gains).

36. And for that (victim) of Pragâpati there are twenty-one kindling-verses, and twelve Âpri-verses, that makes thirty-three;—eleven after-offerings, eleven by-offerings, that makes fifty-five;—omentum, animal cake, and chief oblation, that makes fifty-eight: whatever wish is contained in the fifty-eight, that he gains even here¹;—two libations of ghee, that makes sixty: whatever wish is contained in the sixty, that he gains even here; and what other food than that there is in the year, all that (he gains).

37. And for that (victim) of (Vâyu) Niyutvat, there are seventeen kindling-verses, and twelve Âpri-verses, that makes twenty-nine;—eleven after-offerings, and eleven by-offerings, that makes fifty-one;—omentum, animal cake, and chief oblation, that makes fifty-four;—two libations of ghee, two (oblations to Agni) Svishṭakṛit, that makes fifty-eight: whatever wish is contained in the fifty-eight, that he gains even here;—the wood-lord² (tree) and the oblation of gravy, that makes sixty: whatever wish is con-

¹ ?That is, also in this calculation, or in the parts of the sacrifice here enumerated.

² For the oblation to Vanaspati, see part ii, p. 208; for the vasâhoma, ib. 205.

tained in the sixty, that he gains even here, and what other food than that there is in the year, all that (he gains); and thus that sacrificial performance gains for him the year, Agni; thus it (the animal sacrifice) corresponds with the year, with Agni.

38. As to this they say, 'Of that animal he should offer no Samishṭayagus, nor should he go down with the heart-spit to the purificatory bath¹; for that animal (sacrifice) is the commencement of Agni; the Samishṭayagus are the gracious dismissal of the deities²; and the purificatory bath is the completion;—lest he should at the very commencement dismiss the deities, and complete the sacrifice.' Let him nevertheless complete (the sacrifice): Pragâpati, having offered that animal, saw that he had not reached the end of him, Agni,—let him therefore complete (the sacrifice). And, again, why he completes it;—that animal sacrifice is his vital air, and if anything were to cut him off from that, it would cut him off from the vital air; and if anything were to cut him off from the vital air, he would thus die: let him therefore complete (the sacrifice). Now, then, as to the vows (rites of abstinence).

39. Here now they say, 'After he has performed that animal offering, he must not sleep upon (a couch), nor eat flesh, nor hold carnal intercourse; for that animal sacrifice is the first Dikshâ, and improper surely it would be, were the initiated to sleep upon (a couch), or were he to eat flesh, or hold carnal intercourse.' But in no way is this a Dikshâ, for there is neither a girdle, nor a black

¹ See III, 8, 5, 8 seq.

² See I, 9, 2, 26–27.

antelope skin¹; but he makes this the first brick²: let him therefore, if he like, sleep upon (a couch); and whatever food animals here eat, all that is here obtained and taken possession of by him; and whatever kinds of food there are other than honey, of all those he may eat at pleasure, if he can get them. Carnal intercourse, however, he may not hold prior to the (offering of) clotted curds to Mitra and Varuna³: the purport of this (will be explained) hereafter.

40. Here now they say, 'At this sacrifice he should give a Dakshinâ (sacrificial gift); thinking, "Lest my sacrifice should be without a dakshinâ!" let him give to the Brahman the prescribed dakshinâ, for the Brahman is the entire sacrifice: thus the entire sacrifice of his becomes healed.' Let him not do so; for he makes this a brick, and it would be just as if he were to give a present with each brick: only at that (proper) time⁴ let him therefore give what it befits him (to give).

THIRD BRÂHMANA.

1. Now, the gods said, 'Meditate ye!'—whereby, no doubt, they meant to say, 'Seek ye a layer⁵ (for the fire-altar)!' Whilst they were meditating,

¹ For the antelope skin used at the initiation-ceremony, see III, 2, 1, 1; for the girdle, ib. 10.

² See above, VI, 2, 1, 20.

³ This is the concluding oblation of the Soma-sacrifice, performed at the close of the Agnikayana; see IX, 5, 1, 54.

⁴ Viz. at the proper time when the priests receive their fees, after the mid-day Soma-service, see part ii, p. 340.

⁵ The author here connects the causal verb 'ketay' (to reflect) with 'âi,' to pile, to build; or rather with 'âitim ish,' to desire building (an altar).

Pragâpati saw this earth, as a first naturally-perforated¹ layer: hence it is by means of Pragâpati that he lays on that (brick)².

2. Agni said to him (Pragâpati), 'I will step nigh!'—'Wherewith?'—'With cattle!'—'So be it!' He thereby doubtless meant to say, 'with the cattle-brick;' for that cattle-brick is the same as the dûrvâ-brick³: hence the dûrvâ-brick is laid so as not to be separated from the first naturally-perforated one; hence also not separated from this earth are the plants, the cattle, the fire,—for not separated (from the earth)⁴ he (Agni) stepped nigh with this (brick).

3. They said, 'Meditate ye yet!' whereby no doubt they meant to say, 'Seek ye a layer! seek ye (to build) from hence upwards!' Whilst they were

¹ See p. 155, note 8.

² Or, that (layer), the three naturally-perforated bricks occupying the centre of the first, third, and fifth layers of the altar, these bricks are, as it were, the representatives of the respective layers. This first svayam-âtrinnâ brick is laid down with the formula, 'May Pragâpati settle thee!' See VII, 4, 2, 6.

³ A stalk of Dûrvâ (Dûb) grass—*Panicum* (or *Cynodon*) dactylon, or *Agrostis linearis*—is laid upon the first naturally-perforated brick (which again lies on the man of gold) in such a way that the root lies upon it and the tops hanging down to the ground. 'Its flowers in the perfect state are among the loveliest objects in the vegetable world, and appear through a lens like minute rubies and emeralds in constant motion from the least breath of air. It is the sweetest and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindus in the earliest ages to believe it was the mansion of a benevolent nymph.' Sir W. Jones, Works, vol. v, p. 78. Professor R. Wallace, in his 'India in 1887,' gives an excellent illustration of this famous grass. He remarks (p. 282) that 'it has a wonderful power of remaining green, being the grass of all Indian grasses which retains its succulence throughout the extreme heat of summer.'

⁴ That is to say, immediately after (the earth-brick had been laid on).

meditating, Indra and Agni, and Visvakarman saw the air, as a second naturally-perforated layer : hence he lays on that (brick¹) by means of Indra and Agni, and Visvakarman.

4. Vâyû said to them, 'I will step nigh!'— 'Wherewith!'—'With the regions!'—'So be it!' He thereby doubtless meant to say, 'with the regional (bricks²):' hence on the second naturally-perforated one the regional ones are laid, without being separated from it³; and hence not separated from the air are the regions, the wind; for not separated therefrom he (Vâyû) stepped nigh with this (brick).

5. They said, 'Meditate ye yet!'—whereby no doubt they said, 'Seek ye a layer! seek ye (to build) from hence upwards!' Whilst they were meditating, Parameshthî saw the sky, as a third naturally-perforated layer: whence it is by Parameshthî (the most high) he lays on that (brick⁴).

¹ This second naturally-perforated brick, representing the air, forms the centre of the third layer of the altar. See VIII, 3, 1, 1 seq.

² That is, the bricks marking the regions, or quarters (*disyâ*); five of these are laid down immediately after the self-perforated one, in the four directions from it, two of them being laid on the south. See VIII, 3, 1, 11.

³ Viz. without being separated from the layer which the second *svayam-âtrinnâ* represents. They would seem to lie about a foot away from the central brick; but as no other special brick lies between them, they may on that account be considered as not separated from it.

⁴ The third *svayam-âtrinnâ*, though considered as forming part of the fifth layer, is really laid on the top of it or rather on the 'punashtiti'—an additional pile of eight bricks laid over the central, *gârhapatya*-like, portion of the fifth layer (cf. VI, 6, 1, 14, with note). It is laid down with the formula 'May the Most High settle thee!'—and on it the fire is subsequently placed. See VIII, 7, 3, 13 seq.

6. Yonder Sun said to him, 'I will step nigh!'— 'Wherewith?'— 'With a space-filling (brick ¹).'— 'So be it!'— Now he (the sun) indeed is the space-filler: 'by (mine own) self,' he thus means to say. Hence the third naturally-perforated one is laid on so as not to be separated from the space-filling one ²; and hence yonder sun is not separated from the sky, for not separated therefrom did he step nigh with this (brick).

7. These six deities forsooth became all this (universe), whatsoever exists here. The gods and the *Rishis* said, 'Those six deities forsooth have become all this (universe): bethink ye yourselves how we also may share therein!' They said, 'Meditate ye!' whereby doubtless they meant to say, 'Seek ye a layer! seek ye how we also may share in this ³!' Whilst they were meditating, the gods saw a second, the *Rishis* a fourth, layer ⁴.

8. They said, 'We will step nigh!'— 'Wherewith?'— 'With what is over and above these worlds!'— 'So be it!' Now what there is above the earth on this side of the air, therewith the gods stepped nigh, that is this second layer; and what there

¹ See p. 153, note.

² The layering down of the last *svayam-âtrinnâ* (together with the likewise perforated '*vikarnî*') is immediately preceded by the filling up of the fifth layer with the 'space-filling' bricks, only one of which has the common formula pronounced over it. See VIII, 7, 2, 1 seq.

³ Viz. in this universe, and, as a representation thereof, in this fire-altar.

⁴ In the foregoing 1-5 paragraphs only those three layers, which have a 'naturally-perforated' brick in the centre, viz. the first, third, and fifth layers, were mentioned. The author now remarks on the two other layers, representing as it were the space between the three worlds.

is above the air on this side of the sky, therewith the *Rishis* stepped nigh, that is this fourth layer.

9. Now when they said, 'Meditate ye (*ketaya-dhvam*)!' they doubtless meant to say, 'Seek ye a layer (*kitim ikkâta*)!' and inasmuch as meditating (*ketay*) they saw them, therefore they are 'layers' (*kitayah*).

10. *Pragâpati* saw the first layer: *Pragâpati* assuredly is its (spiritual) ancestry. The gods saw the second layer: the gods assuredly are its ancestry. *Indra* and *Agni*, and *Visvakarman* saw the third layer: they assuredly are its ancestry. The *Rishis* saw the fourth layer: the *Rishis* assuredly are its ancestry. *Parameshthin* saw the fifth layer: *Parameshthin* assuredly is its ancestry. And, verily, whosoever so knows that (spiritual) ancestry of the structures (layers of the fire-altar), his structures are indeed possessed of an ancestry, possessed of relations (or, of mystic significance, *bandhu*).

THE SÂVITRA LIBATIONS.

THIRD ADHYÂYA. FIRST BRÂHMANA.

1. The gods then said, 'Meditate ye!' whereby doubtless they meant to say, 'Seek ye a layer!' Whilst they were meditating, *Savitri* saw those *Sâvitra* (formulas); and inasmuch as *Savitri* saw them, they are called *Sâvitra*. He offered that eightfold-taken libation; and when he had offered it, he saw this eightfold-appointed *Ashâdhâ*¹, which had been created aforetime.

¹ That is, the 'invincible' brick, being the first brick which is made, and that by the Sacrificer's chief wife (*mahishî*) herself. See VI, 5, 3, 1 seq.—*Sâyana* remarks,—*tâm âhutim hutvâ imâm prithivîm âdhiyagñikim ash/adhâvihitâm mr̥ṣīkatâbhiḥ prithivyavairiyam* (? *prithivyāngair imâm*) *ash/avihitâtmikâm ashâdhâm ish/a-*

2. Now when they said, 'Meditate ye!' they doubtless meant to say, 'Seek ye a layer!' and inasmuch as they saw it whilst meditating (*ketay*), therefore it is a layer (*keti*). And the libation is a sacrifice; and inasmuch as he saw it after sacrificing (*ishṭvâ*), it is a brick (*ishṭakâ*).

3. Now that same (libation of ghee), while being a single one, he offers as an eightfold one¹ with eight formulas: whence this ('invincible' brick), while being a single one, is eightfold appointed.

4. He offers while raising upwards (the spoon);—he thereby raises this earth upwards by means of its forms²: whence this earth is raised (above the water) by its forms.

5. He offers it continuously;—for at that time the gods were afraid lest the Rakshas, the fiends, should come thither after them! They saw that continuous libation for preventing the Rakshas, the fiends, from coming after them: hence he offers it continuously.

6. And, again, why he offers that libation;—this Agni is Savitrî, and him he gratifies at the outset by this libation; and having sacrificed to, and gratified, him (Agni), he then puts him together. And inasmuch as by this (libation) he gratifies Savitrî, they (the formulas are called) Sâvitra: that is why he offers this libation.

kâm aparyat; puraiva lokâpavarga kala (? kâle or kâlât) *srīṣhām* satīm. Though in the cosmogonic account, VI, 1, 1, 13 seq., the earth is rather said to consist of nine different elements, the 'invincible' brick is commonly identified with the earth. See VI, 5, 3, 1. For the (eightfold) compositions of the clay used for the fire-pan and bricks, see VI, 5, 1, 1 seq.

¹ That is to say, the offering-spoon is filled by eight dippings with the dipping-spoon.

² That is, by means of its constituent elements;—*prīthivīm ūrdhvām rūpair mṛidādibhir udgamayati*, Sây.

7. And, again, why he offers this libation ;—this Agni is Savitri, and him he pours out as seed at the outset by this libation ; and whatlike seed is poured into the womb suchlike (offspring) is born. And inasmuch as by this (libation) he pours out Savitri as seed, they (the offering-formulas are called) Sâvitra : that is why he offers this libation.

8. Both an offering-spoon (sruḷ) and a dipping-spoon (sruva) are used thereat ; for the offering-spoon is speech, and the dipping-spoon is breath ; and with speech and breath the gods sought this sacred rite at the beginning : hence there are an offering-spoon and a dipping-spoon.

9. And, again, why there are an offering-spoon and a dipping-spoon,—what Pragâpati was, that indeed is this dipping-spoon, for the dipping-spoon is the breath, and the breath is Pragâpati. And what Vâḷ (speech) was, that is this offering-spoon ; for Vâḷ is a female, and the offering-spoon (sruḷ, f.) is a female ; and those waters which went forth from the world of Vâḷ (speech)¹, they are this (ghee) which he offers (in) this libation.

10. He offers it continuously, for those waters flowed continuously. And inasmuch as that Pragâpati entered the waters with the threefold science², that is these prayers (yagus) with which this (priest) now offers.

11. The first three which there are, are these (three) worlds ; and what fourth prayer there is that

¹ See VI, 1, 1, 9.

² VI, 1, 1, 10.—The construction of the text is somewhat peculiar,—what the author means to say seems to be,—the threefold science (the Veda) with which Pragâpati entered the waters is the same as the prayers now offered up.

is the threefold science, that is the *Gagatī*,—the *Gagatī* being all the metres, and all the metres (making up) the threefold science; and what last four (prayers) there are, they are the quarters: now *Pragâpati* indeed is those worlds and the quarters; and that (*gagatī* verse in the middle) is the threefold science.

12. He offers with (*Vâg. S. XI, 1*), 'Harnessing first the mind,'—*Pragâpati*, assuredly, is he that harnesses, he harnessed the mind for that holy work; and because he harnessed the mind for that holy work, therefore he is the harnessing one.

13. '*Savitṛi*, stretching out the thoughts,'—for *Savitṛi* is the mind, and the thoughts are the vital airs;—'gazing reverently at Agni's light,'—that is, having seen Agni's light;—'bore up from the earth;' for upwards from the earth he indeed bears this (offering).

14. [*Vâg. S. XI, 2*] 'With harnessed mind we,'—he thereby harnesses the mind for this work, for with unharnessed mind one cannot now do anything;—'at the impulse of the god *Savitṛi*,'—that is impelled (sped) by the god *Savitṛi*,—'with power (we strive) for the heavenly;'—'that by this holy work he may go to the heavenly world,' he thereby means to say; 'with power,' he says, for by power (energy) one goes to the heavenly world.

15. [*Vâg. S. XI, 3*] '*Savitṛi*, having harnessed the gods,'—*Savitṛi* is the mind, and the gods are the vital airs;—'going by thought to the light, to heaven,'—for as such as are going to the heavenly world by thought (devotion) he has harnessed them for this holy work;—'going to produce a mighty light,'—the mighty light assuredly is yonder sun, and

he is this Agni, and him they are indeed going to fit together (or, restore);—‘may Savitri speed them!’—that is, ‘may they perform this holy work, sped by Savitri.’

16. [Vâg. S. XI, 4] ‘They harness the mind, and they harness the thoughts,’—for both the mind and the vital airs he harnesses for this holy work;—‘the priests of the priest,’—the priest is Pragâpati, and the priests are the gods;—‘of the great inspirer of devotion,’—the great inspirer of devotion¹ is Pragâpati;—‘he hath assigned the priestly offices,’—now when he (Agni-Pragâpati) is built up, then he assigns the priestly offices, for the priestly offices are assigned over the built-up (fire-altar);—‘the finder of rites,’—for he indeed found this rite;—‘he alone,’ for he alone found this whole holy rite;—‘mighty is the praise of the god Savitri,’—that is, ‘great is the praise of the god Savitri.’

17. [Vâg. S. XI, 5; Rîk S. X, 13, 1] ‘By devotions I harness your old inspiration,’—the old inspiration (brahman) doubtless is the vital air, and devotion is food, and that food is this oblation: by means of this oblation, by means of this food, he harnesses the vital airs for this holy work,—‘May the praise spread abroad on the lord’s path,’—this he says in order that there may be for the Sacrificer the praise of fame among both gods and men;—‘may all sons of the immortal hear!’—the immortal one doubtless is Pragâpati, and his sons are all the gods;—‘who have resorted

¹ See III, 5, 3, 12, where ‘*br̥hat vipas̥kīt*’ (in the same formula) is explained as referring to the sacrifice.

to the heavenly abodes ;'—the heavenly abodes are these worlds : the gods that are in these worlds, with regard to them he says this.

18. [Vâg. S. XI, 6; *Rîk* S. V, 81, 3] 'Whose course the others have followed,'—for Pragâpati first performed this rite, whereupon the gods performed it;—'the gods with vigour, the god's greatness,'—the greatness is the sacrifice, thus: 'the gods with vigour (followed) the god's sacrifice, his energy;,'—'that dappled steed who hath measured the terrestrial (regions),'—whatsoever is on this earth that is terrestrial, all that he measures out; for with his rays he reaches down to it;—'the regions, he the god Savitri by his greatness,'—the regions are these worlds, and the god Savitri is yonder sun: he measures them by his greatness.

19. [Vâg. S. XI, 7] 'God Savitri, speed the sacrifice, speed the lord of sacrifice unto his share!,'—the god Savitri is yonder sun, and his share is the sacrifice, that he means to say when he says 'speed the sacrifice, speed the lord of sacrifice!,'—'May the heavenly, thought-cleansing Gandharva cleanse our thought!,'—the heavenly Gandharva is yonder sun, and thought is (sacrificial) food; thus, 'May the food-cleanser cleanse our food!,'—'May the lord of speech render agreeable our speech!,'—this sacred rite is speech, and the lord of speech is the breath: thus, 'May the breath render agreeable this rite of ours!'

20. [Vâg. S. XI, 8] 'Further, O god Savitri, this our sacrifice!,'—the god Savitri is yonder sun, and whatever sacrificial rite he furthers, that

reaches its end safely and auspiciously;—‘as one pleasant to the gods,’—that is, as one which shall please the gods;—‘friend-gaining, ever-winning, wealth-winning, heaven-winning,’—that is, one that may gain all this;—‘Make the hymn-tune successful with the *rik* (verse), the Rathantara with the Gâyatra (metre), and the Brîhat, moving in Gâyatra measures!’—thus the sâmans (hymns);—‘Hail!’ thus the sacrificial formulas: this threefold science is first produced, even as it was there and then produced. And the Agni who was produced, he is this Agni (fire-altar) who is built up from hence upwards.

21. These then are the eight Sâvitra (formulas¹);—the Gâyatri has eight syllables, and Agni is Gâyatra: as great as Agni is, as great as is his measure, by just so much he pours him out as seed. There are nine of them, the call of ‘Hail’ (being) the ninth,—there are nine regions, and Agni is the regions; nine vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, by so much he pours him out as seed. There are ten of them, the libation (being) the tenth,—the Virâḡ has ten syllables, and Agni is Virâḡ (the widely shining²); there are ten regions, and Agni is the regions; ten vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, so great does this become.

22. This libation having been offered, Agni went away from the gods. The gods said, ‘Agni is the

¹ Or, the single oblations, as distinguished from the whole continued libation.

² Dîptyâ virâḡamânaḥ, Sây.

cattle (or, an animal), let us search for him by means of the (different kinds of) cattle : he will become manifest unto his own form.' They searched for him by means of the cattle, and he became manifest to his own form: and hence even to this day the animal becomes manifest to its own form (kind)¹, cow to cow, horse to horse, and man to man.

23. They said, 'Surely, if we search with all of them, they will become used up and affording no livelihood; and if not with all, we shall get him (Agni) incomplete.' They saw one animal (as a substitute) for two animals², namely, the ass (as a substitute) for the cow and the sheep; and because they saw that one beast (would do) for two beasts, therefore that one (the he-ass), whilst being one, doubly impregnates³.

24. The sham-man⁴ (they saw to be a substitute) for man,—a sham-man doubtless is he who pleases neither the gods, nor the fathers, nor men. Thus they searched by means of all the beasts, and yet they (the beasts) did not come to be used up and affording no livelihood.

25. With three he searches,—Agni is threefold: as great as Agni is, as great as is his measure, with so much he thus searches for him. They are five

¹ That is to say, it shows itself openly, appears fearlessly before others of its kind;—Svāya rūpāyeti tādarthye katurthī; āviḥ prakāso bhavati, tadanukāreṇedānīm api pasuḥ svāya rūpāya samānagâtīyāyā prakāso bhavati, Sây.

² That is to say, they saw that one animal might do for two,—pañkamī pratinidhau, Sây. (Pân. II, 3, 11.)

³ Viz. the she-ass and the mare.

⁴ Anaddhā-purusham alika-purusham purushât pratyapasyan purushasthāne kalitavantas, Sây. Thus probably a counterfeit of a man, a doll or human effigy.

by way of (mystic) correspondence¹,—Agni (the fire-altar) has five layers; five seasons are a year, and the year is Agni: as great as Agni is, as great as is his measure, so great does this become.

26. They are fastened with halters of reed-grass to guard (Agni) against injury²;—Agni went away from the gods; he entered into a reed, whence it is hollow, and whence inside it is, as it were, smoke-tinged: (thus) that, the reed, is Agni's womb, and Agni is these cattle; and the womb does not injure the child. For³ it is from a womb that he who is born is born: 'from the womb he (Agni) shall be born when he is born,' thus he thinks.

27. They (the halters) are triple (strings), for Agni is threefold. They are made like a horse's halter, for the horse's halter lies all round the mouth, and the womb lies all round the child: thus it is made like the womb.

28. They (the animals) stand facing the east, first the horse, then the ass, then the he-goat; for this

¹ That is, in order that this item of the sacrificial performance should correspond with the nature of Agni. The number of five is obtained by the three beasts actually led forward,—a horse, an ass, and a he-goat—and the two beasts for which the ass was stated to be a substitute, viz. the cow (or bullock) and the sheep.—Sâyana, whose comment is very corrupt in this place, remarks,—*nânaddhâpurusho=tra ganyate*.

² In the text the dative of purpose ('*ahimsâyai*') is as usual shifted right to the end of the train of reasoning explaining the *raison d'être* of this item of the performance.

³ This final clause with '*vai*' supplies the reason why Agni entered the womb, viz. because otherwise he could not be born;—just as the preceding clause with '*vai*' (the womb does not injure the child) supplies the reason why reed grass is used; whilst the preceding clauses explain how the reed comes to be the womb whence Agni sprung.

is their proper order. For that horse (asva) is the tear (asru) which there (at the creation) formed itself; and that ass (râsabha) is that which, as it were, cried (ras); and that he-goat (aga, unborn) is the juice which adhered to the shell; and that clay which they are about to fetch is nothing else than the shell (of the egg): for it was from these forms that he was created at first¹, and from them he thus produces him.

29. They stand on the south side;—for the gods at that time were afraid, lest the Rakshas, the fiends, should smite their sacrifice from the south. They saw that thunderbolt, yonder sun; for this horse is indeed yonder sun; and by means of that thunderbolt they drove off the Rakshas, the fiends, from the south, and spread this sacrifice in a place free from danger and devilry. And in like manner does the Sacrificer now by this thunderbolt drive off the Rakshas, the fiends, from the south, and spread this sacrifice in a place free from danger and devilry.

30. On the right (south) side is the Âhavaniya fire, and on the left (north) lies that spade; for the Âhavaniya (m.) is a male, and the spade (abhri, f.) a female, and the male lies on the right side of the female². [It lies] at a cubit's distance, for at a cubit's distance the male lies by the female.

31. It should be made of bamboo. Agni went away from the gods. He entered into a bamboo-stem; whence that is hollow. On both sides he made himself those fences, the knots, so as not

¹ See VI, 1, 1, 11.

² Dakshirato vai vṛishâ yoshâm upasete;—compare: uttarato hi strî pumâmsam upasete, I, 1, 1, 20; II, 5, 2, 17.

to be found out; and wherever he burnt through, those spots came to be.

32. It (the spade) should be spotted, for such a one is of Agni's nature. If he cannot procure a spotted one, it may be unspotted, but hollow it must be, to guard (Agni) from injury¹;—(for) such a one alone is of Agni's nature; that, the bamboo, is Agni's womb; and this (lump of) clay is Agni; and the womb does not injure the child. For it is from a womb that he who is born is born: 'from the womb he (Agni) shall be born when he is born,' so he thinks.

33. It may be a span long, for the voice here speaks but as far as a span's distance². It is, however, a cubit long, for the cubit is the arm, and strength is exerted by the arm: it thus becomes equal to his strength.

34. It may be sharp on one side only, for on one of the two sides is there a keen edge to this speech of ours³. But indeed it is one that is sharp on both sides, for on both sides is there a keen edge to this speech of ours, inasmuch as it speaks both what is divine and what is human⁴, and both truth and untruth: therefore it is one that is sharp on both sides.

¹ For the construction, see p. 198, note 2.

² *Prâdesamâtram hîdam mukham abhi vâg vadati, mukham abhi varnâtmikâ vâg vadati vâktâstis (?) tasyâs ka prâdesamâtratvam adhyâtmâvadhâritam ato trâpi prâdesamâtrâ . . . yuktâ, Sây.*

³ According to Sâyana the tip of the tongue is indicated (as VII, 2, 3, 3; 2, 4, 14, 'vâk' means 'mouth'); but perhaps it is rather sharp, vituperative speech addressed to another person that is intended here.

⁴ Sâyana identifies the divine speech with *Samskrit*, and the human speech with the *Apabhramsas*, or low dialects (?*mânusham kâpâtrosam*, MS.).

35. And, again, why it is sharp on both sides,—the strength of the spade doubtless is on that side on which there is its sharp edge: he thus lays strength into it on both sides.

36. And, again, why it is sharp on both sides,—when the gods had there discovered him (Agni), they dug him out from these worlds; and in like manner does he now, after discovering him, dig him out from these worlds.

37. When it digs thus (downwards), then it digs him out from this world; and when it moves upwards, then from yonder world; and when it moves about between the two, then from the air-world: it thus digs him out from all these worlds.

38. He takes it up, with (Vâg. S. XI, 9), 'At the impulse of the god Savitrî, I take thee by the arms of the Asvins, by the hands of Pûshan, by the Gâyatrî metre, Aṅgiras-like!' By means of those deities he thus takes it up, impelled by Savitrî; by the Gâyatrî metre: he thus imparts the Gâyatrî metre to it. 'From the Earth's seat, Aṅgiras-like, bring thou Agni Purîshya¹!'

¹ Mahîdhara says, Agni is called 'purîshya,' because loose soil (purîsha) is put in the fire-pan (ukhâ), on which the fire is then placed. It also doubtless refers to the loose soil which is spread over the different layers of the altar, thus serving as mortar to the bricks. In this epithet of Agni, 'purîsha' seems, however, to be taken in yet another, more subtle sense, the author apparently connecting with it its etymological meaning of 'that which fills, fillings, Germ. Füllung, Füllsel;' whilst the reference to cattle might also seem to point to the later ordinary meaning, 'faeces, manure.' Mahîdhara, on the force of the symbolical identification 'pasavo vai purîsham,' seems straightway to take 'purîsha' as a synonym of 'pasu,' when he says,—purîshebhyaḥ pasubhyo hitaḥ purîshyaḥ. Sâyana's comment here is corrupt,—pasavo vai purîsham pûranâmûhi(?) kâryam pasavaḥ pûrayanti.

now soil means cattle : thus, 'from the earth's lap bring thou Agni, favourable to cattle, as Agni (did)!'—'by the Trishṭubh metre, Aṅgiras-like!' he thereby takes it with the Trishṭubh metre and thus lays into it the Trishṭubh metre.

39. [Vâg. S. XI, 10] 'A spade thou art,'—for a spade it is : he thus takes it by means of the truth ;—'A woman thou art!'—the spade is a thunderbolt, and the woman is a female, and a female injures no one : he thus appeases it so as not to do any injury. 'By thee may we be able to dig out Agni in the seat!' the seat no doubt is this (spot) : thus, 'By thee may we be able to dig out Agni in this seat (place).'
'By the Gagatī metre, Aṅgiras-like!' he thus takes it up by means of the Gagatī metre, and lays the Gagatī metre into it.

40. With three (formulas) he takes it up,—three-fold is Agni : as great as Agni is, as great as is his measure, by so much he thus takes it. Having taken it up with three (formulas), he addresses it with a fourth ; for the gods having thus taken it with three (formulas), then laid vigour into it by means of a fourth ; and in like manner does he now, after taking it up with three (formulas), lay strength into it with the fourth.

41. [Vâg. S. XI, 11] 'Having taken into his hand, Savitrī,'—for it has indeed been taken into his (the Adhvaryu's) hand,—'bearing the spade,'—for he indeed bears it,—'the golden,'—for golden indeed is the one that consists of the metres (the Veda) ;—'beholding Agni's light,'—that is, seeing Agni's light,—'lifted it up from the earth,'—for he indeed lifts it up from the earth ;—'by the Anushṭubh metre, Aṅgiras-like ;'—he thus takes

it up by means of the Anushṭubh metre, and lays the Anushṭubh metre into it: for his undertaking that spade of bamboo is thus made to be those metres.

42. Some, indeed, make it of gold, saying, 'It is spoken of as golden.' Let him not do so: in that it is the metres, thereby that (spade) is gold, immortal gold, the immortal metres.

43. He takes it up with four (formulas), for all speech consists of four syllables: 'vâk' (speech) is one syllable, and 'aksharam' (syllable) consists of three syllables. Now that monosyllable 'vâk' is the same as this last one, the Anushṭubh; and that trisyllable 'aksharam' is the same as those former formulas: he thus digs up Agni by the whole speech, and equips it with the whole speech,—hence with four (formulas).

44. And, again, why with four (formulas);—there are four quarters: he thus lays speech into the four quarters, whence speech speaks in the four quarters. He takes it up both by metres and by formulas, that makes eight—there are four quarters, and four intermediate quarters: he thus lays speech into all the quarters, whence speech speaks in all the quarters.

THE SEARCH AND DIGGING FOR AGNI (THE LUMP OF CLAY).

SECOND BRĀHMAṆA.

1. The spade is still in his hand, when he addresses the beasts. For when the gods at that time were about to search (for Agni) in these (animals) they placed their vigour in front; and in like manner does

this one, now that he is about to search in these (animals), place his vigour in front.

2. He addresses the horse, with (Vâg. S. XI, 12), 'Most speedily¹, O courser, run hither,'—what is swift, that is speedy, and what is swifter than swift, that is most speedy;—'along the widest range,'—the widest range doubtless is this (earth): thus, 'along this wide range;'—'in the sky is thy highest home, in the air thy navel, upon earth thy womb:' he thus makes it to be those deities, Agni, Vâyu, and Âditya (the sun), and thus lays vigour into the horse.

3. Then the ass, with (Vâg. S. XI, 13), 'Yoke ye two the ass,' he says this to the Adhvaryu and the Sacrificer;—'upon this course, ye showerers of wealth!'—that is, 'upon this performance, ye showerers of wealth;'—'him, bearing Agni, and helpful² unto us;'—that is, 'him, bearing Agni, and urged forward by us:' he thereby lays vigour into the ass.

4. Then the he-goat, with (Vâg. S. XI, 14), 'At every yoking, at every race, we call him, the most powerful,'—race³ means food: thus, 'in every performance, in respect of every food we call him, the most powerful;'—'Indra to our help, we his friends!'—that is, 'him, the strong (indriyavat), to our help:' he thereby lays vigour into the he-goat.

5. With three (formulas) he addresses (the victims),—threefold is Agni: as great as Agni is, as

¹ Pratûrtam, 'sped forward, speeding forward.'

² Asmayu, 'tending towards us, favourable to us,' is explained differently by the author of the Brâhmana.

³ The author here, as elsewhere, rather takes 'vâga' in the sense of 'strength, sustenance.'

great as is his measure, by so much he thus lays vigour into them.

6. He then makes them walk forward to the east : he thus searches for him (Agni) by means of these animals. He does not touch (them) lest he, Agni, should injure him ; for Agni is the same as the animals ¹.

7. He makes the horse walk on, with (Vâg. S. XI, 15), 'Forth-speeding, come treading down the curses!'—curse means evil : thus, 'running come, treading down the evil!'—'come, delighting, into Rudra's chieftainship!'—beasts belong to Rudra : thus, 'come thou, delighting, into the chieftainship of him who is thy deity!' he thus searches for him by means of the horse.

8. Then the ass with, 'Traverse the wide air, thou possessed of prosperous pastures and affording safety!'—as the text, so its meaning;—'with Pûshan as thy mate;'—Pûshan, doubtless, is this earth; thus, 'together with her as thy mate :' he thus searches for him by means of the ass.

9. Then the he-goat, with (Vâg. S. XI, 16), 'From the Earth's seat, Âṅgiras-like, bring thou Agni Purîshya!'—that is, 'from the Earth's lap bring thou Agni, favourable to cattle, as Agni (did)!' he thus searches for him (Agni) by means of the he-goat.

10. With three (animals) he searches,—threefold is Agni: as great as Agni is, as great as is his measure, with so much he thus searches for him.

¹ The text here has the ordinary Sanskrit construction, running literally thus :—he does not touch—Agni (being) the same as the animals—'lest he, Agni, should injure me!'

By three (formulas) he first addresses (the beasts); that makes six,—six seasons are a year, and the year is Agni: as great as Agni is, as great as is his measure, so great does this become.

THIRD BRÂHMANA.

1. Those fires have been kindled (afresh); and they (the priests and sacrificer) betake themselves to the lump of clay¹;—those fires doubtless are these worlds: when they are kindled, then they are these worlds. For formerly the gods were seeking this sacred rite outside of these worlds; and when he fetches the lump of clay after passing by those fires, he is seeking him (Agni) outside of these worlds.

2. They go eastwards; for the east is Agni's region: he thus seeks him in his own region, finds him in his own region.

3. They go forward, with, 'Aṅgiras-like, we go to Agni Purīshya;—that is, 'like Agni, we are going to Agni, favourable to cattle.'

4. He then looks at the sham-man, with, 'Aṅgiras-like, we shall carry Agni Purīshya;—that is, 'Like Agni, we shall carry Agni, favourable to cattle:' he thus searches for him by means of the sham-man.

5. Thereupon a hollow ant-hill is laid down mid-ways (between the lump of clay and the Âhavanīya fire). He looks along it²; for the ant-hill is this

¹ The lump of clay which is to be used for the making of the fire-pan has been placed in a square hole east of the Âhavanīya fire.

² That is to say, he looks at the lump of clay through the hollow part of the ant-hill, whilst muttering the formula given in the next paragraph.

earth, and this earth is these worlds. For the gods searched for him (Agni) in these worlds part by part; and in like manner does this one now search for him in these worlds part by part.

6. [Vâg. S. XI, 17] 'Agni hath looked along the crest of the Dawns,'—thereby they sought him in the dawns;—'along the days, he, the first knower of beings,'—thereby they sought him in the days;—'and oftentimes along the rays of the sun,'—thereby they sought him in the rays of the sun;—'along the sky and the earth hast thou spread;'—therewith they sought him in the sky and the earth, and found him; and in like manner does this one thereby find him (Agni). When he sees him from afar, he throws down that (ant-hill); and they go up to the lump of clay.

7. He then addresses the horse; for the gods then said, 'Let us drive away his evil!' Now evil is weariness: thus, 'Let us drive away his weariness, the evil!' They drove away his weariness, the evil; and in like manner does this one now drive away his weariness, the evil.

8. [Vâg. S. XI, 18] 'The courser, having started on his way,'—for his way has indeed been started upon;—'shaketh off all assaults,'—assaults mean evils: thus, 'shakes off all evils;' and hence, indeed, the horse, whilst running, shakes itself;—'Agni he seeks to descry with his eye on the great seat;'—the great seat doubtless is this sacrificial (place): thus, 'Agni he wishes to see with his eye on this great seat.'

9. He then makes it (the horse) step on (the lump of clay with the left fore-foot); for having discovered him (Agni), it (the horse) then indicated

him to the gods, as if (it meant to say) ¹, 'Just here he is!'

10. And, again, why he makes it step thereon;—the gods then were afraid, thinking, 'We hope the Rakshas, the fiends, will not slay here this our (Agni)!' They placed that thunderbolt upon him as a protector, to wit, yonder sun; for that horse is indeed yonder sun; and in like manner does this (Sacrificer, or priest) now place upon him that thunderbolt as a protector.

11. [Vâg. S. XI, 19] 'Having come upon the earth, O courser, seek thou Agni by thy light!'—the light is the eye: thus, 'Having come to the earth, thou, O courser, seek Agni with thy eye!'—'by pawing ² the ground tell us where we may dig him out!'—that is, 'by pointing out that (spot) of the ground tell us where we may dig him out.'

12. He then pulls it up ³; for the gods now endowed it with vigour (for) having indicated (Agni) to them; and in like manner does this one now endow it with vigour (for) having indicated (Agni) to him. He does so, with [Vâg. S. XI, 20], 'The sky is thy back, the earth thy resting-place, the air thy body, the sea thy womb;'—whereby he says, 'Such

¹ Or, as if one were to say,—yathâyam iha-sthâna âstha(?) iti *kaśid brūyād evam proktavân, Sây.*

² Or, by covering;—it is not easy to see what the author makes of 'vr̥itvâya,' for which the St. Petersburg dictionary suggests 'vr̥itvâya.' Mahîdhara derives it from 'vart,' in the sense of 'to touch.' Perhaps, however, 'bhûmer' depends on 'yatas;' hence 'moving about, tell us from what spot of the ground we may dig him out.'

³ That is, he pulls up its head (?); 'he rouses it, shakes it up,' St. Petersburg Dict.—Sâyana, on the other hand, in accordance with Kâty. XVI, 2, 18, interprets 'unmr̥isati' by 'he holds his hand over its back,'—*pr̥ish/hasyopari pânim dhârayati.*

thou art, such thou art;’—‘Looking about with thine eye, tread down the assailers!’—that is, ‘Looking about with thy eye, tread down all evil-doers!’ He does not touch it, lest this thunderbolt should injure him, for the horse is a thunderbolt¹.

13. He then makes it step off (the lump of clay);—for the gods now said, ‘What shall we cause it to obtain²?’—‘Great beauty³!’—They caused it to obtain great beauty; and in like manner does this one now cause it to obtain great beauty,—with (Vâg. S. XI, 21), ‘Go thou unto great beauty!’—that is, ‘Go to thy great beauty!’ and therefore, indeed, the horse is the most highly-favoured of animals;—‘from this standing-place,’—that is, ‘where thou now standest;’—‘wealth-giver!’—for wealth it does give them;—‘Courser!’—for this is a courser;—‘May we be in the Earth’s favour, whilst Agni we dig in her lap!’—that is, ‘May we be in the favour of this earth, whilst digging (for) Agni in her lap!’

14. When it has stepped off he addresses it;—for as one would extol him who has given a gift, so the gods now praised and magnified it (for) having indicated (Agni); and in like manner does this one now praise and magnify it, with (Vâg. S. XI, 22), ‘He hath come down,’—for it has indeed come down,—‘the wealth-giver,’—for wealth, indeed, is given them;—‘the racing courser,’—for it is indeed a racer and a courser;—‘hath made good, well-made room on earth,’—that is, ‘thou madest good, well-made room on earth;’—‘thence let us

¹ For the construction, see on paragraph 6, p. 205, note.

² Literally, to step off to.

³ Saubhaga, ‘the state of being well-endowed, well-favoured.’

dig out the fair-looking Agni,'—'fair-looking,' he says, for Agni is indeed fair-looking on every side;—'ascending the heaven, unto the highest sky,'—the sky is the heavenly world: thus, 'mounting the heavenly world, unto the highest sky.' He makes it come up on the right side (of the lump) to where the two other beasts are: they stand on the right side, facing the east. The significance of the right-hand (southern) position here is the same as it was on that former occasion.

15. Sitting down he now offers upon the lump of clay;—for the gods then said, 'Meditate ye (*ketay*),' whereby, doubtless, they meant to say, 'Seek ye a layer (*keti*)!' Whilst meditating they saw this libation, and offered it: after offering it, they saw the fire-pan (representing) these worlds.

16. They said, 'Meditate ye!' whereby, doubtless, they meant to say, 'Seek ye a layer!' Whilst meditating they saw this second libation, and offered it: after offering it, they saw the Visvagyotis (all-light bricks), that is, those deities Agni, Vâyu, and Âditya; for these deities are indeed all the light. And in like manner does the Sacrificer now, after offering those two libations, see the fire-pan, these worlds; and those all-light deities. He offers with two interlinked (verses)¹: he thereby interlinks these worlds, and those deities.

17. And, again, why he offers these two libations;—he thereby gratifies both the clay and the water; and having offered to, and gratified, these two, he then brings them together. With two interlinked

¹ The two halves of the two verses (Vâg. S. XI, 23, 24) are uttered in the order 1 a, 2 b, 2 a, 1 b.

(verses) he offers : he thereby interlinks (combines thoroughly) the clay and the water.

18. He offers with ghee ; for the ghee is a thunderbolt : he thus makes the thunderbolt its (or his, Agni's) protector. The ghee, moreover, is seed : he thus pours forth seed,—with the sruva-spoon ; for the sruva (m.) is a male, and the male pours forth seed,—with ' Svâhâ (hail !),' for the Svâhâkâra (m.) is a male, and the male pours forth seed.

19. [Vâg. S. XI, 23¹] ' Upon thee I sprinkle with thought, with ghee,—that is, ' upon thee I offer with thought and ghee ;'—' that dwellest near all beings,'—for he (Agni) indeed comes to dwell near every being ;—' thee, large and great with side-spent force,'—for large he is, and directed sideways, and great with force, with smoke ;—' most ample through food, and fierce to look at,'—that is, ' capacious with food, a consumer of food, and flaming.'

20. [Vâg. S. XI, 24] ' From all sides I sprinkle the hitherward looking,'—that is, ' from every side I offer upon the hitherward looking ;'—' with spiteless mind let him relish this,'—that is, ' with unchafing mind may he relish this ;'—' Agni, glorious as a wooer, and of pleasing colour,'—for Agni is indeed glorious as a wooer², and of pleasing colour ;—' not to be touched, while raging with his body,'—for not to be touched is he, whilst flaming with his body.

21. With two (verses) he offers ; for the Sacrificer

¹ *Rîk* S. II, 10, 4, beginning, however, ' I sprinkle Agni with a ghee-oblation.'

² Mahîdhara and Sâyana (*Rîk* S. II, 10, 5) take 'maryasri' in the sense of 'resorted to, or worshipped, by men.'

is two-footed, and the Sacrificer is Agni : as great as Agni is, as great as is his measure, by so much he thus pours him forth as seed ;—with two (verses) relating to Agni : it is Agni he thereby pours forth as seed. Inasmuch as they relate to Agni, they are Agni ; and inasmuch as they are Trishúbhs, they are Indra ; and Agni (the fire) belongs to Indra and Agni : as great as Agni is, as great as is his measure, by so much he thus pours him forth as seed. Moreover, Indra and Agni are all the gods, and Agni (thus) contains all deities : as great as Agni is, as great as is his measure, by so much he thus pours him forth as seed.

22. He offers on the horse's footprint ;—the horse is the same as that Agni, and so, indeed, these two libations come to be offered over Agni.

23. He draws lines around it (the lump, with the spade) : he thereby puts a measure to it (or, to him, Agni), as if saying, ' So great thou art ! '

24. And, again, why he draws a line around it ;—the gods now were afraid, thinking, ' We hope the Rakshas, the fiends, will not smite here this (Agni) of ours ! ' They drew that rampart round it ; and in like manner does this one now draw that rampart round it,—with the spade, for the spade is the thunderbolt, and he thus makes the thunderbolt its (or his, Agni's) protector. He draws it all round : on every side he thus makes that thunderbolt to be its (or his) protector¹. Three times he draws a line : that threefold thunderbolt he thus makes to be a protector for him.

25. [Vâg. S. XI, 25–27] ' Around the wise lord

¹ Or, he makes that protecting thunderbolt for it (or him).

of strength—¹, 'Around (us) we (place) thee, O Agni, as a rampart—², 'With the days, thou Agni—³, in thus praising Agni he makes a fence for him by means of (verses) containing the word 'pari' (around), for all round, as it were, (run) the ramparts;—(he does so by verses) relating to Agni: a stronghold of fire he thus makes for him, and this stronghold of fire keeps blazing;—(he does so) by three (verses): a threefold stronghold he thus makes for him; and hence that threefold stronghold is the highest form of strongholds. Each following (circular) line he makes wider, and with a larger metre: hence each following line of strongholds is wider, for strongholds (ramparts) are lines.

26. He then digs for him (Agni)⁴ in this earth. For the gods then were afraid, thinking, 'We hope the Rakshas, the fiends, will not smite him here!¹ For the sake of protection they made this earth to be a self (body, âtman) for him, thinking, 'His own self will protect his own self.' It (the lump of clay) should be as large as the hole: thus this earth (or clay) becomes his (Agni's) self. And as to its (being) as large as the hole,—this earth is the womb, and this (clay) is seed; and whatever part of the seed

¹ Vâg. S. XI, 25; *Rîk* S. IV, 15, 3, 'Around the offering, Agni, the wise lord of strength, hath come, bestowing precious gifts upon the worshipper.'

² Vâg. S. XI, 26; *Rîk* S. X, 87, 22, 'Around we place thee, the priest, as a rampart, O mighty Agni, the bold-raced slayer of the wily day by day.'

³ Vâg. S. XI, 27; *Rîk* S. II, 1, 1, 'With the days, O Agni, thou, longing to shine hither, art born forth from the waters, out of the shore, from the woods, from the herbs, thou the bright, O man-lord of men.'

⁴ Or he digs out that (lump of clay).

exceeds the womb, becomes useless ; and what is deficient, is unsuccessful ; but that part of the seed which is within the hole is successful. Four-cornered is this hole, for there are four quarters : from all the (four) quarters he thus digs him.

FOURTH ADHYĀYA. FIRST BRĀHMAṆA.

1. He now digs it (the lump of clay)¹ up from that (hole) ;—for the gods, having found him (Agni), then dug him up ; and in like manner this one, after finding him, now digs him up,—with (Vâg. S. XI, 28), ‘At the impulse of the god Savitrî, by the arms of the Asvins, by the hands of Pûshan, I dig thee, the Agni Purîshya, from the lap of the earth, Aṅgiras-like ;’—impelled by Savitrî, he thus, by means of those deities, digs him up, the Agni favourable to cattle, as Agni (did).

2. ‘Thee, O Agni, the bright, the fair-faced,’—for this Agni is indeed bright and fair-faced ;—‘glowing with perpetual sheen,’—that is, ‘shining with perpetual light ;’—‘thee, kind to creatures, and never harming, the Agni Purîshya we dig up from the lap of the earth, Aṅgiras-like ;’—that is, ‘thee, kind to creatures, and never harming, the cattle-loving Agni we dig up from the lap of the earth, as Agni (did).’

3. With two (formulas) he digs,—two-footed is the Sacrificer, and the Sacrificer is Agni : as great as Agni is, as great as is his measure, with so much he thus digs him up. And twofold also is that form of his, (consisting as it does of) clay and water.

4. He digs, with, ‘I dig,’—‘we dig ;’ for with, ‘I

¹ Or him, Agni ; the identity of the two being kept up throughout.

dig,' Pragâpati dug for him (Agni); and with, 'we dig,' the gods dug for him, therefore (he digs), with, 'I dig,'—'we dig.'

5. Now while digging with the spade, he says with speech 'I dig,' 'we dig,' for the spade is speech. It is for his undertaking that this bamboo (spade) is made; and with speech for a spade, the gods dug him up; and in like manner does this one now dig him up with speech for a spade (or, with the speech-spade).

6. He then deposits it upon the black antelope skin, for the black antelope skin is the sacrifice¹: in the sacrifice he thus deposits it (or him, Agni);—on the hair (side); for the hair is the metres: he thus deposits him on the metres. That (skin) he spreads silently; for the black antelope skin is the sacrifice; and the sacrifice is Pragâpati, and undefined is Pragâpati. North (of the hole he spreads it),—the meaning of this (will be explained) hereafter;—on (the skin spread) with the neck-part in front, for thus (it is turned) towards the gods.

7. And he deposits it on a lotus-leaf (placed on the skin); for the lotus-leaf is the womb, and into the womb he pours that seed; and the seed which is poured into the womb, becomes generative. He spreads that (leaf) with a formula; for the formula is speech, and the lotus-leaf is speech².

8. [Vâg. S. XI, 29] 'Thou art the waters'

¹ Regarding the skin of the black antelope, considered as a symbol of Brâhmanical worship and civilisation, see part i, p. 23, note 2. As to the white and black hair of it representing the hymn-verses (*ṛik*) and tunes (*sâman*), and those of undecided colour the Yagus-formulas, see I, 1, 4, 2.

² Viz. because from speech the waters were produced (VI, 1, 1, 9). and from them the lotus-leaf has sprung. Sây.

back, Agni's womb,' for this is indeed the back of the waters, and the womb of Agni;—'around the swelling sea,'—for the sea indeed swells around it;—'thou, growing mighty upon the lotus,'—that is, 'growing, prosper thou on the lotus.'—'With the measure of the sky, extend thou in width!'—with this he strokes along it (so as to lie even on the skin); for that Agni is yonder sun; and him assuredly none other than the width of the sky can contain: 'having become the sky, contain him!' this is what he thereby says.

9. He spreads it over the black antelope skin; for the black antelope skin is the sacrifice; and the black antelope skin is this earth, and the sacrifice is this earth, for on this earth the sacrifice is spread. And the lotus-leaf is the sky; for the sky is the waters, and the lotus-leaf is the waters; and yonder sky is above this earth.

10. He touches both of them—he thereby brings about concord between them—with (Vâg. S. XI, 30), 'A shelter ye are, a shield ye are!'—for both a shelter and a shield these two indeed are;—'uninjured both, and ample,'—for uninjured and ample both these indeed are;—'capacious, guard ye,'—that is, 'spacious, guard ye!'—'bear ye Agni Purîshya!'—that is, 'bear ye Agni, favourable to cattle¹!'

11. [Vâg. S. XI, 31] 'Guard ye, light-finders, uniting with each other, with the breast, with the self,'—that is, 'guard him, ye light-finders, uniting with each other, both with your breast and your self;—'bearing within the brilliant, the

¹ See p. 201, note 1.

everlasting;—this Agni indeed is yonder sun, and he is the brilliant, the everlasting one; and him these two bear between (them): hence he says, ‘the brilliant, the everlasting.’

12. He touches them with two (verses);—two-footed is the Sacrificer, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, by so much he thus brings about concord between these two. And, again, (he does so) because that form of theirs is twofold, (there being) a black antelope skin and a lotus-leaf.

SECOND BRĀHMANA.

1. He then touches the lump of clay, with (Vâg. S. XI, 32), ‘Thou art the Purushya¹,’—that is, ‘Thou art favourable to cattle;’—‘all-supporting,’—for he (Agni) indeed supports everything here;—‘Atharvan was the first that kindled thee, O Agni!’—Atharvan doubtless is the breath, and the breath indeed churned him out (produced him) at first: ‘Thou art that Agni who was produced at first,’ this he means to say; and that same (Agni) he thus makes it (the lump) to be.

2. He then takes hold of it with the (right) hand and spade on the right side; and with the (left) hand on the left side, with, ‘From the lotus Atharvan churned thee forth,’—the lotus doubtless means the waters, and Atharvan is the breath; and the breath indeed churned him (Agni, the fire) out of the waters at first;—‘from the head of every offerer²,’—that is, ‘from the head of this All (universe).’

¹ See p. 201, note 1.

² ? Or, of every priest (*visvasya vâghatah*). There is nothing to

3. [Vâg. S. XI, 33; *Rîk* S. VI, 16, 14] 'Also the sage Dadhyañk, the son of Atharvan, kindled thee;—Dadhyañk, the Âtharvana, doubtless is speech; and he did kindle him therefrom;—'as the *Vritra*-slayer, the breaker of strongholds,'—*Vritra* is evil, thus: 'as the slayer of evil, the breaker of strongholds.'

4. [Vâg. S. XI, 34; *Rîk* S. VI, 16, 15] 'Also Pâthya, the bull, kindled thee, as the greatest slayer of enemies,'—Pâthya, the bull, doubtless is the Mind, and he did kindle him therefrom;—'as a winner of wealth in every battle,'—as the text, so its meaning.

5. With *Gâyatrî* verses (he performs),—the *Gâyatrî* is the vital air: he thus lays vital air into him. With three (verses);—there are three vital airs, the out-breathing, the in-breathing, and the through-breathing: these he thus lays into him. These (verses) consist of nine feet, for there are nine vital airs, seven in the head, and two downward ones: these he thus lays into him.

6. And these two following ones are *Trishṭubhs*,—(Vâg. S. XI, 35, 36; *Rîk* S. III, 29, 8; II, 9, 1). Now, the *Trishṭubh* is the body (self): it is his (*Agni*'s) body he makes up by means of these two

show how the author of this part of the *Brāhmaṇa* interprets 'vâghat.' Cf. VI, 4, 3, 10.—Professor Ludwig (*Rîk* S. VI, 16, 13) translates, 'from the head of the priest *Visva*.' Mahîdhara offers several interpretations, according to which 'vâghataḥ' may either be taken as nom. plur., the verb being again supplied in the plural,—'the priests churned thee out from the head of the universe,' or 'the priests of the universe (or all priests) churned thee out,'—or 'vâghataḥ' may be ablative sing., like 'mûrdhnaḥ,' qualifying 'pushkarât,'—from the lotus, the head, the leader (or, starter, *vâhakât*) of the universe.

(verses). 'Seat thee, O Hotri, in thine own place, thou, the mindful,'—the Hotri, doubtless, is Agni; and this, the black antelope skin, is indeed his own place; 'the mindful,' that is, 'the wise one;'—'establish the sacrifice in the seat of the good work!'—the seat of the good work doubtless is the black antelope skin;—'god-gladdening, thou shalt worship the gods with offering!'—that is, 'being a god, gratifying the gods, thou shalt worship (them) with offering;'—'Bestow, O Agni, great vigour upon the Sacrificer!'—thereby he implores a blessing upon the Sacrificer.

7. 'The Hotri, in the Hotri's seat, the knowing,'—the Hotri, doubtless, is Agni; the Hotri's seat is the black antelope skin; and the knowing¹ means the wise one;—'the impetuous and glowing one, of great power, hath sat down,'—that is, the impetuous and shining one, of great power, has sat down;—'the guardian of undisturbed rites, the most wealthy,'—for he indeed is the guardian of undisturbed rites, and the most wealthy;—'the bearer of thousands, the brilliant-tongued Agni,'—a thousand means all, thus, 'the all-bearer, the brilliant-tongued Agni.' With two Trishṭubh (verses) relating to Agni (he performs): the meaning of this has been told.

8. Then there is this last Brīhatti verse, for this (fire-altar) when completely built up becomes like the Brīhatti (the great) metre: whatlike seed is infused into the womb, suchlike is (the child) born; and because he now makes this verse a Brīhatti,

¹ Thus the author evidently interprets 'vidānaḥ,' instead of 'being found,' 'se trouvant,' as is its real meaning.

therefore this (altar) when completely built up becomes like the *Bṛīhatt*.

9. [Vāg. S. XI, 37; *R̥ik* S. I, 36, 9] 'Seat thee, thou art great,'—he now causes the infused seed to establish itself, whence the seed infused into the womb establishes itself;—'burn thou, best gladdener of the gods!'—that is, 'shine thou, best gladdener of the gods;'—'send forth, O Agni, worthy partaker of the offering, thy showy, ruddy smoke!' for when he (Agni) is kindled, he sends forth his ruddy smoke,—the showy, for it, as it were, shows itself.

10. These (verses) amount to six,—six seasons are a year, and Agni is the year : as great as Agni is, as great as is his measure, so great does this become. And what comes to be like the year, comes to be like the *Bṛīhatt*; for the year is the *Bṛīhatt*,—twelve full moons, twelve eighth days¹ (of the fortnight of waning moon), twelve new moons, that makes thirty-six, and the *Bṛīhatt* consists of thirty-six syllables. He takes it (the lump of clay) from the right (south) to the left (north) side (of the hole), for from the right side seed is infused into the womb; and this (hole) now is his (Agni's) womb. He takes it thither without stopping, so as not to stop the seed.

THIRD BRĀHMAṆA.

1. He then pours water into it (the hole), for whatever is injured or torn in this earth that is healed by water : by means of the water he thus joins together and heals what is injured and torn in her.

¹ See VI, 2, 2, 23.

2. [Vâg. S. XI, 38] 'Let flow the divine waters, the honey-sweet, for health, for progeny!'—honey means sap (essence): thus, 'the sapful, for health, for progeny;'—'from their seed let plants spring forth, full-berried!' for full-berried plants indeed spring forth from the seat of the waters.

3. He then heals her with air¹; for whatever is injured and torn in this earth that is healed by the air: by means of air he thus joins together and heals what is injured and torn in her.

4. [Vâg. S. XI, 39] 'May Vâyu Mâtariśvan heal,'—Vâyu Mâtariśvan, doubtless, is he (the wind) that blows yonder;—'the broken heart of thee stretched out with upward look!' for this (hole) is the broken heart of this earth stretched out with upward look;—'thou who goest along by the breath of the gods,'—for he (the wind) indeed goes along by means of the breath of all the gods;—'to thee, Ka, be vashaṭ (success), O god!'—Ka ('Who?') doubtless is Praçâpati, for him he makes this earth to be the Vashaṭ, for there is so far no other oblation than that.

5. He then heals her by means of the quarters, for whatever is injured and torn in this earth, that is healed by the quarters: by means of the quarters he thus draws and joins together what is injured and torn in her. He joins together this and this quarter², whence these two quarters are joined

¹ Viz. by fanning air into the hole with the hand.

² With his 'nameless' (or little) finger, he pushes some of the loose soil into the hole, first from the front (east) and back (west) sides, and then from the right (south) and left (north) sides. Thus, according to Kâty. XVI, 3, 4, the sunwise movement is

together; then this one and this one, whence these two also are joined together: first thus, then thus; then thus, then thus. This is moving (from left) to right, for so (it goes) to the gods: with this and this one a means of healing is prepared; with this and this one he heals.

6. He then takes up together the black antelope skin and the lotus-leaf; for the lotus-leaf is the womb, and with the womb he takes up that infused seed: whence the infused seed is taken up by the womb. [He does so, with, *Vâg. S. XI, 40*] 'Well-born with splendour, the refuge and shelter, hath he settled down in the light;' for well-born he is, and he settles down in the refuge, and shelter, and light.

7. He then ties it (the lump) up: he thereby keeps the seed within the womb; whence the seed kept within the womb does not escape. With a string (he ties it), for with the string they yoke the draught beast;—with a triple one of reed grass: the significance of this has been told¹.

8. He lays it round (the skin), with, 'Invest thyself, O lustrous Agni, in the many-coloured garment!' In the sacrifice the cord is Varuṇic; having thereby made it non-Varuṇic, he makes him put on (the skin) as one would make a garment be put on.

9. He then takes it and rises;—that Agni being yonder sun, he thus causes yonder sun to rise;—with (*Vâg. S. XI, 41*)², 'Rise, thou of good rites,'—the sacrifice doubtless is a rite: thus, 'rise thou, well

obtained by the hand moving from east (along the south) to west, and then from south (along the west) to north.

¹ See VI, 3, 1, 27.

² See *R̥k S. VIII, 23, 5*, differing considerably.

worthy of sacrifice ;'—'Guard us with godly wisdom !'—that is, 'whatever divine wisdom is thine, therewith guard us!'—'Most brilliant to see with great light,'—that is, 'in order to be seen most brilliant with great light ;'—'hither, O Agni, come thou with praises!'—the praises¹ are the steeds : thus, 'hither, O Agni, come with the steeds.'

10. He then lifts it upwards from there towards the east ; for this Agni is yonder sun : he thus places yonder sun upwards from here in the east, and hence yonder sun is placed upwards from here in the east. [He does so, with, *Vâg. S. XI, 42 ; R̥k S. I, 36, 13*] 'Upright for our protection, stand thou like the god Savitrī!'—as the text, so its meaning;—'upright, as a bestower² of strength,'—for standing upright he (the sun) indeed bestows² strength, food;—'when we utter our call with the shining offerers'—the shining offerers³, doubtless, are his (the sun's) rays : it is these he means. He lifts it up beyond the reach of his arms, for beyond the reach of his arms is that (sun) from here. He then lowers it ; and having lowered it, he holds it above the navel : the meaning of this (will be explained) hereafter⁴.

¹ The author might seem to connect 'sasti' (in *surasti*) with 'sâs,' to rule, control, instead of with 'sams,' to praise ; *Sâyana*, however, takes 'surasti' as a *bahuvrīhi*, 'with the praiseworthy,' i. e. with the steeds deserving praise, because they draw well (*śobhanâ sastir eshâm . . . sādhu vahanty arvâḥ*). It is indeed not improbable that this was the author's intention.

² Or, a winner—wins.

³ *Aṅgāyo vāghataḥ*. See p. 217, note 2.

⁴ See VI, 7, 1, 8 seq.

FOURTH BRÂHMANA.

1. That (lump of clay representing Agni) is still in his hand when he addresses the animals; for the gods, being about to equip¹ (Agni), now first laid vigour into them; and in like manner does this (Sacrificer, or priest) now, being about to equip (Agni), first lay vigour into these (cattle).

2. He addresses the horse, with (Vâg. S. XI, 43; *Rîk* S. X, 1, 2), 'Thus born, art thou the child of the two worlds;'—the two worlds, doubtless, are these two, heaven and earth; and he (Agni) thus born, is the child of these two;—'O Agni, the lovely (child), distributed among the plants,'—for he, the lovely one, is indeed distributed among all the plants²;—'a brilliant child, through gloom and night,'—for as a brilliant child, he (Agni) indeed shines beyond gloom and night;—'crying aloud thou didst go forth from the mothers;'—his mothers, doubtless, are the plants, and from them he comes forth crying aloud. He thereby lays vigour into the horse.

3. Then (he addresses) the ass, with (Vâg. S. XI, 44), 'Steadfast be thou, firm-limbed, and a swift racer be thou, O steed!'—that is, 'be thou steadfast, and firm-limbed, and swift, and a racer, O steed!'—'Ample be thou, and well to sit upon, thou, the bearer of Agni's supply!'—that is, 'be

¹ For the ceremony of 'equipping' Agni, see part i, p. 276, note 1.

² Viz. inasmuch as fire may be elicited from dry wood. See also I, 6, 4, 5, where Soma, frequently identified with Agni (see VI, 5, 1, 1), is said at new moon to come down to the earth, and enter the waters and plants in order to be born anew from them.

thou ample (broad), well to rest upon, thou, Agni's provender-bearer¹! He thereby lays vigour into the ass.

4. Then the he-goat, with (Vâg. S. XI, 45), 'Be thou propitious unto human creatures, O Āṅgiras!'—for Agni is Āṅgiras, and the he-goat is sacred to Agni: he thus appeases him with a view to his doing no injury;—'Scorch not heaven and earth, nor the air, nor the trees!'—that is, 'do not injure anything!' He thereby lays vigour into the he-goat.

5. With three (verses) he addresses (the animals), for threefold is Agni: as great as Agni is, as great as is his measure, with so much he thus lays vigour into them.

6. He then holds it (Agni, the lump of clay) over these animals, whereby he equips him (Agni) with these cattle. He does not touch them, lest he should injure that seed by the thunderbolt, for cattle are a thunderbolt, and this (clay) is seed; or lest that Agni should injure those cattle, for that (lump of clay) is Agni, and these (animals) are cattle.

7. In the first place he holds it over the horse, with (Vâg. S. XI, 46), 'Let the racer start forth neighing lustily,'—that is, 'Let the racer start forth neighing repeatedly;'—'the running ass, crying aloud!' He thus mentions the ass in the formula of the horse, and thereby imbues the ass with sorrow²;—'bearing Agni Purīshya, may he

¹ Literally, Agni's bearer of what is suitable for the cattle, or perhaps, be thou, for Agni, the bearer of (himself) favourable to cattle;—'paravya' being here as elsewhere used (see p. 201, note) to explain 'purīsha,' that which fills, the mould or soil used as mortar for the layers of bricks, in building up the fire-altar.

² On account of his being compared with the horse, Sâv. The author probably alludes to the dejected, spiritless look of the ass, as

not perish before his full measure of time!—that is, ‘bearing Agni favourable to cattle, may he (the horse) not perish before (the completion of) this sacred work.’ He thereby equips him (Agni) with the horse.

8. Then (over) the ass, with, ‘The male carrying Agni, the male,’—for Agni is a male, and the he-ass is a male: that male carries the male;—‘the sea-born child of the waters,’—for he (Agni) is the sea-born child of the waters. He thereby equips him with the ass.

9. He then takes it off, with, ‘O Agni, come hither to the feast!’—that is, ‘in order to rejoice.’ By means of the brahman, the yagus (formula), he thus removes him (Agni) from the *Sûdra* caste.

10. Then (he holds it over) the he-goat, with (*Vâg. S. XI, 47*), ‘The law—the truth, the law—the truth!’—the (divine) law doubtless is this Agni; and the truth is yonder sun; or, rather, the law is yonder (sun), and the truth is this (Agni); but, indeed, this Agni is both the one and the other: hence he says, ‘the law—the truth, the law—the truth.’ He thereby equips him with the he-goat.

11. With three (beasts) he equips (Agni),—three-fold is Agni: as great as Agni is, as great as is his measure, with so much he thus equips him. With three (verses) he previously addresses (the beasts),—that makes six: the significance of this (number) has been explained.

12. They then make the beasts return (to the *Âhavanīya*): the he-goat goes first of them, then the ass, then the horse. Now, in going away from this

compared with that of the horse. The word ‘*suḥ*’ might, however, perhaps also be taken in the sense of ‘fervour, fire.’

(Âhavanīya¹), the horse goes first, then the ass, then the he-goat,—for the horse corresponds to the Kshatra (nobility), the ass to the Vaisya and Sûdra, the he-goat to the Brâhmaṇa.

13. And inasmuch as, in going from here, the horse goes first, therefore the Kshatriya, going first, is followed by the three other castes; and inasmuch as, in returning from there, the he-goat goes first, therefore the Brâhmaṇa, going first, is followed by the three other castes. And inasmuch as the ass does not go first, either in going from here, or in coming back from there, therefore the Brâhmaṇa and Kshatriya never go behind the Vaisya and Sûdra: hence they walk thus in order to avoid a confusion between good and bad. And, moreover, he thus encloses those two castes (the Vaisya and Sûdra) on both sides by the priesthood and the nobility, and makes them submissive.

14. He then looks at the sham-man, with, 'Agni Purīshya we bear, Aṅgiras-like;'—that is, 'Agni, favourable to cattle, we bear, like Agni.' He thereby equips him with the sham-man.

15. He (the Adhvaryu) arrives (near the fire) while holding (the lump of clay) over the he-goat; for the he-goat is sacred to Agni: he thus equips him (Agni) with his own self, with his own godhead. And, moreover, the he-goat is the Brahman (priesthood): with the Brahman he thus equips him.

16. He then takes it down, with, 'O plants, welcome ye with joy this propitious Agni coming hitherwards!' for the plants are afraid lest he (Agni) should injure them: it is for them that he

¹ See VI, 3, 2, 6 seq.

now appeases him, saying, 'Welcome ye him with joy, propitious he comes to you; he will not injure you!'—'Removing all infirmities, afflictions; settling down, drive off from us evil intention!' that is, 'removing all infirmities and afflictions, settling down, drive off from us all evil!'

17. [Vâg. S. XI, 48] 'O plants, receive him joyfully, ye blossoming, full-berried ones!' for that is their perfect form when they are blossoming and full-berried: thus, 'Being perfect, receive ye him joyfully!'—'this timely child of yours hath settled down in his old seat;' that is, 'this seasonable child of yours has settled down in his eternal seat.'

18. With two (verses) he takes it down,—two-footed is the Sacrificer, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, with so much he thus takes it down. He takes it down from the right (south) to the left (north) side: the significance of this has been explained. Raised and sprinkled is (the place) where he takes it down, for on a (mound), raised and sprinkled, the (sacrificial) fire is laid down. Gravel is strewed thereon: the significance of this (will be explained) hereafter¹.

19. It is enclosed on all sides²; for at that time the gods were afraid, thinking, 'We hope the Rakshas, the fiends, will not smite here this (Agni) of ours!' They enclosed him with this stronghold; and in like manner does this one now enclose him with this stronghold. And, again, this is a womb;

¹ See VII, 1, 1, 9.

² The lump of clay is deposited on a raised mound (or perhaps rather on a cut-out piece of ground, *uddhata*), in an enclosed shed, (with a door on the east side) north of the *Āhavanîya*.

and this (clay) is seed; and in secret, as it were, the seed is infused into the womb: it is thus made of the form of the womb; and hence it is only in secret that one would have intercourse even with his own wife.

20. He then unties it (the lump of clay): whatever part of his (body) pains him (Agni) when tied up, that pain he now puts outside of him; and, moreover, he causes him to be born from that womb (the antelope skin).

21. [He unties it, with Vâg. S. XI, 49; *Rîk* S. III, 15, 1] 'Blazing forth with wide glare,'—that is, 'Shining brightly with wide glare;'—'chase away the terrors of the hating demons!'—that is, 'chase away all evils!'—'May I be in the protection of the great, the good protector, in the guidance of Agni, ready to our call!' thereby he invokes a blessing.

22. He then cuts off some goat's hair, and lets loose the animals towards the north-east; for this, the north-east, is the region of both gods and men: he thus bestows cattle on that region, and hence both gods and men subsist on cattle.

THE MAKING OF THE FIRE-PAN (UKHÂ).

FIFTH ADHYÂYA. FIRST BRÂHMANA.

1. That water (used for working the clay) has been boiled by means of resin of the palâsa tree (*butea frondosa*), just for the sake of firmness. And as to why (it is done) by palâsa resin;—the palâsa tree doubtless is Soma¹, and Soma is the moon, and that (moon) indeed is one of Agni's

¹ See part i, p. 183.

forms : it is for the obtainment of that form of Agni (that palāsa resin is used).

2. He pours it on (the clay), with (Vâg. S. XI, 50-52 ; *Rîk* S. X, 9, 1-3), 'Refreshing ye are, O waters¹!' To whatever deity a *Rîk*-verse, and to whatever deity a Yagus formula applies, that *Rîk*-verse is that very deity, and that Yagus formula is that very deity : hence this triplet (XI, 50-52) is these waters, and they are those very waters which appeared as one form² : that form he now makes it.

3. He then produces foam and puts it thereto : the second form which was created (in the shape of) foam³, that form he thus makes it. And the clay he now mixes is that very clay which was created as the third form. It was from these forms that he (Agni) was created at the beginning, and from them he now produces him.

4. He then mixes it with the goat's hair, just for the sake of firmness. And as to why with goat's hair,—the gods then collected him (Agni) from out of the cattle, and in like manner does this one now collect him from out of the cattle. And as to why with goat's hair, it is because in the he-goat (is contained) the form of all cattle ; and as to its being hair, form is hair⁴.

5. [Vâg. S. XI, 53] 'Mitra having mixed the earth and ground with light,'—Mitra doubtless

¹ The whole triplet runs thus : 'Refreshing ye are, O waters ; lead us to strength, to see great joy !—whatever is your most benign sap, therein let us share, like loving mothers !—For you we will readily go to him, to whose abode ye urge us, O waters, and quicken us.'

² See VI, 1, 1, 12.

³ VI, 1, 1, 13.

⁴ That is, the hair of cattle is the most obvious characteristic of their outward appearance.

is the breath, and the breath first did this sacred work;—‘I mix (fashion) thee, the well-born knower of beings, for health to creatures,’—as the text, so its meaning.

6. Then there are these three kinds of powder (dust)—(sand of) gravel, stone, and iron-rust—therewith he mixes (the clay), just for firmness. And as to why (it is mixed) therewith, it is because thereof this (earth) consisted when it was created in the beginning: thus whatlike this (earth) was created in the beginning, such he now makes it (the earth, or fire-pan).

7. [Vâg. S. XI, 54] ‘The Rudras, having mixed the earth, kindled the great light;’—for this Agni is yonder sun: thus it is that great light which the Rudras, having mixed the earth, did kindle;—‘yea, never-failing and brilliant, their light shineth among the gods;’—for that never-failing and brilliant light of theirs does indeed shine among the gods.

8. With two (verses) he mixes (the clay),—two-footed is the Sacrificer, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, so great he thus mixes (fashions) him.

9. He then kneads it, with (Vâg. S. XI, 55), ‘Mixed by the Vasus, the Rudras,’—for this (clay) has indeed been mixed both by the Vasus and the Rudras: by the Vasus, because by Mitra; and by the Rudras, because by the Rudras;—‘by the wise, the clay suitable for the work;’—for wise those (gods) are, and suitable for the (sacred) work is this clay;—‘making it soft with her hands, may Sintvalt fashion it!’—Sintvalt doubtless is speech: thus, ‘May she, having made it soft with her hands, fashion it!’

10. [Vâg. S. XI, 56] 'Sintvali, the fair-knotted, fair-braided, fair-locked,'—for Sintvali is a woman, and that is indeed the perfect form of woman, to wit, the fair-knotted, fair-braided, fair-locked: he thus makes her perfect;—'may she place the fire-pan into thy hands, O great Aditi!'—the great Aditi doubtless is this earth: it is to this earth that he says this.

11. [Vâg. S. XI, 57] 'Let Aditi fashion the fire-pan, by her skill, her arms, her wisdom!'—for by her skill, by her arms, and by her wisdom she does indeed fashion it;—'may she bear Agni in her womb, even as a mother (bears) her son in her lap!'—that is, 'as a mother would bear her son in her lap, so may she (Aditi) bear Agni in her womb!'

12. With three (formulas) he kneads (the clay),—threefold is Agni: as great as Agni is, as great as is his measure, with so much he thus kneads him. With two (verses) he mixes,—that makes five;—of five layers consists the fire-altar (Agni); five seasons are a year, and the year is Agni: as great as Agni is, as great as is his measure, so great does this become. With three (formulas) he pours water thereto,—that makes eight;—of eight syllables the Gâyatri metre consists, and Agni is Gâyatra: as great as Agni is, as great as is his measure, so great does this become. And, moreover, as one of eight syllables¹ this (earth) was created in the beginning: thus as great as this (earth) was created in the beginning, so great he thus makes this (fire-pan representing the earth).

¹ See VI, 1, 2, 6-7.

SECOND BRÂHMANA.

1. He then takes a lump of clay, as much as he thinks sufficient for the bottom part, with, 'Makha's head thou art!'—Makha, doubtless, is the sacrifice, and this is its head; for the Âhavantya fire is the head of the sacrifice, and that Âhavantya (fire-altar) he is now about to build: hence he says, 'Makha's head thou art!'

2. And, again, as to why he says, 'Makha's head thou art!'—when he (Agni) is built up, then he is born, and it is by the head (issuing first), by the top, that he who is born is born: 'when he is born, may he be born by the head, by the top!' so he thinks.

3. He spreads it out, with (Vâg. S. XI, 58), 'May the Vasus, Ângiras-like, fashion thee by the Gâyatrî metre!'—for the bottom part is this (terrestrial) world, and this the Vasus fashioned by means of the Gâyatrî metre; and in like manner does this one now fashion it by means of the Gâyatrî metre;—'Ângiras-like,' he says, for Ângiras is the breath. 'Thou art steadfast!'—that is, 'thou art firm,' or, 'thou art fixed;'—'Thou art the earth!'—for this bottom part is indeed the earth;—'Establish in me offspring, increase of wealth, lordship of cattle, manhood, clansmen for the Sacrificer!' For the Vasus, having fashioned this (terrestrial) world, invoked this blessing thereon; and in like manner does the Sacrificer, having fashioned this world, now invoke this blessing thereon. Having made it of the measure of a span (in each direction), he then turns up its edge on each side.

4. He then lays thereon the first (lower) side-part,

with, 'May the Rudras, Aṅgiras-like, fashion thee by the Trishṭubh metre!'—for this side-part is the air, and this the Rudras fashioned by means of the Trishṭubh metre; and in like manner does this one now fashion it by means of the Trishṭubh metre;—'Aṅgiras-like,' he says, for Aṅgiras is the breath;—'Thou art steadfast!'—that is, 'thou art firm,' or 'thou art fixed';—'Thou art the air!' for this side-part is indeed the air;—'Establish in me offspring, increase of wealth, lordship of cattle, manhood, clansmen for the Sacrificer!' For the Rudras, having fashioned the air, invoked this blessing thereon; and in like manner does this Sacrificer, having fashioned the air, now invoke this blessing thereon. Having stroked and smoothed it all over—

5. He lays on the upper side-part, with, 'May the Âdityas, Aṅgiras-like, fashion thee by the Gagatī metre!' for this side-part is yonder sky, and this the Âdityas fashioned by means of the Gagatī metre; and in like manner does this one now fashion it by means of the Gagatī metre;—'Aṅgiras-like,' he says, for Aṅgiras is the breath;—'Thou art steadfast!'—that is, 'thou art firm,' or 'thou art fixed';—'Thou art the sky!' for that side-part is indeed the sky;—'Establish in me offspring, increase of wealth, lordship of cattle, manhood, clansmen for the Sacrificer!' For the Âdityas, having fashioned the sky, invoked this blessing thereon; and in like manner the Sacrificer, having fashioned the sky, now invokes this blessing thereon.

6. He then makes it (complete), with this fourth prayer, 'May the All-gods, the friends of all

men, fashion thee, Âṅgiras-like, by the Anu-shṭubh metre!—this prayer, doubtless, is the (four) quarters, and the All-gods, the friends of all men, did then, by means of this prayer, put the quarters into these worlds, (that is) into the fire-pan; and in like manner does the Sacrificer, by means of this prayer, now put the quarters into these worlds, into the fire-pan;—‘Âṅgiras-like,’ he says, because Âṅgiras is the breath;—‘Thou art steadfast!’—that is, ‘thou art firm,’ or ‘thou art fixed;’—‘Thou art the quarters!’ for this prayer indeed is the quarters;—‘Establish in me offspring, increase of wealth, lordship of cattle, manhood, clansmen for the Sacrificer!’ For the All-gods, the friends of all men, having fashioned the quarters, invoked this blessing on them; and in like manner the Sacrificer, having fashioned the quarters, now invokes this blessing on them.

7. With that same formula he fashions it both inside and outside, whence the quarters are both inside and outside these worlds. He therewith fashions it without restriction (to any part of the pan), for unrestricted are the quarters.

8. He makes it just a span high, and a span sideways; for Vishṇu, when an embryo, was a span long, and this (fire-pan) is the womb: he thus makes the womb of equal size with the embryo¹.

9. Were it larger than a span, he would make it smaller by that prayer; and were it smaller, (he would make it) larger thereby².

¹ Vishṇu is identical with Agni, inasmuch as both are the sacrifice.

² That is to say, if the pan, thus fashioned, is not quite of the exact measure, the formula is supposed to set this right. .

10. If there be one victim, let him make it (the pan) one span wide ; and if there be five victims, let him make it five spans wide, or an arrow's width ; for the arrow means strength : he thus makes it to be composed of strength. But, indeed, an arrow formerly used to be five spans long¹.

11. He then lays round the horizontal belt (or rim) ;—that is the quarters ; for the gods, having made these worlds, the fire-pan, strengthened and encircled them by the quarters ; and in like manner the Sacrificer, having made these worlds, the fire-pan, thus strengthens and encircles them by the quarters.

12. He lays this (rim) on the upper third (of the side), for it is there the ends of these worlds meet, and he thus makes them firm thereby.

13. [He does so, with Vâg. S. XI, 59] 'Thou art Aditi's girdle!'—in the sacrifice the string relates to Varuṇa : he thus lays this belt round after (expressly) making it one not relating to Varuṇa.

14. He then silently makes four upright (bands), for these are the quarters ;—for the gods, having made these worlds, the fire-pan, made them firm on all sides by means of the quarters² ; and in like manner the Sacrificer, having made these worlds, the fire-pan, now makes them firm on all sides by means of the quarters.

15. These (vertical bands) run up to (the rim of) it, for they did then support it, and so do they now support it : thus that upper part of it becomes firm

¹ Yasmin kâlê dhanurvedânusâreṇa dharmatah kshatriyâ yudh-yante tasmin kâlê pañkaprâdeseshur âsît, adhunâ tv iyam aniyata-parimânâ vartante, Sây.

² Viz. by means of the mountains, according to Sâyana.

by means of the horizontal belt, and that lower part of it by means of these (vertical bands).

16. At their tops they form nipples; for the gods, having made these worlds, the fire-pan, drew forth for themselves from these nipples all (objects of) their desires; and in like manner the Sacrificer, having made these worlds, the fire-pan, draws forth from these nipples all his desires.

17. This (fire-pan) indeed is a cow, for the fire-pan is these worlds, and these worlds are a cow: that horizontal belt is its udder; it is in the (upper) third of it, for the udder is in one-third of the cow.

18. He forms nipples to it, whereby he forms the nipples of the udder: it has four nipples, for the cow has four nipples.

19. Some, indeed, make it with two nipples, or also with eight nipples; but let him not do so, for those cattle which have fewer nipples than a cow, and those which have more nipples, are less fit to yield him a livelihood: hence they make this (fire-pan) less fit to yield a livelihood; and, indeed, they do not make it (like) a cow, but (like) a bitch, or a ewe, or a mare; hence let him not do so.

20. He then takes hold of its bowl, with, 'May Aditi seize thy bowl!' Aditi, doubtless, is Speech; and the gods, having then fashioned it, perfected it by means of Aditi, speech; and in like manner this one, having fashioned it, now perfects it by means of Aditi, speech.

21. Having grasped it with both hands, he sets it down, with, 'She, having fashioned the great (mahîm) fire-pan,'—that is, 'she, having fashioned the great (mahatîm) fire-pan;'—'the earthen womb for Agni;'—for this is indeed Agni's

earthen womb;—‘Aditi offered it unto her sons, thinking, They shall bake it!’—for Aditi, indeed, having fashioned it, offered it to the gods, her sons, to bake it; and in like manner does this one now, after fashioning it, offer it to the gods to bake it.

22. Now some make three (fire-pans), saying, ‘Three (in number) are these worlds, and the fire-pans are these worlds;’ and also for mutual expiation, thinking, ‘If the one will break, we shall carry (Agni) in the other, and if the other (breaks), then in the other (or third).’ Let him not do so; for that first bottom part is this world; and that first (lower) side-part is the air; and the upper one is the sky; and that fourth, the prayer, doubtless is the quarters; and just as much as these worlds and the quarters are, so much is this whole (universe). But were he to add anything thereto, he would make it to be redundant, and whatever redundant (act) is done in the sacrifice is left over for the Sacrificer’s spiteful rival. And as to the expiation in case of the (fire-pan being) broken, that (will be told) in a subsequent chapter¹.

THIRD BRÂHMANA.

1. Of that same (clay) she (the queen) forms the first, the ‘invincible’ (brick); for the invincible one (Ashâdhâ) is this earth, and this earth was created first of these worlds. She forms it of that same clay, for this earth is (one) of these worlds. The (Sacrificer’s) consecrated consort (mahisht) forms it; for this earth is a ‘mahisht’ (female buffalo, a cow). She who is first taken to wife is the consecrated consort.

¹ VI, 6, 4, 8.

2. It measures a foot (in length and breadth), for the foot is a foundation, and this earth also is a foundation. It is marked with three lines, for this earth is threefold¹.

3. Now he (the Sacrificer) makes the fire-pan : he thereby makes these worlds. He then makes the (three) 'all-light' (bricks), that is these deities, Agni, Vâyu, Âditya, for those deities indeed are all the light. He makes them from that same clay (as the fire-pan) : he thus produces these gods from these worlds. The Sacrificer makes them. They are marked with three lines, for threefold are these gods². Thus as regards the deities.

4. Now as regards the self (or body) : the fire-pan, indeed, is the self (of Agni). The 'invincible' (brick) is speech : that she (the wife) makes first, for this speech is foremost in the body. She makes it from that same clay, for this speech is of the body. The (Sacrificer's) consecrated consort makes it, for speech is a 'mahishi.' It is marked with three lines, for speech is divided into three kinds, *Rik*-verses, *Yagus*-formulas, and *Sâman*-tunes ; and because of this threefold form of speech, low-voiced, half-loud, and loud.

5. He makes the fire-pan : thereby he makes (Agni's) self. He then makes the 'all-light' (bricks), —the 'all-light' (brick) is offspring, for offspring indeed is all the light : he thus causes generation to take place. He makes them of the same clay (as the fire-pan) : he thus produces offspring from the self. The Sacrificer makes them : the Sacrificer thus

¹ See VI, I, 1, 14.

² Viz. those of the sky, the air, and the earth. See VI, I, 2, 10.

produces offspring from his own self. He makes them without interruption : he thus produces uninterrupted offspring from his own self. He makes them subsequently (to the fire-pan) : he thus produces the offspring subsequently to his own self. They are marked with three lines, for generation is threefold, father, mother, and son ; or, the embryo, and the inner and outer membrane.

6. He makes these from (clay) prepared with prayer, the others from (clay) prepared without prayer ; for these are defined, the others undefined ; these are limited (in number), the others unlimited.

7. That Agni is Pragâpati ; but Pragâpati is both of this, defined and undefined, limited and unlimited : thus when he makes (bricks) from (clay) prepared with prayer, he thereby makes up that form of his (Pragâpati's) which is defined and limited ; and when he makes them from (clay) prepared without prayer, he thereby makes up that form of his which is undefined and unlimited. Verily, then, whosoever knowing this does it on this wise, makes up the whole and complete Agni. From the (clay) lying ready prepared, he leaves over a lump for expiations¹.

8. He (the Adhvaryu) now fumigates it (the fire-pan)—just for the sake of strength, or to (mark) the progress of the work. And, again, as to why he fumigates,—that fire-pan is the head of the sacrifice, and the smoke its breath : he thus puts breath into the head.

9. He fumigates it with horse-dung, to insure it against injury ; for the horse is sacred to Pragâpati,

¹ That is, in case the fire-pan were to break. See VI, 6, 4, 8 seq.

and Pragâpati is Agni, and one does not injure one's own self. And with dung (he does it) because that is what was eaten (by the horse) and is useless; and thus he does not injure the horse itself, nor the other cattle.

10. [Vâg. S. XI, 60] 'May the Vasus make thee fragrant by the Gâyatrî measure, Ângiras-like!—May the Rudras make thee fragrant by the Trishṭubh metre, Ângiras-like!—May the Âdityas make thee fragrant by the Gagati metre, Ângiras-like!—May the All-gods, the friends of all men, make thee fragrant by the Anushṭubh metre, Ângiras-like!—May Indra make thee fragrant!—May Varuṇa make thee fragrant!—May Vishṇu make thee fragrant!'—he thus fumigates it by means of the deities.

11. Seven balls of horse-dung are (used), and seven formulas: those deities are sevenfold¹, and seven vital airs there are in the head. But also what is many times, seven times seven, is (expressed by) seven²: he thus puts the seven vital airs into the head.

FOURTH BRÂHMANA.

1. He now digs that (hole)³ in the earth; for the gods now were afraid, thinking, 'We hope the Rakshas, the fiends, will not smite here this (Agni) of

¹ ? Or, divided into groups of seven each, as, for instance, the Maruts, see II, 5, 1, 13.

² Comp. the Germ. 'seine sieben Sachen (or, Siebensachen) packen,' to pack one's traps.

³ One might take 'athainam asyâṁ khanati' to mean, 'he now digs for him (Agni) in the earth,' or 'digs him into the earth.' Cf. VI, 4, 1, 1, 'athainam ataḥ khanati.' Sâyana, however (in accordance with the formula in paragraph 3), supplies 'avaṭam,' 'a hole.'

ours !' They made this (earth) to be his self (body), for protection, thinking, 'The self will protect itself.'

2. He digs him out with (the help of) Aditi, in order to guard him from injury ; for Aditi is this earth, and one does not injure one's own self ; but were he to dig with (the help of) another deity, he surely would injure him (Agni).

3. [Vâg. S. XI, 61] 'May the divine Aditi, dear to all the gods, dig thee, Aṅgiras-like, O hole, in the lap of the earth !'—for this hole (is dug) among the gods. That bamboo spade now disappears. This hole is four-cornered, for there are four quarters : he thus digs it from all the quarters¹. Having then laid down fuel in it, he silently puts the 'invincible' (brick) thereon, for that is made first.

4. He then sets down the fire-pan (with the bottom part upwards), with, 'May the divine wives of the gods, dear to all the gods, place thee, Aṅgiras-like, O fire-pan, in the lap of the earth !' for of old the divine wives of the gods, dear to all the gods, indeed, like Aṅgiras, placed that (fire-pan) into the lap of the earth, and by (the help of) them he now places it. But, surely, these are the plants,—the wives of the gods are indeed the plants ; for by the plants everything here is supported : by means of the plants he thus supports this (fire-pan). He then lays down silently the 'all-light' (bricks). Having then placed fuel thereon he kindles it.

5. 'May the divine Dhishanzâs, dear to all the gods, kindle thee, Aṅgiras-like, O fire-pan, in the lap of the earth !' for of old the divine

¹ Sarvâbhyo digbhya enam ava/am khanati tam ka sarvâsu dikshu nâsh/râ na himsanti, Sây.

Dhishanâs, dear to all the gods, indeed kindled it, like Aṅgiras, in the lap of the earth, and with their help he now kindles it. But, surely, this is Vâk (speech),—the Dhishanâs are indeed speech¹, for by speech everything is kindled here : by means of speech he thus kindles this (fire-pan). Whilst looking at it, he then mutters these three formulas :

6. 'May the divine protectresses, dear to all the gods, heat thee, O fire-pan, Aṅgiras-like, in the lap of the earth !' for of old the divine protectresses, dear to all the gods, indeed, like Aṅgiras, heated it in the lap of the earth ; and by them he now heats it. But, surely, these are the days and nights,—the protectresses are indeed the days and nights ; for by days and nights everything is covered here : by means of the days and nights he thus heats it.

7. 'May the divine ladies, dear to all the gods, bake thee, Aṅgiras-like, O fire-pan, in the lap of the earth !' for of old the divine ladies, dear to all the gods, did, like Aṅgiras, bake it in the lap of the earth, and with their help he now bakes it. But, surely, these are the metres,—the ladies (gnâ) are indeed the metres (scripture texts), for by means of these men go (gam) to the celestial world : by means of the metres he thus bakes it.

8. 'May the divine women, with unclipped wings, dear to all the gods, bake thee, Aṅgiras-like, O fire-pan, in the lap of the earth !' for

¹ Whether 'Dhishanâ' (the name of certain female divinities who have the power of bestowing prosperity and granting wishes) is here connected with 'dhishnya,' fire-hearth ; or whether it is taken by the author in some such primary sense as 'intelligence' or 'inspiration,' it were difficult to decide. Sâyana connects it with 'dhî,'—vâg vai dhishanâ, sâ hi dhiyam karma gñāvāsani (?) sambhagatē.

of old the divine women, with unclipped wings, dear to all the gods, did bake it, like *Āngiras*, in the lap of the earth ; and with their help he now bakes it. But, surely, these are the stars,—the women (*gani*) are indeed the stars, for these are the lights of those righteous men (*gana*) who go to the celestial world : it is by means of the stars that he thus bakes it.

9. Now he digs with one (formula), he sets down (the fire-pan) with one, he kindles with one, he heats with one, he bakes (*paḥ*) with two, whence twice in the year food is ripened (*paḥ*) ; these amount to six, —six seasons are a year, and *Agni* is the year : as great as *Agni* is, as great as is his measure, so great does this become.

10. And as often as he attends to (the fire by adding fresh fuel)¹ he attends to it with the prayer relating to *Mitra*, '[The protection] of *Mitra*, the preserver of men² . . . ;' for a friend (*mitra*) does not injure any one, nor does any one injure his friend ; and in like manner does this one not injure that (fire-pan), nor does it (injure) him. By day he should put (fuel) on it, by day he should clear it (of the ashes).

11. He clears it (of the ashes) with a prayer relating to *Savitri*,—for *Savitri* is the impeller : impelled

¹ The St. Petersburg dictionary seems to take 'yāvat kiyat ḥopanyākarati' in the sense of 'as much (or, as deep) as he enters (into the pan).' But see III, 2, 2, 19, where 'yāvat kiyakṛta . . . upaspriset' has likewise the meaning 'as often as he touches.' Cf. also *Kāty. Sr.* XVI, 4, 15, He keeps up (the fire by adding fuel), with 'Mitrasya . . . ;' 16, [He repeats the formula] as often (or long) as he keeps it up (or, adds fuel).

² *Vâg. S.* XI, 62 ; *Rîk S.* III, 59, 6, 'The gainful protection of the God *Mitra*, the preserver of men, is glorious and of most wonderful renown.'

by Savitrî, he thus clears it—[Vâg. S. XI, 63] ‘May the divine Savitrî, the well-handed, well-fingered, and well-armed, clear thee by his might!’—for Savitrî is all that.

12. He then turns it (the fire-pan) round, with, ‘Not tottering upon the earth, fill the regions, the quarters!’—that is, ‘not tottering, fill thou with sap the regions and quarters on earth!’

13. He then takes it up, with [Vâg. S. XI, 64], ‘Having risen, do thou become great,’—for these worlds, having risen, are great;—‘and stand up steadfast!’ that is, ‘stand thou up firm and fixed!’

14. Having taken it in both hands, he sets it down, with, ‘O Mitra, unto thee I consign this fire-pan for safety: may it not break!’ for Mitra is that wind which blows yonder: it is to him he thus consigns it for protection; for these worlds are protected by Mitra (or by a friend), whence nothing whatever is harmed in these worlds.

15. He then pours (milk) into it,—just for strength, or to (mark) the progress of the work. And, again, why he pours (milk) into it,—that fire-pan is the head of the sacrifice, and milk is breath: he thus lays breath into the head. Moreover, the fire-pan (ukhâ, f.) is a female: he thus lays milk into the female, whence there is milk in the female.

16. He pours goat’s milk into it to avoid injury¹; for the goat sprang from Pragâpati’s head, and Pragâpati is Agni; and one does not injure one’s own self. And as to why it is goat’s (milk),—the goat eats all (kinds of) herbs: he thus pours into it (the pan) the sap of all (kinds of) herbs.

¹ The construction of this, and similar previous passages, is the same as that referred to in part ii, p. 15, note 3.

17. [Vâg. S. XI, 65] 'May the Vasus fill thee with the Gâyatri metre, Ângiras-like!—May the Rudras fill thee with the Trishţubh metre, Ângiras-like!—May the Âdityas fill thee with the Gagati metre, Ângiras-like!—May the All-gods, dear to all men, fill thee with the Anushţubh metre, Ângiras-like!'—by these deities he thus moistens it: by whatever deities he fashions it, by them he fumigates it, and by them he moistens it. For he who performs a work, knows the practice of it: hence by whatever deities he fashions it, by them he fumigates and moistens it.

THE DĪKSHĀ, OR INITIATION.

SIXTH ADHYĀYA. FIRST BRĀHMANA.

1. Many¹ are the oblations, in the building of the fire-altar, as well as at any other (special ceremony) than the building of the fire-altar. For there are supernumerary rites,—supernumerary are those which are (performed) over and above another rite: of these² are the building of the altar (Agniḱityâ), the Râgasûya, the Vâgapeya, and the Asvamedha; and because they are over and above the other (normal) rites, therefore they are supernumerary.

¹ Or rather, too many, more (than are required at one of the normal Soma-sacrifices),—âdhvarikebhyo bahutarâni, Sây.

² That is, as would seem from Sâyana, of such ceremonies as have supernumerary, or additional, oblations to the normal ones connected with them. This discussion seems to be introduced here on account of the additional oblation (that to Vaisvânara) offered at the initiation ceremony. As an 'additional' or special, oblation at the Vâgapeya, Sâyana refers to the pap of wild rice (V, 1, 4, 12); whilst at the Râgasûya the one to Anumati (V, 2, 3, 4) is said to belong to the same category.

2. A cake¹ on eleven potsherds to Agni and Vishṇu,—that is the initiation (offering) of the (Soma) sacrifice;—one on twelve potsherds to Vaisvânara, and a pap to the Âdityas,—these two belong to Agni.

3. Now were he to prepare only the one for Agni and Vishṇu, and not the other two oblations, then only the initiation (offering) of the (Soma) sacrifice would be performed, and not those of Agni (the fire-altar); and were he to prepare only the other two oblations, and not the one to Agni and Vishṇu, only the initiation (offering) of Agni would be performed, and not that of the sacrifice.

4. He prepares both that of the sacrifice, and those of Agni, for this rite is both a rite of sacrifice, and a rite of fire: first (comes) that of the sacrifice, and then that of the fire, for the rite of the fire is an accessory rite.

5. Now as regards that (cake) for Agni and Vishṇu, its mystic import is the same as what is (implied) in a preparatory ceremony. And the (cake) on twelve potsherds for Vaisvânara is for

¹ These and the subsequent offerings form part of the Dīkshâ, or initiation ceremony, for the Soma-sacrifice to be performed after the completion of the fire-altar. This initiation ceremony commences on the day of new moon, a week after the preparation of the ukhâ, or fire-pan. An integral part of (the first day of) this ceremony is the kindling of a fire in the ukhâ—the 'Ukhyā Agni'—which ultimately serves to supply the fires for the brick altars built on the completion of the period of initiation. The Dīkshâ is, as a rule, to be performed daily for a year, during which time the fire has to be kept up in the ukhâ, and carried about by the Sacrificer for a time each day. While the cake to Agni-Vishṇu here mentioned is the ordinary cake-offering prescribed for the Dīkshâ of the normal Soma-sacrifice (see III, 1, 3, 1), the Vaisvânara cake is peculiar to the Agniçayana.

the obtainment of all the fires, Vaisvânara being all the fires ;—it is one of twelve potsherds, for twelve months are a year, and Vaisvânara is the year.

6. And, again, as to why he prepares one for Vaisvânara,—it is because he is about to produce Agni as Vaisvânara (belonging, or dear to, all men): in the initiation offering he first pours him forth as seed, and whatlike the seed is that is poured into the womb, suchlike is (the child) born therefrom; and inasmuch as he now pours forth that (Agni) Vaisvânara as seed, therefore he is born hereafter as Vaisvânara.

7. And why he prepares those two (other) oblations,—Vaisvânara is the ruling power, and that Âditya pap is the people: he thus makes both the ruling power and the people. The Vaisvânara (cake) he prepares first, and having thereby made the ruling power, he makes the people.

8. That (Vaisvânara cake) is one single (oblation), having one single deity: he thus makes the ruling power to be concentrated in one (person), and excellence to be concentrated in one. The other, the pap, has many deities, for the pap is a multiplicity of rice-grains, and those Âdityas are a multiplicity of gods: he thus bestows multiplicity on the people. Thus much as to the deities.

9. Now as regards the self (or body of Agni). The Vaisvânara (cake) is the head, and that Âditya pap is the body: he thus makes both the head and the body. The Vaisvânara (cake) he prepares first; and having thereby made the head, he then makes the body.

10. That (Vaisvânara cake) is one single (oblation), for the head is, as it were, one only; and the

other, the pap, has many deities, for that pap is a multiplicity of rice-grains, and this body is a multiplicity of limbs: he thus bestows on the body a multiplicity of limbs.

11. That (pap) is (prepared) on ghee, for the Âdityas are consumers of ghee: he thus gratifies them, each by his own share, by his own liquor. These offerings are (made) silently, for here in the sacrifice there is seed, and silently seed is infused.

12. He then offers the Audgrabhāṇa (libations)¹, for by the Audgrabhāṇas (elevatory libations) the gods raised themselves from this world to the heavenly world: and inasmuch as (thereby) they raised themselves (ud-grabh), they are called 'aud-grabhāṇa';—and in like manner does the Sacrificer, by means of the Audgrabhāṇas, now raise himself from this world to the heavenly world.

13. There are many of these, in the building of the fire-altar as well as at any other (special ceremony): the significance of this has been told. They are of both kinds: (the significance) of this has been told;—first those of the sacrifice, and then those of the fire: (the significance) of this also has been told.

14. He offers five of the sacrifice²,—the sacrifice is fivefold: as great as the sacrifice is, as great as is its measure, by so much he thus pours it forth as seed. Seven (libations) of the fire,—the fire(-altar) consists of seven layers³; seven seasons are a year, and

¹ See III, 1, 4, 1.

² Viz. the five Audgrabhāṇa libations of the ordinary Soma-sacrifice offered in the manner there described. See part ii, p. 20, note.

³ Though Agni, or the fire-altar, is commonly called the five-layered one (*pañcakṛitika*), consisting as it does of five complete

Agni is the year : as great as Agni is, as great as is his measure, by so much he thus pours him forth as seed. Those two kinds (of libations) amount to twelve,—twelve months are a year, and Agni is the year : as great as Agni is, as great as is his measure, so great does this become.

15. He offers¹, with (Vâg. S. XI, 66-67), 'The Purpose, Agni, the Impulse, hail!'—from purpose, indeed, this sacred rite originated at first, and he now impels (yokes, uses) it for this rite.

16. 'Mind, Wisdom, Agni, the Impulse, hail!'—from the mind indeed this sacred rite originated at first, and he now impels it for this rite.

17. 'Thought, knowledge, Agni, the Impulse, hail!'—from thought, indeed, this sacred rite originated at first, and he now impels it for this rite.

18. 'The distinction of Speech, Agni, the Impulse, hail!'—from speech, indeed, this sacred rite originated at first, and he now impels it for this rite.

19. 'To Pragâpati, to Manu, hail!'—Manu, forsooth, is Pragâpati, for he thought out (man) all this (universe); and Pragâpati, indeed, of old performed this rite, and he now makes use of him for this rite.

20. 'To Agni Vaisvânara, hail!'—Agni Vaisvânara, doubtless, is the year; and the year, indeed,

layers of bricks, on the top of these there is a small additional pile of two layers, the lower one (*punaskiti*) in the form of the Gârhapatya hearth (VII, 1, 1, 1 seq.), and the upper one, consisting of two bricks, on which the fire is ultimately laid down. See p. 188, note 4. Hence Agni is also called '*saptakṛitika*.'

¹ Viz. the seven special Audgrabhava libations of the Agni-kayana.

of old performed this rite; and he now makes use thereof for this rite.

21. He then offers the one to Savitrî, for Savitrî, indeed, of old performed this rite, and he now makes use of him for this rite,—(Vâg. S. XI, 67; Rîk S. V, 50, 1), ‘Every mortal would choose the friendship of the divine Guide; every one craves riches, and would have glory for him to prosper, hail!’ He who chooses the friendship of the god Savitrî, chooses both glory and prosperity; and he who performs this rite, indeed chooses his friendship.

22. Now some offer these Audgrabhâṇa libations into the fire-pan itself, saying, ‘These, surely, are offered for (special) objects of desire, and that fire-pan is the Sacrificer’s self: we thus secure for the Sacrificer’s self all his objects of desire.’ Let him not do so; for the fire which is kindled (in the fire-pan) is the essence of the completed sacrifice and of those libations, and when he puts the fire-pan on the fire, after the sacrifice has been completed and the Audgrabhâṇas offered, then the sacrifice mounts it (the pan), and it bears the sacrifice: let him, therefore, put the fire-pan on the fire only after the sacrifice is complete, and the Audgrabhâṇas have been offered.

23. It is covered with a layer of Muñga grass, just for the purpose that it may blaze up. And as to why it is with a layer of Muñga grass, (it is done) to avoid injury, for that Muñga grass is a womb, and the womb does not injure the child; for he who is born, is born from a womb: ‘May he (Agni), when he is born, be born from the womb,’ thus he thinks.

24. Inside¹ there is a layer of hemp, just for the purpose that it may blaze up. And as to its being a layer of hemp,—the inner membrane (amnion) of the womb from which Pragâpati was born consists of flax, and the outer membrane (chorion) of hemp : hence the latter is foul-smelling, for it is the outer membrane of the embryo. [It is so used] to avoid injury, for the outer membrane does not injure the embryo ; and it is from the outer membrane of the embryo that he who is born is born : ‘ May he (Agni), when he is born, be born from the outer membrane of the embryo ! ’ thus he thinks.

SECOND BRÂHMANA.

1. Standing he puts it (the pan) on the fire, for the fire-pan is these worlds, and these worlds stand, as it were. And, moreover, whilst standing one is strongest.

2. Standing (with his face) towards north-east, for standing towards north-east Pragâpati created creatures.

3. And, again, why (he does so) standing towards north-east ;—that (quarter), the north-east, is the quarter of both gods and men.

4. And, again, why standing towards north-east,—in that quarter is the gate of the world of heaven, hence it is standing with his face towards north-east that one offers libations, and standing towards north-east that one leads up the dakshinâs : it is by the gate that he thus makes him enter into the world of heaven.

¹ That is, underneath the layer of muṣga. Both the reed-grass and the hemp are to be crushed and reduced to the condition of powder previously to their being strewed into the fire-pan.

5. [Vâg. S. XI, 68] 'Break not! Suffer not injury!'—as the text, so its meaning;—'O mother, bear up bravely!'—for the fire-pan (ukhâ, f.) is a woman; and 'O mother' is a term for addressing a woman: 'bear up well, indeed!'—'(Thou) and Agni will do this (work)!—for (the fire-pan) and Agni will indeed be doing this (sacred work).

6. [Vâg. S. XI, 69] 'Stand firm, divine Earth, for our well-being!' as the text, so its meaning;—'A divine (âsura) contrivance thou art made in the wonted manner;'—the vital spirit (asu) is the breath, and this (fire-pan) has indeed been made its contrivance in the wonted manner;—'May this offering be agreeable to the gods!' he thereby means those libations which he intends to offer in that fire; and moreover, that (fire-pan) itself is an offering;—'unharméd rise thou in this sacrifice!' this he says with the view that it may rise unharméd, uninjured, in this sacrifice.

7. With two (verses) he heats it on the fire,—the Sacrificer is two-footed, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, by so much he thus heats it (the pan). [He does so] with a gâyatrî and a trishţubh verse,—the Gâyatrî is the vital air, and the Trishţubh the body; and the animal is as much as the vital air and the body: thus by as much as the animal (consists of) he puts that (pan) on the fire. And, again, the Gâyatrî is Agni, and the Trishţubh is Indra; and the fire relates to Indra and Agni: as great as the fire is, as great as is its measure, by so much he thus heats it. These two (verses) have seven feet (viz. three and four respectively),—the fire-altar consists of seven

layers¹; seven seasons are a year, and Agni is the year: as great as Agni is, as great as is his measure, so great does this become.

8. When the fire heats it, then the flame mounts up to it; for the fire-pan is a female, and the fire is a male: hence when the male heats the female, he infuses seed into her.

9. Now, if the flame is too long in mounting up, some throw coals on (the pan), thinking, 'There is fire now on both sides.' But let him not do so; for the animal is indeed born with bones²; but it is not forced in with bones, as it were, at first; but it is introduced only as seed. Now that flame is boneless seed: hence the flame alone should mount up to it.

10. When the flame mounts up to it, he places a kindling-stick thereon: thereby the seed enters it (the fire-pan), and that fire imparts growth to that seed (in the shape of) this (kindling-stick).

11. It should be one of *kṛimuka* wood. Now, the gods and the Asuras, both of them sprung from Pragâpati, strove together. The gods, having placed Agni in front, went up to the Asuras. The Asuras cut off the point of that flame held forward. It settled down on this earth, and became that *kṛimuka* tree: hence it is sweet, for there is vital essence (in it). Hence also it is red, for it is a flame, that *kṛi-*

¹ See p. 249, note 3.

² The fire ultimately to be placed on the new Gârhapatya hearth (VII, 1, 1, 1 seq.)—whence the Âhavanîya on the great fire-altar has to be kindled—is to be produced in the *ukhâ*, or pan, as it were in its womb; but the material (grass and hemp) which has already been put in the pan, is only to be kindled by the blaze of the fire on which the pan has been placed, without any burning coals being applied to the fuel within the pan.

muka tree being the same as this Agni: it is (in the shape of) fire that he imparts growth to it.

12. It (the kindling-stick) is a span long, for Vishnu, as an embryo, was a span long: he thus imparts to it growth equal to his body.

13. It is soaked in ghee;—the inner membrane of the womb from which Agni was produced consisted of ghee: hence he now blazes up towards it, for it (the stick) is his self (body); and hence it (the *krimuka*) has no ashes: (Agni) himself now enters into his own self,—to avoid injury¹, for the inner membrane does not injure the embryo; and it is from the inner membrane that he who is born is born: 'When he (Agni) is born, may he be born from the inner membrane!' thus he thinks.

14. He puts it (the kindling-stick) on, with (*Vâg*. S. XI, 60; *Rik* S. II, 7, 6), 'The wood-eating, ghee-drinking,'—that is, he who has wood for his food, and ghee for his drink,—'the primeval, desirable *Hotri*,'—that is, 'the old, desirable *Hotri*;'—'the wonderful son of power,'—power is strength: thus, 'the wonderful son of strength.' Standing he puts it on with the '*Svâhâ*:' the meaning of this (will be explained) hereafter².

15. Now the fire-pan is the body, the reed-grass (fuel) the womb, the hemp the inner membrane³,

¹ The dative '*ahimsâyai*' again doubtless belongs to the first sentence of the paragraph ('it is soaked in ghee'), the intervening clauses being inserted for explanation. For a similar construction, see above, p. 198, note 2.

² See VI, 7, 2, 1.

³ The inverted order of the words '*sanâ garâyû*' is peculiar. It seems to have been resorted to with the view of keeping together the two pairs of subjects, '*muṅgâh-sanâh*' and '*garâyû-ulbam*.'

the ghee the outer membrane, and the kindling-stick the embryo.

16. The pan is outside, and the reed-grass (fuel) is inside ; for the body is outside, and the womb inside. The reed-grass is outside, and the hemp inside ; for the womb is outside, and the outer membrane is inside. The hemp is outside, and the ghee is inside ; for the outer membrane is outside, and the inner membrane is inside. The ghee is outside, and the kindling-stick is inside ; for the inner membrane is outside, and the embryo is inside. It is from these that he who is born is born, and from them he thus causes him (Agni) to be born.

THIRD BRÂHMANA.

1. He then puts on a vikaṅkata (*flacourtia sapida*) one. When Praḡâpati performed the first offering, a vikaṅkata tree sprang forth from that place where, after offering, he cleansed (his hands). That vikaṅkata, then, is that first offering ; it is that he now offers on this (fire), and he therewith gratifies him (Agni). [Vâg. S. XI, 71; Rîk S. VIII, 75, 15] 'From the far region come thou over to the near one : do thou protect that wherein I am!' as the text, so its meaning.

2. He then puts on an udumbara (*ficus glomerata*) one. The gods and the Asuras, both of them sprung from Praḡâpati, strove together. Now all the trees sided with the Asuras, but the udumbara tree alone did not forsake the gods. The gods, having conquered the Asuras, took possession of their trees.

3. They said, 'Come, let us lay into the udumbara tree whatever pith, whatever vital sap there is in these trees : were they then to desert us, they would

desert us worn out, like a milked-out cow, or like an ox that has been (tired out by) drawing (the cart).’ Accordingly they laid into the udumbara tree what pith and essence there was in those trees; and on account of that pith it matures (fruit) equal to all the (other) trees¹; hence that (tree) is always moist, always full of milky sap,—that udumbara tree, indeed, (being) all the trees, is all food: he thus gratifies him (Agni) by every kind of food, and kindles him by all trees (kinds of wood).

4. [Vâg. S. XI, 72] ‘From the farthest distance,’—that is, ‘(from) what farthest distance there is;’—‘O red-steeded, come hither!’ for red, indeed, is Agni’s horse;—‘Purīshya, much-loved,’—that is, ‘favourable to cattle, dear to many;’—‘O Agni, overcome thou the scorers!’ that is, ‘O Agni, overcome all evil-doers!’

5. He then puts on one not cut by an axe,—that (Agni) is born when he is built up: it is for all (kinds of) food that he is born. Now that (wood) not cut by an axe is one kind of food (for the fire): it is thereby that he now gratifies him. [Vâg. S. XI, 73; Rîk S. VIII, 102, 20] ‘Whatsoever wood we lay upon thee, O Agni, let all that be ghee unto thee, do thou relish that, O youngest!’ as the text, so its meaning: whatever (wood there is) not cut by the axe, that he makes palatable to him; and having made it food for him, he sets it before him.

6. He then puts on one that has lain on the ground,—he (Agni) is born when he is built up: it is for all (kinds of) food that he is born. Now that

¹ According to Ait. Br. V, 24, its fruits ripen three times a year.

(wood) which has lain on the ground is one kind of food (for the fire): it is thereby he now gratifies him. [Vâg. S. XI, 74; Rîk S. VIII, 102, 21] 'What the red ant eats, what the white ant crawls over,'—for either the red ant eats it, or the white ant crawls over it;—'let all that be ghee for thee, do thou relish that, O youngest!' as the text, so its meaning: whatever (wood) has lain on the ground, that he makes palatable for him; and having made it food for him, he sets it before him.

7. The remaining (kindling-sticks) are of palâsa wood (*butea frondosa*);—the Palâsa tree is the Brahman, it is by the Brahman he thus kindles him (Agni). And, again, why they are palâsa ones;—the Palâsa tree is Soma, and he, Soma, doubtless is the supreme offering: it is that he now offers on this (fire), and by that he gratifies him (Agni).

8. [He puts them on, with Vâg. S. XI, 75-82] 'Day by day bearing unremittingly,'—that is, 'Day by day bringing not unmindful;'—'food to him like unto a standing horse,'—that is, 'food as to a standing (resting) horse;'—'we, rejoicing in wealth-thrift and sap,'—that is, 'rejoicing in wealth, and thrift, and sap;'—'O Agni, let not us, thy associates, suffer injury!' this he says with a view that his (Agni's) associate (the Sacrificer) may not suffer injury.

9. 'While Agni is kindling on the earth's navel,'—that (place) where he is now being kindled is indeed the navel of the earth;—'we call for great wealth-thrift,'—that is, 'we call for wealth and great thrift;'—'Unto him, the draught-delighted,'—for he is indeed delighted (or, in-

ebriated) by the draught,—‘of high praise,’—for he is indeed highly praised;—‘the adorable’—that is, ‘worthy of adoration;’—‘Agni, the conqueror, overpowering in battles;’—for Agni is indeed a conqueror, and overpowering in battles.

10. ‘Whatever aggressive armies there are, onrushing with drawn-up lines; whatever thieves and robbers, those I cast into thy mouth, O Agni.’—‘Devour thou in a lump the waylayers with thy two tusks, the thieves with thy teeth, and the robbers with thy jaws, O holy one!’—‘What waylayers there are among men, what thieves and robbers in the wood, what miscreants in the lurking-places, I throw them into thy jaws.’—‘Whatever man may plot against us, and whosoever may hate us, or abuse and seek to hurt us, every one of them burn thou to ashes!’

11. For the gods then made food of whosoever hated them, and of whomsoever they hated, and gave them up to him (Agni), and thereby gratified him; and this, then, became his food, and he burnt up the evil of the gods; and in like manner does the Sacrificer now make food of whosoever hates him, and of whomsoever he hates, and give them up to him (Agni), and thereby gratify him; and this, then, becomes his food, and he burns up the Sacrificer’s evil.

12. These eleven (kindling-sticks) he puts on for one who is not either a noble, or a domestic chaplain (purohita); for incomplete are those eleven, and incomplete is he who is not either a noble, or a domestic priest.

13. Twelve (he puts on) for a noble or a domestic

chaplain; for those twelve are a complete whole (or everything), and he who is either a noble or a domestic chaplain is everything.

14. In the case of a Purohita, he puts it on, with (Vâg. S. XI, 81), 'Perfected is my sanctity (brahman), perfected the vigour, the strength, perfected the victorious power (kshatra) whose Purohita I am!'—he thus perfects both his sanctity and power¹.

15. And in the case of a nobleman, with (Vâg. S. XI, 82), 'I have raised their arms, their lustre and strength: by the spiritual power I destroy the enemies, and elevate mine own (relatives)!' this he says with the view that he may destroy his enemies, and elevate his own relatives. Let him put on both these (kindling-sticks); for both the Brahman and the Kshatra are this Agni; and it is this Agni he thus kindles by those two, by the Brahman and the Kshatra.

16. These (kindling-sticks) amount to thirteen;—thirteen months are a year, and Agni is the year: as great as Agni is, as great as is his measure, by so much food he thus gratifies him.

17. They are a span long, for Vishṇu, as an embryo, was a span long; and this is (Agni's or Vishṇu's) food: he thus gratifies him with food proportionate to his own body. But the food which is proportionate to one's body satisfies, and does no injury; but what is too much that does injury, and what is too little that does not satisfy. Standing he puts them on—the significance of this (will be ex-

¹ Or, his spiritual and political power, his priesthood and nobility.

plained) further on;—and with the Svâhâ ('hail!'); for seed is infused here (in the sacrifice,—to wit,) this Agni; and were he to put on the logs unconsecrated by Svâhâ, he would injure him (Agni). Now inasmuch as they are kindling-sticks, they are not oblations; but inasmuch as (they are put on) with the Svâhâ, they are food, for the Svâhâ is food; and thus he does not injure him (Agni).

FOURTH BRÂHMANA.

1. Having then stridden the Vishṇu strides, and reverentially stood by (the fire) with the Vâtsapra¹ (hymn), after the sun has set, he in the first place throws out the ashes (from the fire-pan). For at that (former) time he regales him (Agni) with that food, those kindling-sticks; and the foul part of that eaten food sinks to the bottom as ashes. He now clears him thereof, and infuses speech into him², thus freed from foulness. Having infused speech, he puts on a kindling-stick,—and thereby regales him with food for the night,—with, 'Night for night bearing unremittingly'³—the meaning of this has been told: he prays for that same security and well-being for the night; and whatsoever he puts on thereafter by night, that he puts on as a libation offered to him⁴.

2. And in the morning, when the sun has risen, he in the first place throws out the ashes. For at that (former) time he regales him with that food, that kindling-stick; and the foul part of that eaten food which he puts on during the night sinks to the

¹ See VI, 7, 4, 1 seq.

² Or, sets free the speech in him.

³ See above, VI, 6, 3, 8.

⁴ Lit. 'made into a libation for him.'

bottom as ashes. He now clears him thereof, and infuses speech into him thus freed from foulness. Having infused speech, he puts on a kindling-stick,—and thereby regales him with food for the day—with, ‘Day by day bearing unremittingly;’—the meaning of this has been told: he prays for that same security and well-being for the day; and whatsoever he puts on thereafter by day, that he puts on as a libation offered to him.

3. Verily, day and night passing on come up to a year, and the year is everything here: he prays for that security and well-being for a succession of days.

4. And when they give him (the Sacrificer) the fast-milk, he puts on a kindling-stick, after dipping it into the fast-milk. Some, however, say, ‘Let him not dip it into the fast-milk: he would be offering a libation, and it would be improper were one who is initiated to offer a libation.’

5. Let him nevertheless dip it in, for that (Âhavanīya fire) is his (the Sacrificer’s) divine body, and this (real body of his) is his human one. Now were he not to dip it in, he would not be satisfying that divine body of his; but when he dips it in, he does so satisfy that divine body. And in that it is a kindling-stick, it is not a libation; and in that it is dipped into the fast-milk, it is food, for the fast-milk is food.

6. And having put on the kindling-stick, he drinks the fast-milk; for that (fire) is his divine body, and this (body of his) is the human one; and the gods (come) first, and then men: hence he drinks the fast-milk after putting the kindling-stick on (the fire).

7. [He puts it on, with Vâg. S. XI, 83] ‘O

Lord of food, give us of thy food !'—that is, 'O Lord of viands, give us of thy viands!'—'of the pain-allaying, strengthening'—that is, 'of the hunger-allaying, strengthening (food),'—'Onward, onward lead thou the giver!'—the giver, doubtless, is the Sacrificer : thus, 'Onward lead thou the Sacrificer!'—'Give us sustenance for the two-footed and the four-footed!'—he thereby asks a blessing. Now as to the expiation in case of (the fire-pan being) broken which, he said, would be explained 'in a subsequent chapter¹.'

8. If the fire-pan were to break, let him pour that (fire in the pan) into any such unbroken, new pot with a wide mouth as there may be ; for the pan which is broken indeed suffers injury, but uninjured is this deity (Agni) : 'Uninjured I will bear him in the uninjured !' so he thinks. Into that (pot) he first throws a potsherd of the (broken) pan, and thus he (Agni) is not deprived of that womb of his.

9. He then takes the (remaining²) clay, and having pounded both the (broken) pan and that remainder, and mixed it, he makes a (new) pan in the very same way, without using any formula, quite silently. Having baked it, he pours (the fire) over. The expiation in this case is one of performance only. Having again thrown that potsherd into the (new) pan, and pounded both the (temporary) pan and the remaining clay, and mixed it, he lays it aside for expiation.

10. And if the fire in the pan (Ukhyā Agni) were to go out, it is doubtless to the Gârhapatya that it goes, for from the Gârhapatya it has been taken. Having then taken it out of the Gârhapatya eastwards (to the place of the Âhavantya), and put fuel on it, let him

¹ See VI, 5, 2, 22.

² See VI, 5, 3, 7.

put the fire-pan on it in the same way (as before), without using any formula, quite silently. When the fire rises up to it,—

11. He performs two expiations. For it is for (the obtainment of) all his wishes that he makes up that (fire) ; and whatever part of his wishes is here cut off when the fire goes out, that he thereby joins together and heals. He performs both expiations, that of the (Soma) sacrifice and that of the fire-altar,—first that of the sacrifice, then that of the fire-altar : the significance of this has been explained¹.

12. Having cut out with a kindling-stick some of the butter, he offers sitting a libation, with (Vâg. S. XII, 43), 'To Visvakarman, hail!' Then stepping near he puts the kindling-stick on the fire, with (Vâg. S. XII, 44), 'Again the Âdityas, the Rudras, the Vasus may kindle thee, again the Brâhmans with sacrifices, O bringer of good things!'—that is, 'May those deities again kindle thee!'—'With ghee make thou grow thy body, let the wishes of the Sacrificer be true!'—that is, 'With ghee indeed make thou grow thy body, and for whatever wishes the Sacrificer makes up a fire, may they all come true!'

13. And if the Gârhapatya fire were to go out, it is doubtless to the churning-sticks that it goes, for from the churning-sticks it has been taken. Having churned it out with the churning-sticks, and put fuel on it, he performs two expiations.

14. And if the Âhavanîya fire were to go out whilst the pressing (of Soma) proceeds, it is doubtless to the Gârhapatya that it goes, for from the Gârhapatya it has been taken. Having taken it straight-

¹ See VI, 6, 1, 3 seq.

way eastward from the Gârhapatya, and put fuel on it, he performs two expiations: whatever (kind of Soma) sacrifice may be (performed) at the time, the expiation of that sacrifice he should perform; and of like kind is the expiation of the fire-altar.

15. And if the Âgnîdhrīya fire were to go out, it is doubtless to the Gârhapatya that it goes, for from the Gârhapatya it has been taken. Having taken it from the Gârhapatya eastward along the north of the Sadas, and put fuel on it, he performs two expiations. And if the Gârhapatya were to go out, the meaning (procedure) of that has been explained.

SEVENTH ADHYĀYA. FIRST BRÂHMANA.

1. He hangs a gold plate (round his neck), and wears it; for that gold plate is the truth, and the truth is able to sustain that (fire¹): by means of the truth the gods carried it, and by means of the truth does he now carry it.

2. Now that truth is the same as yonder sun. It is a gold (plate), for gold is light, and he (the sun) is the light; gold is immortality, and he is immortality. It (the plate) is round, for he (the sun) is round. It has twenty-one knobs, for he is the twenty-first². He wears it with the knobs outside, for the knobs are his (the sun's) rays, and his rays are outside.

¹ That is, the Ukhyā Agni, or fire in the pan, which the Sacrificer will have to carry about during his time of initiation; and which, moreover, is here taken to be the Sacrificer's divine body (VI, 6, 4, 5).

² See I, 3, 5, 12,—twelve months of the year, five seasons, and three worlds: this makes twenty; and he that burns yonder is the twenty-first. See also Ait. Br. IV, 18, where the sun is identified with the Ekavimsa or Vishuvat day, the central day of the year, by which the gods raised the sun up to the heavens.

3. And as to why he puts on and wears the gold plate;—that plate is yonder sun, and man, in his human form, is unable to sustain that fire: it is only in this (solar or divine) form that he bears that (divine) form.

4. And, again, why he puts on and wears the gold plate;—this fire is seed poured out here; and the gold plate means vital energy (or brilliance) and vigour: he thus lays vital energy and vigour into that seed.

5. And, again, why he puts on and wears the gold plate;—the gods now were afraid lest the Rakshas, the fiends, should destroy here that (Agni) of theirs. They made that (plate), yonder sun, to be his (Agni's) protector (standing) by his side, for the gold plate is yonder sun: and in like manner does this (Sacrificer) now make that (plate) to be his (Agni's) protector by his side.

6. It is sown up in a black antelope's skin; for the black antelope skin is the sacrifice, and the sacrifice is able to sustain that (Agni): by means of the sacrifice the gods carried him, and by means of the sacrifice he now carries him;—with the hair (inside), for the hair are the metres, and the metres are indeed able to sustain him: by the metres the gods carried him, and by the metres he now carries him.

7. It is sown into the white and black hair, for these two are forms of the *rik* (hymn-verse) and the *sâman* (hymn-tune), and the *rik* and *sâman* are indeed able to sustain him (Agni): by the *rik* and *sâman* the gods carried him, and by the *rik* and *sâman* he now carries him. The hempen sling of the gold plate is a triple (cord): the significance of this has been explained.

8. He wears it over the navel; for that gold plate is yonder sun, and he (stands) over the navel (of the earth or sky).

9. And, again, why over the navel,—below the navel is the seed, the power of procreation, and the gold plate represents vital energy and vigour: (he does so, thinking,) ‘Lest the gold plate burn up my seed, my power of procreation, my vital energy and vigour.’

10. And, again, why over the navel;—sacrificially purer is that part of the animal (victim) which is above the navel, and more in contact with ordure is that which is below the navel: he thus carries it (the plate) by means of that part of the animal which is sacrificially purer.

11. And, again, why over the navel,—that part of the vital air which is immortal is above the navel, and streams out by upward breathings; but that which is mortal passes by and away from the navel: he thus makes him (the Sacrificer) obtain the part of the vital air which is immortal, and by that he then carries it (the fire).

12. Now, he carries that (fire in the pan) on a seat;—the seat (âsandī) doubtless is this earth, for on her everything here is settled (âsanna); and she indeed is able to sustain him (Agni): it was thereby that the gods carried him, and thereby he now carries him.

13. It is made of udumbara wood (ficus glomerata), for the Udumbara tree is sustenance (sustaining strength), life-sap: by means of sustenance, life-sap, he thus carries him. Moreover, that Udumbara represents all the trees here (on earth), and all the trees (together) are capable of sustaining that (fire):

by means of all the trees the gods bore (or, maintained) it, and by means of all the trees does he now bear it.

14. It (the seat) is a span high ; for Vishnu, as an embryo, was a span high : he thus makes the womb equal in size to the embryo. It is a cubit across ; for the cubit is (the length of) the (fore-) arm, and strength is exerted by the arm. It thus is made equal to strength, and strength is indeed capable of sustaining him (Agni) : by means of strength the gods did bear him, and by means of strength does he now bear him.

15. The feet and boards¹ are four-cornered ; for there are four regions, and the regions are able to sustain him : by means of the regions the gods bore him, and by the regions does he now bear him. It is interwoven with cords of reed-grass, triple ones,—the significance of this has been explained ;—and smeared over with clay,—(the significance) of this also has been explained ; but it also serves to keep them from taking fire².

16. Now he carries him (Agni, the fire) by means of a netting³,—he, Agni, is these worlds, and the netting is the regions, for by means of the regions these worlds are able to stand ; and inasmuch as they are so able (sak), it is called a netting (sikya) : he thus carries him by means of the regions. It is furnished with six strings,—for there are six

¹ That is, the boards forming the seat itself, and being a cubit long.

² Lit. 'from (the fire in the pan) burning over (or through the clay) ;' or 'from (their) being burnt over.'

³ Apparently a round netted mat, on which the fire-pan is to be placed, and which is fastened to a cord by means of six strings, thus somewhat resembling the scale of a balance.

regions;—made of reed-grass, triply wound—the significance of this has been explained;—and smeared with clay—(the significance) of this also has been explained; but it also serves to keep them from taking fire.

17. The waters are his (Agni's) foundation, for on the waters these worlds are founded. The sun is the connecting link¹, for to the sun these worlds are linked by means of the quarters: whosoever thus knows this, carries suchlike a one by suchlike a one².

18. And, again, why he carries him by means of a netting,—he, Agni, is the year, and the netting is the seasons; for by means of the seasons the year is able to exist, and inasmuch as it is so able (sak), therefore (the netting is called) 'sikya:' he thus carries him by the seasons. It is furnished with six strings, for there are six seasons.

19. Day and night are his foundation, for on day and night this year is founded. The moon is the connecting link, for to the moon this year is linked by means of the seasons: whosoever thus knows this, carries suchlike a one by suchlike a one. And verily by him who so knows this, he (Agni) is carried for a year; and by him who does not so know it, he is attended to for a year³. Thus as to the deities,—

¹ Or, the central point, the hinge or hook, to which the worlds are attached.

² Lit. carries that form by that form,—that is to say, he sustains, by means of the sun, the whole world in the form of Agni.

³ That is to say, he who desires to derive the full benefit from the initiation ceremony, and the Agniyayana generally, must not only keep up the Ukhya Agni (or pan-fire) during the year of the initiation, but must also carry him at least for a time every day during that period.

20. Now as to the self (or body of Agni). Agni doubtless is the self, and the netting is the vital airs, for by means of the vital airs that self is able to exist; and inasmuch as it is so able (sak) therefore (the netting is called) 'sikya:' he thus carries (sustains) him by means of the vital airs; and it is furnished with six strings, because there are six vital airs.

21. The mind is his foundation, for on the mind this body is founded,—and food is the connecting link, for to food this body is linked by means of the vital airs: whosoever thus knows this, carries suchlike (Agni) by suchlike means.

22. Now he carries him by means of the fire-pan; for the pan is these worlds, and these worlds are indeed able to hold him: by means of these worlds the gods carried him, and by means of them he (the Sacrificer) now carries him.

23. And as to why it is called 'Ukhâ;'—by means of this sacred performance and this process the gods at that time dug out these worlds; and inasmuch as they so dug out (ut-khan), it (the pan representing the worlds) is called 'utkhâ,'—'utkhâ' being what they mysteriously (esoterically) call 'ukhâ,' for the gods love the mysterious.

24. Now 'ukhâ' (consists of) two syllables,—the Sacrificer is two-footed, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, by so much he thus carries him. And that same (pan) is a pot (kumbhî), it is a cauldron (sthâlî)¹; this

¹ These words, according to Sâyana, are merely intended as synonymous (paryâya) for 'ukhâ,' or fire-pan, not as different vessels (such as the pot used temporarily when the pan is broken) as one might suppose.

makes six (syllables),—six seasons are a year, and the year is Agni : as great as Agni is, as great as is his measure, so great does this become.

25. He now takes hold of him (Agni¹) by means of two (straw) pads²; for he, Agni, is yonder sun, and the two pads are day and night : he thus takes hold of yonder sun by means of the day and the night, and hence that (sun)³ is encompassed by day and night.

26. And, again, why he takes hold of him by means of two pads,—he, Agni, is yonder sun, and the two pads are these two worlds : he thus encompasses yonder sun by these two worlds, and hence he is encompassed by these two worlds. They are round, for these two worlds are round ; of reed-grass, triply wound,—the significance of this has been told ;—and smeared with clay,—(the significance) of this also has been told, but it also serves to keep them from taking fire.

27. Now then the (mystic) correspondence (of the number of objects to the nature of Agni),—the seat, the fire-pan, the sling of the gold plate, the fire, and the gold plate,—these amount to six ;—six seasons are a year, and the year is Agni : as great as Agni is, as great as is his measure, so great does this become. Two pads, that makes eight,—the Gâyatrî has eight syllables, and Agni is Gâyatra : as great as Agni is, as great as is his measure, so great does this become.

¹ That is, of the pan containing the fire.

² Sâyana (on VII, 2, 1, 15) explains them as two balls of straw. The comparison in 26 rather points to their being round mats.

³ Thus Sâyana. If, on the other hand, Agni be intended here, this might be taken as an illusion to the regular worship of the fire at the morning and evening twilights (cf. VI, 7, 2, 3).

28. Now the total correspondence,—four feet and four boards (of the seat), the netting, and the sling of the gold plate, or any other corded netting; after that the pan and fire, and the gold plate,—that makes thirteen;—thirteen months are a year, and the year is Agni : as great as Agni is, as great as is his measure, so great does this become.

SECOND BRÂHMANA.

1. Standing he puts on that (gold plate)¹,—for that gold plate is yonder sun, and yonder sun stands, as it were; and moreover, while standing one is stronger. [He does so] standing with his face towards north-east: the significance of this has been explained.

2. [Vâg. S. XII, 1; Rîk S. X, 45, 8] ‘Looking like² a golden disk he hath shone far and wide,’—for that gold plate, being seen, indeed shines far and wide;—‘flashing forth unquenchable³ life for glory,’—for not easily dying is his (Agni’s) life (vital power); and for glory he does shine;—‘Agni became immortal by his powers, when Dyaus bore him—,’ for Dyaus (the sky) did bear him;—‘she that hath good seed—,’ for good seed indeed she has whose seed he (Agni) is.

3. He then takes hold of him by means of the two pads, with (Vâg. S. XII, 2⁴), ‘Night and Dawn,

¹ The author now proceeds to give further particulars regarding the ceremonial details treated of in the preceding chapter (VI, 7, 1, 1 seq.).

² Literally, ‘seen’ or ‘appearing (like).’

³ Rather ‘irresistible, difficult to bear (against);’ but the author connects ‘durmarsha’ with ‘mar,’ to die.

⁴ Rîk S. I, 96, 5, slightly different.

of one mind, unlike in form,'—night and dawn, doubtless, are day and night, (and they are) of one mind¹, and unlike in form;—'nourish one child, combining together,'—whatever belongs to the day and the night, therewith they, combining together, indeed nourish him (Agni);—'a golden disk, he shineth between heaven and earth,'—whilst taking it (the fire), he mutters this prayer; for heaven and earth are those two, the sky and the earth; and moving between these two he shines: that is why, in taking it, he mutters this prayer;—'the wealth-giving gods kept Agni;'—there-with, having taken hold of it in both hands, he sets it down; for the wealth-giving gods are the vital airs, and they indeed kept up Agni at first: by means of them he now keeps him up.

4. He then puts round his (neck) the sling of the netting, with (Vâg. S. XII, 3; *Rîk* S. V, 81, 2), 'The wise putteth on all forms,'—the wise one, doubtless, is yonder sun, and the netting is all forms;—'he hath brought forth what is good for the two-footed and four-footed,'—for in rising he does bring forth what is good for the two-footed and four-footed;—'the adorable *Savitri* hath glanced over the firmament,'—the firmament, doubtless, is the heaven, and even in rising he looks along it;—'he flasheth forth after the starting² of the Dawn,'—for the Dawn shines forth first, and after her shining forth he (the sun) follows, flashing forth.

5. By means of the fashioning (formula) he then fashions him out of that (matter): he thereby

¹ That is to say, they are allied.

² Or, perhaps, after the precedence (example) of the Dawn.

fashions that infused seed, whence the seed infused into the womb is fashioned.

6. [Vâg. S. XII, 4] 'A well-winged bird thou art!'—the well-winged bird means vigour: he thus forms him so as to be (endowed with) vigour;—'the Trivṛit is thy head,'—he thus makes the Trivṛit stoma (nine-versed hymn) his head;—'the Gâyatra thine eye,'—he thus makes the Gâyatrî metre his eye;—'the Bṛihat and Rathantara thy wings,'—he thus makes the Bṛihat and Rathantara (hymn-tunes) his wings;—'the hymn is the self,'—the Pañkavimsa stoma (twenty-five-versed hymn) he makes the self (soul, or body);—'the metres the limbs,'—for the metres are indeed his (Agni's) limbs;—'the prayers his name,'—the prayers (yagus) are his name 'Agni' by which they call him,—'the Vâmadevyâ sâman is thy body,'—the body, doubtless, is the self: thus 'the Vâmadevyâ (hymn-tune) is thy body, thy self;—'the Yagñâyagñiya thy tail,'—he thus makes the Yagñâyagñiya¹ his tail;—'the hearths thy hoofs,'—by means of the hearths he (Agni) is indeed established in this world;—'thou art a well-winged bird: go to the heaven! fly to the light!'—thus having made him a well-winged bird², he says, 'Go to the gods! fly to the heavenly world!'

7. He fashions him here (in the pan or womb) into (a bird) with wings and tail; for whatlike the seed is fashioned in the womb, suchlike it is born; and because he here fashions him as (a bird) with

¹ The ordinary hymn-tune of the Agnish/oma-sâman, the last and characteristic stotra of the simplest, or Agnish/oma Soma-sacrifice.

² Or, the bird (or eagle, suparna) Garutmat.

wings and tail, therefore he is hereafter born with wings and tail.

8. Now some, after addressing him by that fashioning (formula), build a different altar (than of an eagle's shape), either one constructed in the form of a trough¹, or like a chariot-wheel, or like a kite, or like the front part of a thill, or like a thill on both sides, or one consisting of a heap of loose soil². Let him not do so, (but) in such wise as one might carve a young one with wings and tail: let him therefore build it (the fire-altar) in the form of an eagle.

9. With that fashioning (formula) he holds him high up from thence towards east³; for he, Agni, is yonder sun: he thus places yonder sun high up from here in the east; and hence yonder sun is placed high up from here in the east. He holds him up so as to be beyond the reach of the arms, for he (the sun) is beyond the reach of the arms from here. He then lowers him, and, having lowered him, he holds him above the navel: the significance of this has been explained⁴.

10. He then strides the Vishṇu-strides⁵. For the gods, in the form of Vishṇu (the sun), then strode through these worlds; and inasmuch as, in the form of Vishṇu, they thus strode, they are called the Vishṇu-strides: in like manner does the Sacrificer,

¹ *Sâyana* seems to make this a round vessel,—*dronaḥ parimandalânâma*-(? *lamâna*) *rûpam* *dronam* *iva* *ḷīyate* *dronaḷit*.

² *Samuhya samuhya puriṣham tenaiva kevalena ḷīyata iti samuhyapurīṣaḥ*, *Sây*.

³ As in the case of the lump of clay, VI, 4, 3, 10.

⁴ VI, 7, 1, 8 seq.

⁵ Or the Vishṇu-steps, as the term, for a special reason, was translated at V, 4, 2, 6.

in the form of Vishnu, now stride through these worlds.

11. Now he who is Vishnu is this sacrifice; and he who is this sacrifice is that same Agni in the ukhâ (fire-pan); into that same (Agni) the gods changed themselves, and strode through these worlds; and in like manner the Sacrificer, having changed himself into that same (Agni), strides through these worlds.

12. Standing with his face towards north-east (he strides); for standing towards north-east Pragâpati created offspring by means of the Vishnu-strides: in like manner does the Sacrificer now, standing towards north-east, create offspring by means of the Vishnu-strides.

13. [Vâg. S. XII, 5] 'Thou art Vishnu's stride,'—for in the form of Vishnu he strides;—'the slayer of foes;'—for he now slays his foes;—'mount thou the Gâyatri metre,'—the Gâyatri metre he does mount,—'stride along the earth!'—along the earth he indeed strides. He stretches forward his (right) foot and strides: he raises the fire upwards, for upwards he ascends.

14. 'Thou art Vishnu's stride,'—for in the form of Vishnu he strides;—'the slayer of plotters,'—for he now does slay the plotters;—'mount thou the Trishubh metre!'—the Trishubh metre he does mount;—'stride along the air!'—along the air he indeed strides. He stretches forward his foot and strides: he raises the fire (yet further) upwards, for upwards he ascends.

15. 'Thou art Vishnu's stride,'—for in the form of Vishnu he strides;—'the slayer of the evil-minded,'—for he now does slay the evil-

minded;—‘Mount the *Gagati* metre!’—for the *Gagati* metre he does mount;—‘stride along the sky!’—along the sky he indeed strides. He stretches his foot forward and strides: he raises the fire (yet further) upwards, for upwards he ascends.

16. ‘Thou art *Vishṇu*’s stride,’—for in the form of *Vishṇu* he strides;—‘the slayer of the hostile,’—for he now does slay the hostile;—‘mount thou the *Anushṭubh* metre!’—the *Anushṭubh* metre he does mount;—‘stride along the quarters!’—he looks along the (four) quarters; he does not stretch forward his foot, thinking, ‘Lest I lose these worlds!’—He raises the fire right up, for he ascends completely (to the top).

THIRD BRÂHMANA.

1. He then holds it (the fire in the pan) up thus (towards north-east). Now the gods at that time were desiring, ‘May we be like *Parganya* (the rain-god)!’ By that body (of his¹) they became like *Parganya*, and in like manner does the Sacrificer by that body (of his) become like *Parganya*.

2. [*Vâg. S. XII, 6; Rîk S. X, 45, 4*] ‘*Agni* roared like the thundering sky,’—for he (*Agni*) indeed roars like the thundering *Parganya*;—‘again and again licking the ground, stroking² the plants,’—for *Parganya*, whilst licking again and

¹ Viz. by the *Agni* who is now being held up, and of whom *Parganya* is said to be another form, at VI, 1, 3, 15. It is probably the smoke rising from the fire-pan that suggests the idea of the *Jupiter pluvius* sending forth his flashes of light from the dark cloud.

² Literally, anointing (? either furbishing, or impregnating).

again the ground, does stroke the plants;—‘scarce born, the kindled shone forth,’—for scarce born he indeed lights up everything here;—‘with his light he shineth between the two worlds,’—the two worlds, doubtless, are the heaven and the earth, and these two he indeed illumines by his light. He holds it (the fire in the pan) up so as to be beyond the reach of his arms, for Parganya is beyond the reach of (our) arms.

3. He then lowers it; for whatever sap, whatever sustenance there is in this world, that rises upwards with it through these worlds, for Agni is the sap, Agni is the substance in this world: thus were that always to be so¹, then there would be no sap, no sustenance in this world; but when he lowers (the fire), he bestows sap and sustenance on this world.

4. And, again, why he lowers it,—he then indeed rises upwards from here through these worlds: that is, as it were, a rising away from here. But this earth is the resting-place; and were that always to be so, the Sacrificer would be removed from this world. But when he lowers (the fire), he thereby comes back to this resting-place, and stands firmly on this resting-place.

5. And, again, why he lowers it,—there, indeed, in rising upwards, he conquers these worlds from here: that is, as it were, a conquering in a forward direction. Now the conquest of him who conquers only in a forward direction is completed by others; but for him who conquers both ways there is free scope: thus, when he lowers (the fire) he conquers

¹ Literally, were that to be so much only (i.e. were the fire always to be held up there).

these worlds both from here upwards and from thence backwards.

6. [Vâg. S. XII, 7-10] 'Ever returning Agni, turn thou back unto me, with life, with vigour, with offspring, with riches; with gain, with wisdom, with wealth, with prosperity!—O Agni, Aṅgiras! may thine be a hundred courses, and a thousand returns: with increase of increase bring back what was lost by us, and bring us again riches!—Return again with sustenance, again, O Agni, with food and life, guard us again from trouble!—With wealth return, O Agni, overflow with the all-feeding stream on every side!'—that is, 'with all this return thou to me!' Four times he lowers (the fire further and further), for four times it rises upwards: thus as often as it rises upwards, so often he lowers it; and having lowered it (completely), he holds it above his navel: the significance of this has been explained ¹.

7. He then addresses him (Agni); for Agni is vital power: he thus lays vital power into his self: [Vâg. S. XII, 11] 'Hither have I brought thee,'—for they do indeed bring him hither;—'thou hast entered,'—he then lays vital power into his self;—'stand thou firm, never staggering!'—he thus lays the vital power firmly into his self;—'may all the people long for thee!'—the people are food: thus, 'may all food long for thee!'—'may thy rule not fall away from thee!'—rule means glory: thus, 'may thy glory not fall away from thee!'

8. He then unties the sling of the netting, and the sling of the gold plate; for the sling belongs to

¹ VI, 7, 1, 8 seq.

Varuṇa : he thus frees himself from Varuṇa's noose. He does so with a verse to Varuṇa : he thus frees himself from Varuṇa's noose by its own self, by its own deity. [Vâg. S. XII, 12; Rîk S. I, 24, 15] 'Take off from us, O Varuṇa, the uppermost cord, down (take) the lowest, away the middle one!'—as the text, so the meaning;—'and so, O Âditya, may we be sinless in thy service for safety (Aditi)!—Aditi is this earth : thus, 'Sinless may we belong to thee and to her (the earth)!'

9. He then holds him (Agni) up thus (towards south-east); for on that former occasion he raises him upwards from here towards the east with the fashioning formula¹; and he then holds him up thus (towards north-east²). Now were that alone to take place, he (the sun), surely, would stop even there (in the north); but inasmuch as he now holds him up thus (towards south-east), he (the sun) having gone thus (in a northerly direction), then comes back again thus (in a southerly direction).

10. [Vâg. S. XII, 13; Rîk S. X, 1, 1] 'The great hath stood up erect before the Dawns,'—for before the dawn the great one (Agni) indeed stands up erect;—'emerged from the gloom he hath come with light,'—for emerged from the gloom, the night, he indeed comes with light, with the day;—'well-shapen with white light,'—for he, Agni, is indeed well-shapen with white light;—'when born, he hath filled all homesteads;'—all homesteads, doubtless, means these worlds, and these he indeed fills, when born. He holds him up so as to be beyond the reach of the arms, for he (the

¹ VI, 7, 2, 9.

² VI, 7, 3, 1.

sun) is beyond the reach of arms from here. He then lowers him : he thereby comes back to this resting-place, and stands firmly on this resting-place. [He does so] with a *gagati* verse¹, for the *Gagati* gains these worlds from above hitherwards.

11. [Vâg. S. XII, 14; *Rîk* S. IV, 40, 5] 'The swan dwelling in the light,'—the swan dwelling in the light, doubtless, is yonder sun;—'the Vasu dwelling in the air,'—the Vasu dwelling in the air, doubtless, is the wind;—'the priest seated on the altar,'—the priest seated on the altar, doubtless, is Agni;—'the guest,'—for he (Agni) is indeed the guest of all beings;—'dwelling in the retreat²,'—that is, 'dwelling in rugged places;—'the man-dwelling,'—the man-dwelling, doubtless, is the vital air; and men are human beings : he thus means that vital air, that fire, which (burns) in human beings;—'the space-dwelling,'—for he (Agni) indeed is seated in all spaces;—'the law-seated,'—that is, 'the truth-seated;—'the sphere-dwelling,'—for he is indeed seated in all spheres;—'the water-born, cow-born'—for he is indeed both water-born and cow-born;—'law-born,'—that is, 'truth-born;—'rock-born,'—for he is born from the rock;—'the law,'—that is, 'the truth.' With 'the Great!' he deposits it (the fire); for he (Agni) is indeed the great (truth) : he thus deposits him (on the seat) after making him what he is.

12. [He does so] with two syllables ('*brîhat*'),—the Sacrificer is two-footed, and the Sacrificer is

¹ It is rather a *trishubh* verse.

² Rather, (the guest) dwelling in the house (*duroṇa*-sad), but the author evidently derives '*duroṇa*' from '*dus*' (bad), making it a synonym of '*durga*.'

Agni: as great as Agni is, as great as is his measure, with so much he thus deposits him.

13. He then stands worshipping by him ; for he makes, as it were, light of him, when he strides with him through these worlds both thus (upwards), and thus (downwards) : he now makes amends to him, so that he (Agni) may not hurt him.

14. And, again, why he stands by him ;—the gods at that time were afraid, lest he should injure these worlds of theirs from anigh : they thereby appeased him towards these worlds ; and in like manner does he (the Sacrificer) now appease him towards these worlds.

15. [Vâg. S. XII, 15-17] ‘Seat thee in this thy mother’s lap, thou, O Agni, knowing all ordinances! burn her not with thy heat, thy flame! shine in her with a brilliant light!—Glowing with light and heat within thine own seat, be thou gracious unto this Ukhâ, O knower of beings!—Being gracious unto me, O Agni, now seat thee graciously! seat thee here in thine own seat, having made happy all the regions!’—by saying ‘Gracious—Gracious,’ he appeases him, so that he may not injure any one, and thus he, being appeased, does not injure these worlds.

16. With three (verses) he stands by worshipping ;—three in number are these worlds, and three-fold is Agni : as great as Agni is, as great as is his measure, with so much he thereby makes amends to him, and with so much does he thereby appease him towards these worlds.

FOURTH BRÂHMANA.

1. He then stands by him worshipping with the Vâtsapra rite¹. For Pragâpati, having by means of the Vishṇu-strides produced creatures, created vital power for them by means of the Vâtsapra rite; and in like manner the Sacrificer, having, by means of the Vishṇu-strides, produced creatures (or, subjects), creates vital power for them by means of the Vâtsapra rite.

2. Now the Vâtsapra rite, doubtless, is he, the golden-handed² (Agni);—hence whomsoever that is born one may wish to obtain the full (measure of) life, let him touch that one with the Vâtsapra rite, and he thereby creates vital power for that newborn one; and accordingly that one obtains the full (measure of) life. And whomsoever one may wish to be vigorous, let him first address that one with the Vikṛîti (fashioning) formula³, and that one accordingly becomes vigorous.

3. [Vâg. S. XII, 18-20] 'From the sky Agni was first born;—the sky, doubtless, is the breath, and from the breath he (Agni) was indeed first born,—'from us the second time, the knower of beings,'—inasmuch as he, man-like, on that occasion generated him a second time⁴;—'the

¹ That is, the recitation of Vâg. S. XII, 18-28 or 29 (*Rik* S. X, 45), ascribed to the poet Vatsapri Bhâlandana. The Brâhmana, however, comments only on the first three verses, and perhaps these alone were used for the purpose at the time when the Brâhmana was composed.

² This is a somewhat doubtful meaning of 'dâkshâyana-hasta.' The synonyms (if correct), *hiranyapâni* and *hiranyahasta*, always refer to Savitrî, the sun.

³ See VI, 7, 2, 5-6.

⁴ ? Or, as a second; see above, VI, 1, 1, 11.

third time in the waters,'—inasmuch as he there did generate him a third time from the waters;—'he, the manly-minded, (kindling him) the imperishable,'—the manly-minded, doubtless, is Pragâpati; and the imperishable, Agni¹;—'kindling him the mindful praises (*gar*) him,'—for he who kindles him generates him, mindful.

4. 'We know, O Agni, thy threefold three,'—Agni, Vâyu (wind), Âditya (sun), these are his three in three forms;—'We know thy manifold scattered sites,'—inasmuch as he (Agni) is here distributed manyways;—'we know thy highest name which is in secret,'—'the youngest,' that indeed is his highest name in secret;—'we know that source whence thou art come,'—the source, doubtless, is the (heavenly) waters, for from the waters he first came.

5. 'In the sea the manly-minded (kindled) thee, in the waters,'—the manly-minded is Pragâpati: thus, 'In the waters Pragâpati (kindled) thee;'—'the man-watcher hath kindled thee, O Agni, in the udder of the sky,'—the man-watcher, doubtless, is Pragâpati, and the udder of the sky is the waters;—'thee, whilst standing in the third region,'—the third region, doubtless, is the sky;—'the buffaloes made (thee) grow in the lap of the waters;'—the buffaloes, doubtless, are

¹ The construction of the text here favoured by the author is very doubtful. It has probably to be construed,—'the third time (he, Agni, was born) in the waters, he, the manly-minded (or, friendly to men). Kindling him, the imperishable (Agni), the heedful (? or pious) one praises him,'—or perhaps, 'While kindling him, the considerate one praises him unceasingly.' A point which favours the author's construction is that, in verse 3, '*nrîmanas*' certainly refers not to Agni, but to him who generated him.

the vital airs : thus, 'the vital airs made thee grow in the sky.'

6. These (three verses¹) have one and the same explanation regarding him (Agni) : they are Trishubh verses relating to Agni. Inasmuch as they relate to Agni, they are Agni ; and inasmuch as they are Trishubhs, and eleven (syllables), they are Indra ;—but Agni consists of Indra and Agni : as great as Agni is, as great as is his measure, with so much he thus stands worshipping by him. And Indra and Agni are all the gods, and Agni includes (or belongs to) all the deities : as great as Agni is, as

¹ The remaining verses (XII, 21–29) are as follows :—

1. Agni roared like the thundering sky, &c. (see VI, 7, 3, 2).

2. The upraiser of glories, the upholder of riches, the inspirer of thoughts, the guardian of Soma ; the excellent son of power, shines forth as king in the waters, kindled before the dawns.

3. A beacon unto all that is, the child of the world filled the two spheres even when born ; even the hard rock he broke going thither when the five peoples worshipped Agni.

4. An eager cleanser, a wise messenger, the immortal Agni has been set up among the mortals ; flickering (?) he sends forth the red smoke, striving with his bright flame to reach the sky.

5. Looking like a golden disk, &c. (see VI, 7, 2).

6. Whoso maketh for thee this day a ghee-baked cake, O divine Agni of auspicious flame, lead him onwards to bliss, unto god-allotted glory, O youngest !

7. Make him share in the songs of triumph, make him share in every hymn that is sung ! Dear be he unto Sûrya, dear unto Agni ; let him prevail with the living one and with them that are to be born !

8. They that worship thee day by day, O Agni, win all desirable boons ; ardently wishing for wealth, they have opened with thee the stable filled with cows !

9. Agni Vaisvânara has been celebrated by the R̥shis, the guardian of Soma, most gracious unto men : let us invoke heaven and earth who are free from hatred ! grant us wealth, ye gods, with abundance of men !

great as is his measure, with so much he thus stands worshipping by him.

7. And, again, why the Vishnu-strides and the Vâtsapra rite are (performed);—by the Vishnu-strides Pragâpati created this world, and by the Vâtsapra the fire (Agni); by the Vishnu-strides Pragâpati created the air, and by the Vâtsapra the wind (Vâyu); by the Vishnu-strides Pragâpati created the sky, and by the Vâtsapra the sun (Âditya); by the Vishnu-strides Pragâpati created the regions, and by the Vâtsapra the moon; by the Vishnu-strides Pragâpati created that which has been, and by the Vâtsapra that which shall be; by the Vishnu-strides Pragâpati created possession (wealth), and by the Vâtsapra hope; by the Vishnu-strides Pragâpati created the day, and by the Vâtsapra the night; by the Vishnu-strides Pragâpati created the former (bright) fortnights, and by the Vâtsapra the latter (dark) fortnights; by the Vishnu-strides Pragâpati created the half-months, and by the Vâtsapra the months; by the Vishnu-strides Pragâpati created the seasons, and by the Vâtsapra the year: thus the reason why the Vishnu-strides and Vâtsapra are (performed) is that he thereby even now creates everything.

8. And, again, why the Vishnu-strides and the Vâtsapra rite are (performed). By the Vishnu-strides Pragâpati drove up to heaven. He saw that unyoking-place, the Vâtsapra, and unyoked thereat to prevent chafing; for when the yoked (beast) is not unloosed, it is chafed. In like manner the Sacrificer drives up to heaven by the Vishnu-strides; and unyokes by means of the Vâtsapra.

9. Having stridden the Vishnu-strides, he then

forthwith stands by the fire worshipping it with the Vâtsapra, just as one who has journeyed would forthwith unyoke. Men (proceed) after the manner of the gods : hence even now, when a troop of men have journeyed they forthwith unyoke.

10. Now, the Vishṇu-strides indeed are the day and the night, and the Vâtsapra is the day and the night : he thus journeys for a day and a night, and takes rest for a day and a night : and hence even now when a troop of men have journeyed for a day and a night they take rest for a day and a night.

11. Only for one half of the year he strides the Vishṇu-strides, and for one half he worships the fire with the Vâtsapra ; for the world of heaven is in the midst of the year : thus were he to stride for less than half (a year), he would not reach that world of heaven ; and were he to do so for more than half (a year), he would pass beyond that world of heaven and lose it ; but when he strides for one half, and worships the fire for one half, he unyokes forthwith after reaching the world of heaven.

12. He proceeds with these two alternately¹, even as one would accomplish a long way by (repeatedly) unyoking. Both before and after (the Dîkshâ), he combines both, the Vishṇu-strides and the Vâtsapra ; for the Vishṇu-strides are the day, and the Vâtsapra the night ; and Pragâpati, both when he was about to generate and when he had generated this universe, enclosed it on both sides by day and night : in like

¹ That is, whilst on the first day of the Dîkshâ, as well as on the day after its completion, both the Vishṇu-strides and the Vâtsapra are performed, during the intermediate period of one year they are performed on alternate days,—the Vishṇu-strides on even, and the Vâtsapra on uneven days.

manner the Sacrificer now, both when he is about to generate and when he has generated this universe, encloses it on both sides by day and night.

13. As to this they say, ' If the Vishṇu-strides are the day, and the Vâtsapra the night, and both of them are (performed) during the day, not during the night, how then are they both performed for (or by) him also during the night ? ' Well, on that (first) occasion, when he is being initiated, he, at the outset, combines both (performances) in the afternoon ; for the afternoon is the same thing as the night. Then throwing them thus together, he at the end combines them both in the forenoon ; for the forenoon is the same thing as the day ; and in this way they are both performed during the day, and both during the night.

14. Now early on the day on which he may intend to combine them, when the sun has risen, he first throws out the ashes (from the pan) ; having thrown out the ashes, he releases his speech ; having released his speech, he puts on a kindling-stick ; having put on a kindling-stick, he takes the ashes down to (and throws them into) the water. In the same way as he takes them down he returns after taking some of the ashes ; and having thrown it into the pan he stands reverentially by the fire. He then performs two expiations.

15. And if the day should be one for the Vishṇu-strides, let him, after striding the Vishṇu-strides, worship the fire with the Vâtsapra ; and if it be one for the Vâtsapra, let him, after worshipping with the Vâtsapra, and striding the Vishṇu-strides, finally perform the Vâtsapra. Let him not conclude by performing the Vishṇu-strides, for that would be as if

after going for a drive he were not to unyoke ; but when he concludes by performing the Vâtsapra—the Vâtsapra being a halting-place—(it is) as if he made a halt and unloosed (the team) : let him therefore conclude by performing the Vâtsapra.

EIGHTH ADHYĀYA. FIRST BRĀHMAṆA.

1. 'Let him drive Agni about while keeping him up,' so they say. The gods and the Asuras, both of them sprung from Prâgapati, were contending. The gods drove about on wheels (cars), and the Asuras stayed at home. The gods, while driving about on wheels, saw¹ this rite (sacrificial performance), for it was indeed in driving about on wheels that they saw this rite : hence it is to the cart that the formulas relate at the (performance with) sacrificial cakes², and to the cart in the building of the fire-altar³.

2. Now he who drives Agni about goes to the gods by the sacred performance, for divine is the rite performed by him ; but he who does not drive him about goes to the Asuras by the sacred performance, for demoniac is the rite performed by him.

3. Here now some say, 'It is by himself that he (Agni) is driven about ; for by the Vishṇu-strides he drives forward, and by the Vâtsapra he unyokes.' Let him not think this to be so ; for divine (to the gods) is that progress of his, to wit, the Vishṇu-strides ; and divine the unyoking, to wit, the Vâtsapra. But human would be that progress of his, which he makes in this manner, and human the unyoking he makes.

¹ Sâyaṇa says, 'vîrasiddheh,' 'by the heroes' success.'

² See I, 1, 2, 5.

³ Sâyaṇa refers to Vâg. S. XII, 31, 'upwards may the All-gods bear thee . . .' (paragraph 9 below), as a passage in point.

4. This Agni is Pragâpati ; and Pragâpati is both the gods and men. Now when the Vishnu-strides and the Vâtsapra are (performed), he thereby makes up that form of his which is divine ; and when he drives him about he thereby makes up that form of his which is human. Verily, then, he who, knowing this, drives him about, makes up that whole and entire Pragâpati : let him therefore by all means drive him (Agni) about.

5. Now on any day on which he may intend to drive, he gets the chariot placed north of the fire (with the pole) to the east ; and puts a kindling-stick on it (the fire) ; for at that time the gods first regaled him (Agni) with food, with that kindling-stick, when he was about to start : and in like manner does this one now first regale him with food, with that kindling-stick, when he is about to start.

6. [Vâg. S. XII, 30 ; Rîk S. VIII, 44, 1] ‘With fuel serve ye Agni!’—that is, ‘with fuel worship ye Agni!’—‘with draughts of ghee awake ye the guest, offer ye libations unto him!’—that is, ‘with (draughts of) ghee do ye awake the guest, and offer libations unto him!’—with a (verse) containing (the verb) ‘awake’ he awakens him for the starting.

7. He then lifts him (the fire) up, with (Vâg. S. XII, 31), ‘Upwards may the All-gods bear thee, O Agni, by their thoughts!’—at the beginning all the gods did indeed bear him upwards by their thoughts, for that (or, he) was then their thought : in like manner does this (Sacrificer) now bear him upwards by his thoughts, for this now is his thought ; —‘be thou gracious unto us, of fair look, and rich splendour!’—as the text, so its meaning. From the south he places him (Agni) northwards

on (the chariot)—the significance of this has been explained. Having put the Gârhapatya into a pot, he places it on (the chariot) behind (the Âhavanīya, or Ukhyā Agni). If he choose, he himself may mount up beside him (Agni), or he may walk by the side (of the chariot).

8. He then yokes two oxen, first the right one, then the left one: so (it is done) with the gods, otherwise in human (practice). And in whatever direction he may intend to drive, let him first drive east, for the east is Agni's region: he (Agni) thus proceeds towards his own region.

9. [Whilst driving thither, he mutters, Vâg. S. XII, 32] 'Go forth, O Agni, brilliant thou with propitious flames!'—that is, 'Brilliant, O Agni, go thou forth with propitious, shining flames!'—'Beaming with great beams injure not my people with thy body!'—that is, 'With great shining flames do not injure my people by thyself!'

10. Whenever the axle creaks, let him mutter that prayer (Vâg. S. XII, 33); for demoniacal is that voice which is in the axle: he thereby appeases that (voice) and makes it as of the gods.

11. And, again, why he mutters that prayer;—with whomsoever, mounted (on a chariot), the axle creaks, this is his own voice: hence when the axle creaks while Agni is mounted, this is the voice of Agni himself. It was Agni indeed whom the gods thereby praised and magnified; and in like manner does this (Sacrificer) thereby praise and magnify him: 'Agni roared like the thundering sky,'—the meaning of this has been explained¹.

¹ See above, VI, 7, 3, 2.

12. If he unyokes before (reaching) his dwelling, let the fire remain on the chariot itself; but when he unyokes for (staying at) his dwelling, he stops the chariot (with the pole) to the east; and north of it he raises and sprinkles (a place) where he takes it (the fire) down. He takes it down from south to north: the meaning of this has been explained.

13. He then puts a kindling-stick thereon; for on that occasion the gods regaled him (Agni) with food, with that kindling-stick, after he had travelled: in like manner does this (Sacrificer) now regale him, after he has travelled, with food, with that kindling-stick.

14. [He puts it on, with Vâg. S. XII, 34; *Rîk* S. VII, 8, 4] 'Far, far famed is this Agni of the Bharata (tribe),'—the Bharata¹, doubtless, is Pragâ-pati, for he sustains (bhar) this entire (universe);—'that his great light shineth brightly, as the sun,'—that is, 'that, like the sun, his great light shines brightly;'—'he who overthrew Pûru in battles,'—Pûru, by name, was an Asura-Rakshas: him Agni overthrew (abhi-sthâ) in battles;—'blazed up hath the divine guest, gracious unto us;'—that is, 'being kindled, the divine guest is gracious to us.' With a (verse) containing (the verb) 'sthâ' (he performs), for he thereby makes him stop (sthâ) for (staying at) his home.

15. Now, then, the (symbolic) correspondence,—with the first (formula) he puts on a kindling-stick, with one he lifts him up, with one he starts, with one he addresses the axle, with the fifth he puts on a

¹ Mahîdhara, in accordance with Nigh. III, 18 (priest), explains 'bharata' as the one who brings (bhar) offerings; and, with Sâyana, identifies the Bharata with the Sacrificer.

kindling-stick, that makes five,—of five layers consists the fire-altar, five seasons are a year, and the year is Agni : as great as Agni is, as great as is his measure, so great does this become.

SECOND BRÂHMANA.

1. Now, then, as to the taking down of the ashes (to the water¹). Now, the gods at that time threw out the ashes (from the pan). They said, 'If we make this, such as it is, part of our own self, we shall become mortal carcases, not freed from sin ; and if we cast it away, we shall put outside of Agni what therein is of Agni's nature : find ye out in what manner we shall do this!'—They said, 'Meditate ye (*ċit*)!' whereby, indeed, they said, 'Seek ye a layer (or altar, *ċiti*). Seek ye in what manner we shall do this!'

2. While meditating, they saw this,—'Let us take it down to the water ; for the water is the foundation of this universe : having settled it on that wherein is the foundation of this universe, we shall reproduce from out of the water what there is of Agni's nature in this (heap of ashes).' They then took it down to (and threw it into) the water ; and in like manner does this (Sacrificer) now take it down to the water.

3. [Vâg. S. XII, 35] 'O divine waters, receive ye these ashes, and put them in a soft and fragrant place!'—that, being consumed (matter), has run its course (is useless) : regarding that he says, 'Put it in the most fragrant place!'—'May

¹ The ashes removed from the 'ukhâ' or fire-pan are put in a bag made of leaves of some sacred tree, and are then thrown into the water in two portions. As they are floating on the water, a small portion is taken from them again with the little finger and put in the pan.

the wives, wedded to a good lord, bow down to him,'—the wives, doubtless, are the waters, for from the waters this universe is produced; and in Agni the waters have indeed a good lord;—'bear it on the waters, even as a mother (bears) her son!'—that is, 'as a mother would bear her son on her lap, so bear ye this!'

4. [Vāg. S. XII, 36; R̥k S. VIII, 43, 9] 'In the waters, O Agni, is thy seat,'—that is, 'in the waters, O Agni, is thy womb;'—'as such thou clingest to the plants,'—for he does indeed cling to (love) the plants,—'being in (their) womb thou art born again,'—when he is in the womb he is indeed born again.—[Vāg. S. XII, 37] 'Thou art the child of the herbs, the child of the trees, the child of all that is, O Agni, thou art the child of the waters;'—he thus makes him (Agni) the child of this entire (universe).

5. With three (verses) he throws (the ashes into the water),—threefold is Agni: as great as Agni is, as great as is his measure, by so much he thus throws them down. First with one (prayer), and then with two; or first with two, and then with one,—but at two separate times he throws them down: he thus throws them down by means of the two-footed animals.

6. He then takes some (of the ashes) therefrom: he thereby reproduces from the waters what there is of Agni's nature in that (heap of ashes). [He takes it] with that (nameless or little finger), for with that (finger) medicine is prepared: it is with that one he thus puts him (Agni) together. [Vāg. S. XII, 38-41] 'Having settled¹ in the womb, as

¹ 'Pra-sad' (=pra-âp, Mahidhara) seems here really to have the

ashes, in the waters, and the earth, O Agni,'—by his ashes he is, indeed, settled in the womb, that is, both in the waters and in the earth;—'having united with the mothers, thou hast again, brightly shining, seated thee;'—that is, 'Having joined thy mothers, thou, the shining one, hast again seated thyself (in thy home).—'Having again seated thee in thy seat, the waters and the earth, O Agni, thou liest in her (the earth, or pan) most happy, as in a mother's lap.'—'Return again with sustenance, again, O Agni, with food and life; guard us again from trouble!—With wealth return, O Agni, overflow with the all-feeding stream on every side!'—that is, 'With all this return thou to me!'

7. With four (verses) he takes (some of the ashes);—he thereby supplies him (Agni) with four-footed animals; and animals being food, it is with food he thus supplies him. With three (verses) he takes (the ashes) down (to the water),—that makes seven, for of seven layers consists the fire-altar¹, seven seasons are a year, and the year is Agni: as great as Agni is, as great as is his measure, so great does this become.

8. Having taken some of the ashes, and returned, he throws it into the fire-pan, and stands by (the fire) worshipping it; for when he throws Agni into the water he does what is improper; he now makes amends to him so that he may not injure him. With two (verses) relating to Agni (he worships),—for it is to Agni that he makes amends,—and with such

meaning of 'abhiprasad' or 'anuprasad,' as the accusative can scarcely be taken along with 'âsadaḥ.'

¹ See p. 249, note 3.

as contain (the verb) 'budh' (to attend to, awake), in order that Agni may attend to this speech of his.

9. [Vâg. S. XII, 42-3; *Rîk* S. I, 147, 2; II, 6, 4] 'Attend thou to this word of mine, O youngest!'—that is, 'attend to this word of mine, O youngest!'—'put forth most plentifully, O faithful one!'—that is, 'put forth most abundantly, O faithful one!'—'this one revileth thee, and that one singeth thy praises,'—that is, 'one (man) reviles thee, and another sings thy praises;'—'reverently I revere thy body, O Agni!'—that is, 'I, thy reverer, revere thy body, O Agni!'—'Be thou a munificent patron of offerings, O lord of wealth, the bestower of wealth, keep off from us the haters!' this he says in order that he may keep off haters from him. With two (verses) he worships the fire, a Gâyatrî and a Trishûbh verse: the significance of this has been explained.

10. These make nine (verses),—there are nine regions¹, and Agni is the regions; nine vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, so great does this become.

11. He then performs two expiations; for it is for (the obtainment of) all his desires that he sets up that (fire);—thus whatever part of his desires is here cut off when the fire is thrown into the water, that he thereby joins together and restores. He performs both expiations which (are performed) when the fire has gone out²: the significance of this has been explained.

¹ Viz. the four cardinal points, and the four intermediate points, of the compass, and the upper region. To these paragraph 12 adds, as a tenth, the lower region.

² VI, 6, 4, 10 seq.

12. This makes ten (performances),—the Virâg consists of ten syllables, and Agni is the Virâg¹; there are ten regions, and Agni is the regions; ten vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, so great does this become.

¹ That is, the wide-shining, or wide-ruling one.

SEVENTH KĀNDA.

THE GĀRHAPATYA HEARTH.

FIRST ADHYĀYA. FIRST BRĀHMANA.

1. Being about to build the Gārhapatya (fire-place), he sweeps (its site) with a Palāsa (*butea frondosa*) branch. For when he builds the Gārhapatya¹ he settles on that place; and whatsoever builders of fire-altars (there have been), they are indeed settled on this earth; and when he sweeps (that place) he thereby sweeps away those settled (there before him), thinking, 'Lest I should settle on those already settled (here).'

2. [He sweeps, with Vâg. S. XII, 45] 'Off with you! away with you! crawl away from here²!'—that is, 'Go off, go away, and crawl away from here!' he says this to those that crawl on their belly;—'Ye that are here of old and of late!' that is, 'both ye who were here of yore, and ye of the present day.'

3. 'Yama hath given the settlement on earth (to this Sacrificer);'—for Yama indeed rules over the settling on this earth, and it is he who grants to this (Sacrificer) a settlement on this earth.

¹ That is, 'the householder's fire,' which represents the Sacrificer's domestic hearth.

² This first pâda is taken from *Rik* S. X, 14, 9. The four pâdas of the verse are muttered by the Adhvaryu while sweeping the four sides of the site respectively, beginning in the east and ending in the north. On this place when swept the circular site of the Gārhapatya is then marked off by saline soil being scattered over it (cf. *Taitt. S.* V, 2, 3, 2-3).

4. 'The Fathers have prepared this place for him!' for Yama is the Kshatra (nobility, or ruling power), and the Fathers (deceased ancestors) are the clansmen; and to whomsoever the chief (kshatriya), with the approval of the clan, grants a settlement, that (settlement) is properly given: and in like manner does Yama, the ruling power, with the consent of the Fathers, the clan, now grant to this (Sacrificer) a settlement on this earth.

5. With a palâsa branch he sweeps; for the Palâsa tree is the Brahman¹: it is by the Brahman he thus sweeps away those already settled;—with a prayer (he does so), for the prayer is the Brahman: it is by the Brahman he thus sweeps away those already settled. He throws it (the branch) out towards the north².

6. He then scatters saline soil (over the hearth-site); for the Gârhapatya is this world, and salt means cattle: he thus bestows cattle on this world,—hence those cattle here in this world.

7. And again why he scatters saline soil. Pragâ-pati created creatures; he created them with different kinds of amnions: they did not agree together. He desired, 'May they agree together!' He made them to be of the same (kind of) amnion: hence even to this day, being of equal amnions, they agree together. And he who offers, offers thinking, 'May I be (born) with the same (kind of) amnion as the gods!' and when he scatters saline salt (in the hearth-site) he thereby becomes of equal amnion with the gods.

¹ For the identification of the Palâsa with the Brahman (sacred writ, or the holy spirit embodied therein), see part i, p. 90, note 1.

² 'He throws it upwards,' Delbrück, Synt. F. V, 79.

8. [He does so, with Vâg. S. XII, 46] 'Concord thou art!' for thereby they agreed together¹;—'fulfilment of desire;' for salt is cattle, and fulfilment of desire means cattle;—'In me may there be the fulfilment of thy desire!' that is, 'May there be on me cattle for thee!'—He covers with it the whole (circular) Gârhapatya; for the Gârhapatya altar is the womb, and the saline soil is the amnion: he thus covers the whole womb with the amnion.

9. He then scatters sand to keep (the saline soil, or amnion) from being scorched²;—for sand is nothing else than the ashes of Agni Vaisvânara, and him, Agni Vaisvânara, he is indeed about to build up; and Agni does not scorch his own self.

10. And again why he scatters sand,—sand is nothing else than the seed of Agni Vaisvânara³, and him, Agni Vaisvânara, he is about to build up; but nothing is fashioned from out of the seedless: 'May he (Agni) be fashioned from out of this seed!' so he thinks.

11. [He scatters it, with Vâg. S. XII, 46] 'Agni's ashes thou art! Agni's soil thou art!' for Agni's ashes are useless, and the sand is not useless: he thus makes it (the Gârhapatya hearth) to be useful. He covers with it the whole Gârhapatya; for the

¹ Sâyana, on Taitt. S. IV, 2, 4, takes '*samgñânam*' in the sense of 'knowledge, recognition;' explaining it from the fact that cattle by their smell recognise the places of saline soil and lick them.

² Or, to keep (the fire) from burning over (or through the sand, and injuring the saline soil or amnion). For the construction, see p. 198, note 2.

³ This notion is apparently based on the supposed etymological connection of '*sikatâ*,' sand, with the root '*siḥ*.'

Gârhapatya altar is the womb, and the sand is seed : he thus fills the whole womb with seed.

12. He then encloses it with enclosing-stones ; for the enclosing-stones are the womb : he thus encloses the seed here cast in the womb ; and hence the seed which is cast is enclosed in the womb.

13. And, again, why he encloses it with enclosing-stones ;—the Gârhapatya hearth is this (terrestrial) world, and the enclosing-stones are the waters : he thus surrounds this world with water,—it is with the ocean that he thus surrounds it on all sides, and hence the ocean flows round this world on all sides. (He puts up the stones) by turning to the right (or south)¹, whence the ocean flows round this world (from the east) southwards ;—by means of a dug out (hole, or moat)², whence the ocean flows round this world in a moat.

14. [Vâg. S. XII, 46] ‘Ranging ye are!’ for he does range them ;—‘ranging around ye are!’ for he does range them all round ;—‘upwards ranging get ye fixed!’ thus he says, placing them upright : hence the ocean surges upwards ; but were he to place them sideways, the ocean surely would all at once overflow all this (earth). He does not settle them, for unsettled are the waters ; nor does he pronounce the Sûdadohas (verse) on them³.

¹ That is, from east to south, &c., following the course of the sun.

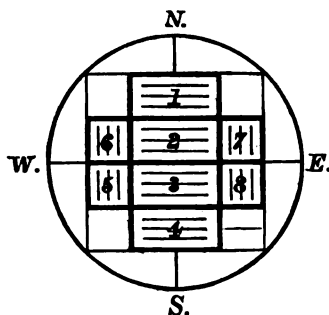
² ? That is, by digging in each stone, the circle consisting of altogether twenty-one stones.

³ The two ceremonies here referred to, viz. the ‘sâdana’ (settling, setting, steadying, viz. by means of the formula, XII, 53, ‘with the help of that deity lie thou steady, like Âṅgiras,’ see VII, 1, 1, 30) and the muttering of the Sûdadohas verse (Vâg. S. XII, 55, for which

15. For the enclosing-stones are the bones, and the Sûdadohas is the breath ; and there is no breath in the bones. With one and the same formula he lays down many bricks¹, for of one and the same form are the waters ; and as to there being many enclosing-stones, it is because there are many waters.

16. The enclosing-stones, then, are the womb ; the saline earth is the amnion, and the sand is the seed. The enclosing-stones are outside, and the saline earth is inside ; for the womb is outside, and the amnion inside. The saline earth is outside, and the sand inside ; for the amnion is outside, and the seed inside. He who is born is born from these : it is from them that he thus causes him (Agni) to be born.

17. Thereon he now builds it (the hearth) : he



GÂRHAPATYA HEARTH.

thereby fashions that infused seed ; and hence the infused seed is fashioned in the womb.

see note to paragraph 31), are the so-called 'necessary' rites, because they have as a rule to be performed on each (special) brick, when it has been laid down in building up the fire-altar.

¹ Viz. the so-called 'lokamprîṇâ' (or space-filling bricks), for which see p. 153, note.

18. He puts on (the circular site) four (bricks) running eastwards¹; two behind running crosswise (from south to north), and two (such) in front. Now the four which he puts on running eastwards are the body; and as to there being four of these, it is because this body (of ours) consists of four parts². The two at the back then are the thighs; and the two in front the arms; and where the body is that (includes) the head.

19. Now he here fashions him (Agni) with wings and tail; for whatlike the seed is fashioned in the womb suchlike (offspring) is born: thus inasmuch as he now fashions him with wings and tail, he is born hereafter³ with wings and tail.

20. While being indeed furnished with wings and tail, people do not see him as one having wings and tail⁴: hence one does not see the child in the womb in its proper shape; but hereafter they (will) see him as one having wings and tail, and hence one sees the child after it is born in its proper shape.

21. Four (bricks) he puts on first, for of him that

¹ That is, with the lines by which they are marked running from west to east. Whilst these four bricks are oblong ones, measuring two feet by one, the four placed at the back and in front of them measure each a foot square, as do also those placed in the corners of the square pile, except the south-east corner, where two bricks are to be placed measuring one foot by half a foot each.

² See VI, 1, 1, 3-6.

³ Or 'yonder,' that is, as the great fire-altar, soon to be built, which is ultimately to receive the Âhavanîya fire, taken from the Gârhapatya.

⁴ While in the form of the Gârhapatya the wings and tail are not represented at all, these appendages form an important part of the great altar of the Âhavanîya fire. In the Gârhapatya hearth, Agni would seem represented rather as a man lying on his back with the head towards the east.

is being produced it is the body (trunk) that is produced first. Sitting south (of the hearth-site) with his face to the north he puts on first one (brick) of the upper (north) part¹ (of the trunk); and in this manner that Agni of his comes to be built up towards (or for the Sacrificer) himself.

22. [He puts it on, with *Vāg. S. XII, 47; Rik S. III, 22, 1, &c.*] 'This is the Agni wherein Indra taketh the Soma-juice,' for the Gârhapatya hearth is this (terrestrial) world, and the Soma-juice is the waters: Indra thus took up the waters in this world; —'into his belly, craving it,'—for the belly is the centre;—'thousandfold strength, like a swift racer,'—the thousandfold strength, doubtless, is the waters,—'thou, having gained, art exalted, O knower of beings!' that is, 'thou, being built, art built², O knower of beings!'

23. [The second brick, with *Vāg. S. XII, 48*] 'O Agni, what splendour is thine in the heaven,'—his splendour in the heaven doubtless is the sun;—'on earth,' that on earth is this fire;—'and that which is in the plants, in the waters, O holy one!' he thereby means the fire that is both in the plants, and in the waters;—'wherewith thou hast overspread the wide air,'—that is, the wind;—'brilliant is that light, surging, man-viewing;' that is, 'great is that light, surging, man-viewing.'

24. [The third, with *Vāg. S. XII, 49*] 'O Agni,

¹ In laying down the bricks he again follows the course of the sun, that is, he lays down the four large or central ones from north to south, then the two back ones from south to north, and finally the two front ones from north to south.

² ?That is, Thou, being built (as the Gârhapatya), art built (once more as the Âhavanīya).

thou goest up to the flood of the heaven ;
 the flood of that heaven doubtless is the waters
 (of the atmosphere) : to them he goes by his smoke ;
 —‘hither callest thou the divine inspirers,’—
 the divine inspirers doubtless are the vital airs,
 for these inspire all thoughts ;—‘the waters approach (thee), they that are beyond the luminous sphere of the sun, and they that are below here ;’—the luminous sphere doubtless is that world yonder where that (sun) is burning : he thereby means both the waters which are beyond, and those which are below that (sun).

25. [The fourth one, with Vâg. S. XII, 50] ‘The Agnis Purîshyas,’—that is, the Agnis favourable to cattle ;—‘together with those of the streams (prâvana) ;’ this is a form of starting¹ (prâyana), for the Gârhapatya is indeed a starting of the fire ;—‘may they, benevolent, accept the sacrifice, the copious, salutary draughts !’ that is, ‘may they benevolently accept the sacrifice, the copious, innocuous draughts !’

26. He puts them down separately : what different desires there are, those he thereby lays into the self. He ‘settles’ them once : he thereby makes the self one. He pronounces the Sûdadohas² verse on them ; for the Sûdadohas is the vital air : by means of the vital air he thus makes him (Agni) continuous, joins him together.

27. Thereupon going round behind, he sits down on the north side with his face to the south, and puts on first the southern one of the two behind,

¹ Viz. inasmuch as ‘prâvana’ begins with the preposition ‘pra,’ forward, Sây.

² See p. 307, note 2.

with (Vâg. S. XII, 51), 'Potent nourishment, O Agni, the possession of kine,'—nourishment means cattle: he thus invokes for him the blessing of cattle;—'Grant thou perpetually unto him that calleth!'—he that calls doubtless is the Sacrificer;—'May there be to us a son, the perpetuator of the race,'—a son means offspring;—'let that, O Agni, be thy good-will unto us!' he therewith invokes a blessing.

28. Then the northern one, with (Vâg. S. XII, 52; *Rîk* S. III, 29, 10), 'This is thy natural womb, whence born thou shonest forth,'—that is, 'this (householder's hearth) is thy primeval, perennial womb (birth-place), whence born thou wert enkindled;'—'knowing it, ascend, O Agni, and increase our substance!' as the text, so its meaning.

29. These two are his (Agni's) thighs,—separately he puts them on, separately he 'settles' them, separately he pronounces the Sûdadohas verse upon them, for separate are these two thighs. There are two of them, for there are two thighs. Behind he puts them on, for behind are those thighs. At their upper ends they are joined (to the central ones¹), for so are these thighs joined (to the body) at their upper ends.

30. Thereupon, going round again by the same way, he sits down on the south side, with his face to the north, and puts on first the northern one of the two (bricks) in front, with (Vâg. S. XII, 53),

¹ They are joined to each other, according to *Sâyana*, but this can hardly be the meaning intended, as the stones lie close to each other also at the lower (western) end.

‘Ranging thou art: by that deity, Aṅgiras-like, lie thou steady¹!’ Then the southern one, with, ‘Ranging round thou art: by that deity, Aṅgiras-like, lie thou steady¹!’

31. These two are his (Agni’s) arms,—separately he puts them on, separately he ‘settles’ them, separately he pronounces the Sûdadohas² verse on them; for separate are these two arms. There are two of them, for there are two arms. He puts them on in the forepart, for these arms are here in front. At their upper ends they are joined (to the central ones), for so are these two arms joined (to the body) at the upper ends. Those two (arms) he puts on thus (from north to south), and those two (thighs) thus (from south to north): that is (from east to) southward³, for thus it is with the gods⁴.

32. Eight bricks he puts on (the hearth-site),—the Gâyatrî consists of eight syllables, and Agni is Gâyatra⁵: as great as Agni is, as great as is his measure, so great he thus builds him. Five times he ‘settles’ (the bricks)—the fire-altar consists of five layers; five seasons are a year, and Agni is the year: as great as Agni is, as great as is his measure,

¹ This common portion of the two formulas forms the so-called ‘settling’ (or ‘setting’) formula (sâdana); Kâty. Sr. XVI, 7, 14; cf. VI, 1, 2, 28, and p. 301, note 3. ‘Aṅgiras-like’ apparently means, ‘as (thou didst) in the case of, or with, Aṅgiras.’

² Vâg. S. XII, 55; R̥k S. VIII, 69; 3. ‘At his birth the well-like milking, speckled ones mix the Soma (draught), the clans of the gods in the three spheres of the heavens.’ This difficult verse has been differently translated by different translators. The Brâhmana itself also gives a very different, doubtless quite fanciful, interpretation of it at VIII, 7, 3, 21.

³ That is, in accordance with the course of the sun.

⁴ Or, ‘thus (it goes,—or, Agni, as a bird, flies) to the gods.’

⁵ See VI, 1, 1, 15.

so great he thus builds him. Eight bricks he 'settles' five times, that makes thirteen,—thirteen months are a year, and there are thirteen layers of earth in the fire-altar : as great as Agni is, as great as is his measure, so great does this become.

33. He then puts on a space-filling one : the significance of that one (will be explained) further on¹. Three there are in front²,—threefold is Agni : as great as Agni is, as great as is his measure, so great he thus builds him ;—and ten those that follow³,—the significance of these (will be explained) further on. Or first two, then ten, and then one, for in this way they build up the pile,—these amount to thirteen : the significance of this has been told.

34. Both these kinds (of bricks) amount to twenty-one ;—there are twelve months, five seasons, these three worlds, and yonder sun as the twenty-first : that sun he thus establishes in this fire-altar.

35. Moreover, there are twenty-one enclosing-stones,—twelve months, five seasons, these three worlds, and that Agni from yonder (sun)⁴ as the twenty-first : this Agni he thus establishes in yonder sun. And inasmuch as he puts on those (bricks) in this way, he thereby establishes those two (the sun and the fire) in each other, and (accordingly) those two are established in each other ; for both of them he now makes out to be the twenty-first, and both

¹ VIII, 7, 2, 1 seq.

² Viz. one in the north-east, and two (of half the size) in the south-east corner.

³ Viz. one in the south-west, and one in the north-west corner ; and further, eight more filling up the four segments of the circle. See the outline of the Gârhapatya altar at p. 302.

⁴ Or, perhaps that Agni on yonder sky (or fire-altar?). In any case it is the sun that is referred to.⁴

of them are then here¹, as the Āhavanīya and the Gārhapatya.

36. He then throws thereon a layer of earth,—the significance of this (will be told) further on². He takes it from the edge of the pit (*Kātvāla*); for the *Kātvāla* is the same as Agni³, and in this way does that which is of Agni's nature become his. It (the Gārhapatya altar) should be even with the mouth (of the fire-pan): the significance of this has been told⁴.

37. It (the Gārhapatya hearth) measures a fathom (in diameter⁵), for man is a fathom high, and man is *Pragāpati* (the lord of generation), and *Pragāpati* is Agni: he thus makes the womb of equal size to his (Agni's) body. It is circular, for the womb is circular; and moreover the Gārhapatya is this (terrestrial) world, and this world doubtless is circular.

¹ That is to say, they will be here after the completion of the two altars,—the Gārhapatya fire being the Agni proper, and the Āhavanīya fire the sun.

² For this, and the formula (*Vâg. S. XII, 56*) used therewith, see VIII, 7, 3, 1 seq.

³ See part ii, p. 116, note 3, 'The earth taken from the pit being used for constructing the high altar, both are of the same size or cubic extent.'

⁴ See VI, 3, 3, 26.

⁵ Or rather, it is a circle corresponding in area to a square of one fathom; which gives a diameter somewhat exceeding in length a fathom (that is, the space between the tips of the middle fingers when the arms are extended). The measurement is (at least theoretically) a relative one, being adapted to the Sacrificer's size; but practically the fathom (*vyâma*, or *purusha*, man) may be taken to be of about 6 feet, the *vyâma* being equal to 4 *aratnis* (cubits) of 2 *prâderas* (spans of some 18 inches each). This allows for a central square of 4 feet, and about 1 foot (in reality somewhat less) for each of the two bisectors of the segments.

38. He then pours those two (fires) together¹,—he thereby establishes concord between them—with (Vâg. S. XII, 57–60), ‘Unite ye two, and get ye on together, loving, radiant, well-disposed, dwelling together for food and drink!—Together have I brought your minds, together your rites, together your thoughts: O Agni Purishya², be thou the overlord, and bestow thou food and drink upon our Sacrificer!—O Agni, thou art the Purishya, wealthy, prosperous: having made happy all the regions, seat thee here in thine own seat!—Be ye two unto us of one mind, of one thought, without guile! Injure ye not the sacrifice, nor the lord of the sacrifice, and be ye propitious unto us this day, ye knowers of beings!’ He therewith pacifies them for (mutual) safety, so that they shall do no injury to one another.

39. With four (verses) he pours them together,—he thereby establishes concord between them by whatever four-footed cattle there are; and cattle being food, it is by means of food that he establishes concord between them.

40. Let him not look at that (pan) while empty: ‘I must not look at the empty one!’ so he thinks. Were he to look at the empty (pan), it would certainly devour him.

41. He then pours sand into it³, for sand (sikatâ) is

¹ That is, he pours the fire of the pan (ukhyâgni) on the Gârhapatya (hearth).

² ‘Purishya’ seems here to have the sense of ‘rich, plentiful.’ See p. 201, note.

³ ‘Ukhâ,’ the pan, is feminine, and represents the womb from which Agni is born.

the seed of Agni Vaisvânara : he thus pours (sic) Agni Vaisvânara as seed into it. It should be even with the brim : the significance of this has been explained.

42. He then unlooses it, to keep it from chafing ; for if that which is yoked is not unloosed it is chafed. Now when yoked there, it (the fire-pan) bore this Agni within it as seed, and him it has now brought forth. It now conceives a second time ; for the 'Ukhâ' is a female, and hence when a female has brought forth the seed the first time, it conceives a second time.

43. [He unlooses it from the netting, with Vâg. S. XII, 61] 'Even as a mother her son, so hath the Earth borne Agni Purîshya,'—that is, Agni, favourable to cattle ;—'she, the Ukhâ, in her own womb ;' that is, the Ukhâ has borne Agni in her own womb ;—'May Pragâpati, the all-former, release her, in concert with the All-gods, the seasons !' the All-gods doubtless are the seasons : thus Pragâpati, the all-former, releases it, in concert with the All-gods, the seasons. He deposits it north of the fire, at a cubit's distance : the significance of this has been explained ¹.

44. He then pours milk into it,—it first receives seed, and now it receives milk ; for the fire-pan is a female : hence when a female receives seed, then it receives milk. The sand is below, and the milk above, for the seed is below, and the milk above. He pours it into the middle, so that thereon he may place the human head ².

¹ VI, 3, 1, 30.

² See VII, 5, 2, 14.

SECOND BRÂHMANA.

1. Pragâpati produced creatures. Having produced creatures, and run the whole race, he became relaxed¹. From him, when relaxed, the vital air went out from within : then his vigour went out of him. That having gone out, he fell down. From him, thus fallen, food flowed forth : it was from that eye on which he lay that his food flowed. And, verily, there was then no firm foundation whatever here.

2. The gods spake, 'Verily, there is no other foundation than this : let us restore even him, our father Pragâpati ; he shall be our foundation.'

3. They said unto Agni, 'Verily, there is no foundation other than this : in thee we will restore this our father Pragâpati ; he shall be our foundation.'—'What will then be my reward ?' said he.

4. They spake, 'This Pragâpati is food : with thee for our mouth we will eat that food, and he (Pragâpati) shall be the food of us, having thee for our mouth.' He said, 'So be it !' Therefore the gods eat food with Agni as their mouth ; for to whatsoever deity men offer, it is into Agni that they offer, since it is with Agni for their mouth that the gods thus took in the food.

5. Now the vital air which went out from within him is no other than the wind that blows yonder ; and the vigour which went out of him is yonder sun ; and the food which flowed from him is all the food which there is within the year.

6. The gods heated him in the fire ; and when the

¹ Literally, fallen asunder, i.e. broken to pieces, or disjointed ('opened,' Delbrück, Synt. F. V, p. 385).

fire rose over him thus heated, that same vital air which had gone out from within him came back to him, and they put it into him ; and the vigour which had gone out of him they put into him ; and the food which had flowed from him they put into him. Having made him up entire and complete, they raised him (so as to stand) upright ; and inasmuch as they thus raised him upright he is these worlds.

7. This (terrestrial) world truly is his foundation ; and what fire there is in this world that is his (Pragâpati's) downward vital air. And the air is his body, and what wind there is in the air, that is that vital air of his in the body. And the sky is his head ; the sun and the moon are his eyes. The eye on which he lay is the moon : whence that one is much closed up, for the food flowed therefrom.

8. Now that same foundation which the gods thus restored is the foundation here even to this day, and will be so even hereafter.

9. And the Pragâpati who became relaxed is this same Agni who is now being built up. And when that fire-pan lies there empty before being heated, it is just like Pragâpati, as he lay there with the vital air and the vigour gone out of him, and the food having flowed out.

10. He heats it on the fire, even as the gods then heated him (Pragâpati). And when the fire rises over it thus heated, then that same vital air which went out from within him comes back to him, and he puts it into him. And when, putting on the gold plate, he wears it, he puts into him that very vigour which had gone out of him. And when he puts on kindling-sticks, he puts into him that very food which had flowed from him.

11. He puts them on in the evening and morning, for the food both of the day and the night was flowing out. These same (ceremonies) should be (performed) during a whole year, for that Pragâpati whence those (substances) went out is the year: into that whole (Pragâpati) he thus puts all that (which belongs to him). And in whatever part of this (year) he should therefore ¹ not do so, into that part of him (Pragâpati) he would not put that (which belongs therein). 'One must not even be a looker-on at the (building up of a fire) not carried about for a year,' Vâmakakshâyana was wont to say, 'lest he should see this our father Pragâpati being torn to pieces ².' He restores him so as to be whole and complete, and raises him to stand upright, even as the gods then raised him.

12. This (terrestrial) world in truth is his (Pragâpati's) Gârhapatya (hearth); and what fire there is in this world that to him is the fire on the Gârhapatya. And what space there is between the Âhavantya and the Gârhapatya, that is the air ³; and that wind in

¹ Or, in whatever part of this (year) from henceforward he should not do so.

² It is very doubtful whether this second clause of the oratio directa is really meant to belong to Vâmakakshâyana's argument, or whether it is the author's own, in which case it has to be taken with what follows. 'Lest he should . . . pieces, he (first) restores him,' &c. That is, he is not to place him (Pragâpati) in an upright position, until he has been completely restored. The particular form of the participle qualifying Pragâpati (*viñhidyamâna*) might seem to favour the former alternative; see, however, paragraph 23, *antayoḥ samskriyamânayor*, 'after the two ends have been perfected.'

³ In this and the following paragraphs the ordinary position of subject and predicate seems often reversed: in the present case one would expect—that air is to him the space between the two fires.

the air is for him the fire on the Āgñīdhṛtya. The sky is his Āhavanīya (hearth), and those two, the sun and the moon, are the fire on the Āhavanīya. This then is indeed his own self¹.

13. The Āhavanīya truly is his head; and the fire which is on the Āhavanīya is that vital air of his in the head. And as to why it (the Āhavanīya) has wings and tail, it is because that vital air in the head has wings and tail²;—the eye is its head, the right ear its right wing, the left ear its left wing, the vital air its central body³, and the voice is the tail (and) the foundation (the feet): inasmuch as the vital airs subsist by eating food with speech (voice)⁴, the voice is the tail, the foundation.

14. And what space there is between the Āhavanīya and Gārhapatya, that is the body (trunk); and the fire on the Āgñīdhṛtya is to him that vital air inside the body. The Gārhapatya is his foundation; and the fire on the Gārhapatya is his downward vital air.

15. Now some build it (the Gārhapatya) in three layers, saying, 'There are here three downward vital airs.' Let him not do so: they who do so do what is excessive,—one amounting to twenty-one, one amounting to the Anushṭubh, and one amounting to the Bṛhatī; for this (altar) is of one single form—a

¹ Viz. the sacrificial ground thus becomes identical with the universe, i. e. with Pragāpati.

² That is, it is (like) a bird. The word 'prāṇa' might almost be rendered here by 'the living being.'

³ In the text this is reversed, the head is the eye, the right wing the right ear, the left wing the left ear, the central body the vital air, which can scarcely be the construction intended by the author.

⁴ Or, with the mouth. In VIII, 5, 4, 1; X, 5, 2, 15, 'vāk' is identified with the tongue.

womb. And as to those downward vital airs, they are indeed a bringing forth, for even the urine and faeces he voids are 'brought forth.'

16. Now then the (mystic) correspondence,—twenty-one bricks, nine formulas ¹, that makes thirty;—and the 'settling' and Sûdadohas verse, that makes thirty-two,—the anushṭubh verse consists of thirty-two syllables: this is an anushṭubh ².

17. And, again, there are twenty-one enclosing-stones; the formula the twenty-second; the formula for the sweeping, the saline earth and its formula, the sand and its formula, the 'filling' (soil) and its formula; with four (formulas) he pours (the two fires) together; with a fifth he unties (the pan); then this (Nirṛiti) with three ³,—the anushṭubh verse consists of thirty-two syllables: this then is an anushṭubh.

18. Then there are these two formulas ⁴, and they are indeed an anushṭubh—the Anushṭubh is speech: thus what twofold form of speech there is, the divine and the human, loud and low, that is those two.

19. The Gârhapatya pile thus is those three

¹ Viz. XII, 47–54 (XII, 53, consisting of two formulas).

² That is to say, these thirty-two items form, as it were, an Anushṭubh verse consisting of thirty-two syllables.

³ See VII, 2, 1, 1 seq.

⁴ I do not see what other formulas can be intended here except those addressed to the enclosing stones, concluding with the 'sâdana,' or 'settling' formula, viz. Vâg. S. XII, 53; see above, VII, 1, 1, 30; though these do not exactly yield thirty-two syllables, but thirty-four (see, however, paragraph 22). Our available MSS. of the commentary are unfortunately defective at this place.—On the artificial manipulation of making up imaginary metres by the mere number of syllables, irrespective of their real prosodic value, see Professor Weber, Ind. Stud., VIII, p. 23 seq.

anushṭubh verses. And as to why they make up three anushṭubhs in this (Gârhapatya), it is because all these (three) worlds then come to be (contained) therein. From it they take one of the two (first) anushṭubhs of thirty-two syllables (to be) the Âhavanīya,—that Âhavanīya is that sky, that head (of Pragâpati). Then one of the two (anushṭubhs) is left here (to be) this Gârhapatya, this foundation, this very (terrestrial) world.

20. And as to those two formulas, they are that space between the Âhavanīya and the Gârhapatya, that air (-world), that body (of Pragâpati). And because there are two of them (making up one anushṭubh), therefore that space (and hearth) between the Âhavanīya and the Gârhapatya (viz. the Âgnîdhrīya hearth¹) is smaller; and therefore the air-world is the smallest of these worlds.

21. That same Anushṭubh, speech, is threefold. That fire, taking the form of the vital air, goes along with it (speech),—the fire which is on the Âhavanīya (altar) is the out-breathing, and yonder sun; and the fire which is on the Âgnîdhrīya is the through-breathing, and the wind which blows yonder; and the fire which is on the Gârhapatya is the in-breathing, and what fire there is here in this (earth-) world. And verily he who knows this makes up for himself the whole Vāk (speech), the whole vital air, the whole body (of Pragâpati).

¹ Or, the Dhishnya hearths (see paragraph 23), which are more properly situated between the Gârhapatya and the Âhavanīya fire-places. See the plan of the sacrificial ground in part ii; where, however, the Âhavanīya of the Prâkīnavamsa (hall), or the so-called śālâdvārya (hall-door fire), would represent the Gârhapatya for the Âhavanīya of the Mahâvedi.

22. Then that *Bṛīhatī* (metre),—the two (verses) of thirty-two syllables : that makes thirty-two ; then those two formulas : that makes thirty-four ; Agni the thirty-fifth ;—a metre does not vanish by a syllable (too much or too little), neither by one nor by two ¹ ;—moreover, that (Agni) consists of two syllables : that makes thirty-six. The *Bṛīhatī* consists of thirty-six syllables,—it is the *Bṛīhatī* that that (*Āhavanīya*) pile thus amounts to ; for whatlike the seed which is infused into the womb, suchlike (offspring) is born therefrom : thus in that he makes up that *Bṛīhatī* (metre) in this (*Gârhapatya* hearth), thereby that (*Āhavanīya*) fire-altar amounts to the *Bṛīhatī*.

23. As to this they say, ‘As the *Gârhapatya* is this (terrestrial) world, the *Dhishnya* hearths the air, and the *Āhavanīya* the sky, and the air-world is not separated from this (earth-) world, why then, after building the *Gârhapatya*, does he build the *Āhavanīya*, and (only) then the *Dhishnyas* ?’ Well, at first these two worlds (heaven and earth) were together ; and when they parted asunder, the space which was between (*antar*) them became that air (*antariksha*) ; for ‘*īksha*’ ² indeed it was theretofore, and ‘Now this “*īksha*” has come between (*antarâ*),’ they said, whence ‘*antariksha*’ (air). And as to why, after building the *Gârhapatya*, he builds the *Āhavanīya*, it is because these two worlds were created first. Then, going back, he throws up the *Dhishnya* hearths, just to prevent discontinuity of

¹ The same latitude in the computation of the number of syllables constituting a metre is conceded, Ait. Br. I, 6.

² ? That is, ‘visible,’ or, ‘capable of being seen through.’

the sacred work ; and thus indeed the middle is completed, after the two ends have been completed.

THE ALTAR OF NIRṚITI.

SECOND ADHYÂYA. FIRST BRÂHMANA.

1. They now take the Nirṛiti (bricks) from there. For, having built the Gârhapatya, the gods then ascended it,—the Gârhapatya being this (earth-) world, it is this world they ascended after completing it. They saw nothing but darkness not to be seen through.

2. They said, ‘ Think ye upon this, how we may dispel that darkness, evil ! ’ They said, ‘ Meditate ye (ketay) ! ’—whereby indeed they said, ‘ Seek ye to build an altar (êitim) ! ’—‘ Seek ye so that we may dispel that darkness, evil ! ’

3. Whilst meditating, they saw those Nirṛiti bricks ; they piled them up, and by them dispelled that darkness, evil ; for Nirṛiti (corruption, or destruction) is evil ; and inasmuch as by them they dispelled Nirṛiti, evil, these are Nirṛiti’s (bricks).

4. Now that same thing which the gods did, is done here : even now that darkness, that evil, has indeed been dispelled by the gods themselves ; but when he now does this, it is because he thinks, ‘ I must do what the gods did. ’ And, besides, he removes, by means of these (bricks), whatever evil, whatever corruption there is ; and because he removes by them evil, corruption (nirṛiti), therefore these are Nirṛiti’s (bricks).

5. And, again, why they take these (bricks) of Nirṛiti ;—when the gods restored the relaxed Pragâpati, they cast him as seed into the fire-pan, the

womb ; the fire-pan being indeed a womb. In the course of a year they prepared for him this foundation, even this (terrestrial) world ; the Gârhapatya (hearth) being this world : therein they generated him. And whatever evil there was in him, whatever mucus, whatever inner and outer membrane, that they removed from him by means of these (bricks) ; and inasmuch as thereby they removed his evil, his corruption, these are Nirṛiti's (bricks).

6. In like manner the Sacrificer now casts his own self¹, as seed, into the fire-pan, the womb ; the fire-pan being indeed a womb. In the course of a year he prepares for that (self of his) this foundation, even this (terrestrial) world ; the Gârhapatya being this world : therein he generates it. And whatever evil there is of it, whatever mucus, whatever inner and outer membrane, that he removes therefrom by these (bricks) ; and inasmuch as he thereby removes its evil, its corruption, these are Nirṛiti's (bricks).

7. They measure a foot (square) : he thus treads evil, corruption, under foot. They are unmarked ; for whatever is not, that is unmarked (by characteristics) : he thus makes evil, corruption to be non-existent. They get baked by (rice) husks, for husks belong to Nirṛiti : by Nirṛiti's own (objects) he thus performs Nirṛiti's rite. They are black, for black was that darkness ; and black in truth is Nirṛiti (corruption).

8. With them they proceed towards that (south-western) quarter, for that is Nirṛiti's quarter : he thus places Nirṛiti (corruption) in Nirṛiti's quarter.

¹ Or (Pragâpati's), Agni's self, or body.

And anywhere where there is a self-produced hollow¹ or cleft in the ground, he lays down those (bricks); for on whatever part of this (earth) there is a cleaving, or in whatever part of it plants are not produced, verily that part of it Nirṛiti seizes upon: he thus places corruption in a (part) of the earth set aside for Nirṛiti. Having put them in their places in a direction away from himself², he lays them down³.

9. [He lays them down, with Vāg. S. XII, 62-64] 'Seek thou him that offereth not Soma, nor other offering!' him who neither presses Soma nor makes offering Nirṛiti indeed visits;—'Of the thief do thou follow the way, of the robber!' that is, 'follow the way both of the thief and the robber, and even as a thief or a robber remains concealed, so do thou remain concealed!'—'Seek thou some one other than us: this is thy way;' that is, 'seek him who is ignorant of this (sacred work);'—'Homage be to thee, O divine Nirṛiti!' he thus turns Nirṛiti aside by rendering homage to her.

10. 'Homage be unto thee full well, O sharp-edged Nirṛiti!' for Nirṛiti is indeed sharp-edged: to her he thereby renders homage;—'loose thou

¹ Or probably, a barren spot, see p. 43, note 2.

² That is, whilst himself remaining north of the place, and facing the south, he puts them down in the direction from north to south.

³ That is, he performs the formal ceremony of 'laying down (upadhāna)' whilst muttering the respective verses. In the present case the 'laying down' of the bricks is to be performed by him whilst muttering the formulas, but without touching the bricks themselves. The direction that the bricks are to be deposited in a direction 'away from him' perhaps refers to the 'laying down' instead of to the actual placing them.

this iron bond!' for it is indeed with an iron bond that Nirṛiti binds him whom she binds;—'being of one mind with Yama and Yamt,'—Yama doubtless is Agni, and Yamt is this (earth), and by these two everything here is kept in check: thus, 'being of one mind with those two,'—'raise him unto the highest firmament!' the firmament is the heavenly world: thus, 'raise the Sacrificer up to the heavenly world!'

11. 'Thee, O awful (goddess), into whose mouth I offer—' Nirṛiti is indeed awful, and into her mouth he now offers when he performs this divine rite;—'for the unloosing of these bonds;' that is, of those bonds with which he has been bound;—'Thee whom people rejoice in calling Earth,'—the Earth is this (world), and he who exists, exists thereon,—'but I know thee to be Nirṛiti everywhere!' that is, in every respect I know that thou art Nirṛiti. Now Nirṛiti is this earth, and this earth makes him decay who becomes corrupted: in speaking thus, it is as if he were to say, 'Thou art So and So, the son of So and So, I know thee, do not injure me!' for in no wise does he who is known injure one when spoken to.

12. He does not touch (the bricks),—Nirṛiti being evil,—lest he put himself in contact with evil. He does not 'settle' them,—settlement being a firm footing—lest he give a firm footing to evil. He does not pronounce the Sûdadahas verse upon them,—the Sûdadahas being the vital air,—lest he should join Nirṛiti (corruption) together, and restore her.

13. Now some lay (the bricks) down from the farther end towards themselves,—Nirṛiti (corruption) being evil,—lest they themselves should go the way

to corruption. Let him not do so, but let him lay them down in the direction away from him : he thus drives evil, corruption, away from him.

14. Three bricks he lays down,—threefold is Agni : as great as Agni is, as great as is his measure, by so much he thus repels evil, corruption.

15. The seat, the netting, the sling of the gold plate, and the two pads he throws down on the farther side (of the bricks),—the sling¹ is sacred to Nirṛiti : from Nirṛiti's sling he is thus freed. [He throws them down, with Vâg. S. XII, 65] 'The indissoluble bond which the divine Nirṛiti hath fastened upon thy neck,'—indissoluble indeed for him who does not know this;—'that (bond) of thine I unloose, as from the middle of Âyus,'—Âyus² doubtless is Agni, and his middle (body) is that Gârhapatya which has been built;—not yet built is the Âhavanīya : hence whether a youth builds the altar, or an old man, he says 'as from the middle of Âyus;'—'now, being urged forward, eat thou this nourishment!' nourishment means food : thus, 'now, set free, eat thou this food.' With Trishṭubh verses (he performs this rite), for the Trishṭubh is a thunderbolt : it is thus with a thunderbolt that he repels evil, corruption.

16. There are three bricks, the seat, the netting, the sling of the gold plate, and the two pads ; that makes eight ;—the Gâyatrī consists of eight syllables,

¹ According to Sâyaṇa the sling of the gold plate is here singled out, because the other objects have necessarily been damaged by the hot fire-pan and are consequently thrown away as a matter of course.

² See III, 4, 1, 22. In the formula 'âyus' may rather have to be taken in the sense of 'life,' or 'vital power.' Mahīdhara takes 'na' in the sense of 'now (samprati),' instead of 'as.'

and Agni is Gâyatra : as great as Agni is, as great as is his measure, by so much he thus repels evil, corruption.

17. On the space between (the Sacrificer and the bricks) he pours out a jarful of water,—water is a thunderbolt : with a thunderbolt he thus separates from himself evil, corruption. With ‘Homage to (the goddess of) Prosperity who hath done this!’ they rise, for it was with a view to prosperity that the gods at first performed this rite, and to that (goddess) they then rendered homage ; and for prosperity indeed this (Sacrificer) now performs this rite, and to that (goddess) he now renders homage. They go back (to the sacrificial ground) without looking back : they thus abandon evil, corruption, even without looking back to it.

18. Having returned, he stands worshipping by the fire ; for when he goes into that (south-western) direction whilst Agni is only half built up, he does what is improper : he now makes amends to him to prevent his doing any harm.

19. And again, why he stands by (the fire). The Gârhapatya (hearth) is this (terrestrial) world ; for the Gârhapatya is a foundation, and the foundation doubtless is this (earth). Now when he goes into that direction, he goes where there is no path ; and when he stands by (the fire), he thereby returns to this (earth), the foundation, and establishes himself upon this foundation.

20. [He worships, with Vâg. S. XII, 66] ‘The harbourer and gatherer of riches,’ for a harbourer this world indeed is, a gatherer of riches ;—‘all form he watches over with his favours,’—that is, ‘all forms (of being) he watches over with

his favours;’—‘like the god Savitrî, like Indra, he of true covenant stood at the meeting of ways¹;’ as the text, so its meaning.

PREPARATION OF THE SITE OF THE GREAT
(ÂHAVANĪYA) ALTAR.

SECOND BRÂHMĀNA.

1. He then prepares the Prâyanīya² (opening sacrifice). With the Havishkrîṭ of that (oblation) he releases (the Sacrificer’s) speech³. Having released his speech, he throws away the grass-bush (stambayagus⁴). Having thrown away the grass-bush, and drawn the first line of enclosure⁵, and the lines (across the mahâ-vedi), he says, ‘Throw thrice!’ and the Âgnîdhra throws thrice (the wooden sword)⁶.

2. Having returned (to the offering, or hall-door

¹ Mahîdhara takes ‘samare pathinâm’ in the sense of ‘in the battle of (i. e. with) the waylayers (paripanthibhiḥ saha).’

² See part ii, p. 47 seq.

³ Viz. by calling out three times ‘Havishkrîṭ, come hither,’ whereby the Adhvaryu summons one of the priests, or maid-servants, to assist in preparing the material for offering. See part i, p. 27 seq.

⁴ Part i, p. 55 seq.

⁵ Part i, p. 59 seq.

⁶ See part i, p. 55. It must, however, be borne in mind that the passage here referred to relates to the construction of the Vedi of an ordinary ishî, whilst in the present instance we have to do with a Mahâvedi, as prescribed for Soma-sacrifices (cf. part ii, p. 111 seq., where, however, only a few distinctive points are adverted to). The plan of the Mahâvedi, given at the end of part ii, shows at the eastern end a square mound, the so-called utara-vedi, or higher, upper altar, on which the Âhavanīya, or offering, fire is maintained. On a similar earth mound, but raised in the centre of the square site (see VII, 3, 1, 27), the Agnikayana requires the erection of the large brick fire-altar, the preparation of the site of which is explained from the next paragraph.

fire) he proceeds with the opening sacrifice. Having performed the opening sacrifice, he yokes a plough. For the gods at that time, being about to heal him (Agni-Pragâpati), first supplied him with food, and in like manner does this (Sacrificer) now that he is about to heal him, first supply him with food. It (the food) is the plough (stra), for 'stra' is the same as 'sera¹': he thus puts food into him.

3. It is made of udumbara (*ficus glomerata*) wood,—the Udumbara tree being sustenance, life-sap: he thus supplies him with sustenance, with life-sap. The cordage of the plough consists of muṅga grass, triply twisted: the significance of this has been explained.

4. Standing behind the right (southern) hip of Agni (the site of the fire-altar) he (the Prati-prasthâtṛi) addresses it (the plough) while being yoked (by the Adhvaryu) in front of the left (northern) shoulder, with (Vâg. S. XII, 67, 68; Rîk S. X, 101, 4, 3), 'The skilful yoke² the ploughs, and stretch across the yokes,'—the skilful are those who know, and they do yoke the plough and stretch the yokes across;—'the wise, with mind devoted to the gods,'—devotion means sacrifice: thus, 'the wise, performing sacrifice to the gods.'

5. 'Yoke ye the ploughs, and stretch across the yokes!'—they indeed yoke the plough, and stretch the yokes across;—'into the ready womb here cast ye the seed!' it is for the seed that that womb, the furrow, is made; and if one casts

¹ That is 'sa + irâ,' with draught or food.

² Or rather, put (the oxen) to the ploughs. Professor Ludwig takes 'sîrâ' in the sense of 'straps, traces,'—the skilful fasten the traces.

(seed) into unploughed (ground), it is just as if one were to shed seed elsewhere than into the womb. 'And plentiful yield¹ be there through our song!'—the song is speech, and yield means food;—'and let the ripe crop go anigh the sickle!' for when food gets ripe, people approach it with the sickle. With two (verses) he yokes, a Gâyatri and a Trishṭubh one: the significance of this has been explained.

6. He yokes the right (ox) first, then the left one: thus it is (done) with the gods, differently in human (practice). It is a team of six oxen, or one of twelve oxen, or one of twenty-four oxen: it is the year (he obtains) as the consummation.

7. He then ploughs through it,—ploughing means food; and the gods at that time when they were about to heal him (Agni-Pragâpati) first put food into him; and in like manner does this (Sacrificer) now when he is about to heal him, first put food into him.

8. Only the body (of the altar-site) he ploughs through, not the wings and tail: he thus puts food into the body. And, indeed, the food which is put into the body benefits the body as well as the wings and tail; but that which (is put) into the wings and tail does not benefit either the body or the wings and tail.

9. On the right (south) side of the fire-altar, he ploughs first a furrow eastwards² inside the enclosing-stones, with (Vâg. S. XII, 69; Rik S. IV, 57, 8), 'Right luckily may the plough-shares plough up the ground, luckily the tillers ply with their

¹ Or, concession (Erhörung).

² That is, from the right thigh to the right shoulder (south-west to south-east).

oxen!—‘luckily—luckily,’ he says, ‘for what is successful that is lucky:’ he thus makes it (the furrow) successful.

10. Then on the hindpart (he ploughs a furrow) northwards¹, with (Vāg. S. XII, 70), ‘With sweet ghee let the furrow be saturated,’—as the text so its meaning;—‘approved of by the All-gods, by the Maruts!’ for both the All-gods and the Maruts have power over the rain;—‘sapful, and teeming with milk,’—milk means life-sap: thus, ‘teeming with life-sap and food;’—‘with milk, O furrow, turn thou unto us!’ that is, ‘with life-sap, O furrow, turn thou unto us!’

11. Then on the left (north) side (he ploughs a furrow) eastwards², with (Vāg. S. XII, 71), ‘The share-shod³ plough,’—that is, ‘the plough abounding in wealth,’—‘propitious, offering prospect for the Soma-cup⁴’—for Soma is food;—‘it throweth up the cow, the sheep, the lusty wife, the swift-

¹ That is, from the right thigh to the left thigh (south-west to north-west). Whilst the first furrow was ploughed from the south-west to the south-east corner, the present and two following furrows are ploughed ‘sunwise’ from south-west to north-west, north-west to north-east, and north-east to south-east respectively. We are not told in what manner the plough is to be got back from the south-east to the south-west corner after the ploughing of the first furrow, whether it is to be carried there, or to be pulled back outside the enclosed square.

² That is, from the left thigh to the left shoulder (north-west to north-east).

³ Or, the metal-shod. The author’s reason for interpreting ‘pavīravat’ by ‘rayimat’ is not clear.

⁴ According to the St. Petersburg dictionary, ‘somapitsaru’ is probably a corrupt form, like the various readings ‘somasatsaru’ (Ath. S. III, 17, 3) and ‘sumatitsaru’ (Taitt. S. IV, 2, 5, 6=‘moving up and down,’ Śāyana). Cf. Vāsisht/ha Dharmasāstra (Bühler’s translation, Sacred Books of the East, vol. xiv, p. 13), where ‘soma-

wheeled waggon,' for all this the furrow throws up (yields).

12. Then on the forepart (he ploughs a furrow) southwards¹, with (Vâg. S. XII, 72), 'Milk out, O cow of plenty, their desire to Mitra, and to Varuṇa, to Indra, to the Asvins, to Pûshan, to creatures and plants!' husbandry is (beneficial) to all deities: thus, 'Milk out for these deities all their desires!'—He first ploughs thus (south-west to south-east), then thus (south-west to north-west), then thus (north-west to north-east), then thus (north-east to south-east): that is (sunwise), for thus it is with the gods².

13. Four furrows he ploughs with prayer: he thereby puts into him (Pragâpati-Agni) what food there is in the four quarters; and that with prayer,—true is the prayer, and true (manifest) are those quarters.

pitsaru' is explained in the text as meaning 'provided with a handle (tsaru) for the Soma-drinker' (somapi). Also Indische Studien, XVII, p. 259, where Professor Weber proposes to divide the word 'somasatsaru' into 'soma(n),' with thongs, and 'sa-tsaru,' with handle. If 'somapi-tsaru' really represent the constituent elements, 'tsaru,' handle, may indeed be intended as having special reference to the handle of the Soma-cup (kamasa); though 'somapi' could only be taken in the sense of 'Soma-drinker,' and not in that of 'Soma-cup,' optionally suggested by Mahîdhara.

¹ That is, from the left to the right shoulder (north-east to south-east).

² Or, perhaps, thus it goes to the gods; this tends godward. Whilst the last three furrows are indeed ploughed 'sunwise' (east to south, &c.), the first furrow was ploughed in the opposite direction (south-west to south-east). The reason for this is that the whole performance is to take place in an easterly direction, so as to tend towards the gods. Were he to start at the south-east corner, and then plough right round, he would be moving away from the gods, who are supposed to reside in the east.

14. He then ploughs (again) through the body : he thereby puts into him what food there is in the year. Silently (he does so), for what is silent is undetermined, and the undetermined is everything : by means of everything he thus puts food into him. He first ploughs thus (through the middle from south to north), then thus (south-west to north-east), then thus (east to west), then thus (north-west to south-east),—that is sunwise¹, for thus it is with the gods.

15. Three furrows he ploughs each time,—three-fold is Agni : as great as Agni is, as great as is his measure, with so much he thus puts food into him.

16. Twelve furrows he ploughs silently,—the year (consists of) twelve months, and the year is Agni : as great as Agni is, as great as is his measure, by so much he thus puts food into him.

17. Both kinds (of furrows) amount to sixteen,—of sixteen parts Pragâpati consists, and Pragâpati is Agni : he thus puts into him food proportionate to his body. And, indeed, the food which is proportionate to the body, satisfies, and does no harm ; but that which is too much, does harm, and that which is too little, does not satisfy.

¹ Here, again, the sunwise motion of the plough only applies to the three last furrows (or sets of furrows), which always move from left to right,—south-west to north-east, east to west, north-west to south-east. The first set of furrows—drawn from south to north, or along the ‘cross-spine’ (as distinguished from the real, or easterly spine running from west to east)—are apparently drawn in this way, in order to avoid the southerly direction, as that would imply speedy death to the Sacrificer,—his going to the Fathers, or deceased ancestors, who are supposed to reside in the south. In drawing the furrows in the way they do, the priests not only avoid that region, but at the very outset move away from it, and thereby assure long life to the Sacrificer.

18. And, again, why he ploughs through him,—the gods being about to put him (Pragâpati) together, thereby in the first place put the vital airs into him; and in like manner does this (Sacrificer), being about to put him together, thereby in the first place put the vital airs into him. They (the furrows) are lines, for these vital airs (move) in lines (channels).

19. Four furrows he ploughs with prayer: he thereby puts into him those four well-defined vital airs which are in the head; and this (he does) with prayer,—true is the prayer, and true (manifest, real) are these vital airs in the head.

20. And as to why he ploughs through the body: he thereby puts into him those vital airs which are inside the body. Silently (he does so), for who knows how many vital airs there are inside the body?

21. Having gained the object for which he yokes those (oxen), he now unyokes them, with (Vâg. S. XII, 73), 'Be ye unyoked, ye inviolable (oxen)!' for inviolable¹ they indeed are with the gods;—'Ye godward-striding!' for with them he performs the divine work;—'We have come to the end of this gloom;'—gloom doubtless means famine: thus, 'we have come to the end of this famine;'—'we have attained the light!' for he who attains the gods, the sacrifice, indeed attains the light. He then lets them loose towards north-east—the significance of this has been explained². He gives them to the Adhvaryu, for it is he that does the work with them: let him assign them (to him) at the time of (the presentation of) the Dakshinâs.

¹ See part ii, p. 216, note 2, where 'aghnyâ' was used of cows.

² See VI, 4, 4, 22. The plough is put aside on the utkara (heap of rubbish).

THIRD BRÂHMANA.

1. He then places a bunch of darbha (kusa) grass (poa cynosuroides) on (the middle of the altar-site) ; for the gods then placed plants thereon, and in like manner does the Sacrificer now place plants thereon.

2. And, again, why he places a bunch of grass thereon ;—when he (Agni) is built up, he is born, and he is born here for all (kinds of) food ; but these darbha plants (contain) both kinds of food, for they are both water and plants. Now the waters which, loathing *Vṛitra*, rose up on the dry land forming bushes, became those grasses¹,—inasmuch as they rose forming bushes (*dr̥ibh*), they are (called) darbha-grasses. These darbha-grasses, then, are the water (which remained) pure, and meet for sacrifice, when *Vṛitra* flowed towards it ; and inasmuch as they are darbha-grasses, they are plants : by both kinds of food he thus gratifies him (Agni).

3. [He places it] at the meeting of the furrows, for the meeting of furrows is speech (the mouth)², and the furrows (channels) are the vital airs ; and this is their place of meeting ; and in the mouth food is put for the vital airs. In the middle (he places the bunch), whereby he puts it into the very

¹ The author here alludes to the legend given at I, 1, 3, 4-5,—*Vṛitra* lay enveloping all that space which extends between heaven and earth, and because he lay enveloping (*vṛi*) all that, he is called *Vṛitra*. Him Indra slew. Being slain, he flowed stinking in all directions towards the water ; for in every direction lies the ocean. Now some of the water loathed him, it rose higher and higher and flowed over : hence (sprang) these kusa grasses,—they are indeed the water which was not putrified ; but with the other water some (matter) has indeed become mixed when the putrid *Vṛitra* flowed into it.

² See p. 200, note 3.

middle of him ; silently (he does so), for what is silent is undefined, and the undefined is everything : with everything he thus puts food into him.

4. He then offers thereon,—when he (Agni) is built, he is born, and he is born here for all (kinds of) food ; but that ghee is the life-sap (essence) of this universe, for it is the life-sap of both the waters and plants : he thus gratifies him by the life-sap of this universe. And as far as the life-sap extends, so far extends the body : he thus gratifies him by this universe. With (ghee) taken in five (ladlings, he offers),—the fire-altar consists of five layers, five seasons are a year, and the year is Agni : as great as Agni is, as great as is his measure, with so much food he thus gratifies him.

5. And, again, why he offers thereon ;—when in the beginning the *Rîshis*, the vital airs¹, put together this Agni, they gained for themselves that fore-share² in him : hence they are the fore-sharers. Thus when he offers on (the grass-bush) he thereby gratifies those *Rîshis*, the vital airs, who gained for themselves the fore-share in him (Agni). With fivefold-taken ghee (he offers) : the significance of this has been explained.

6. And, again, why he offers thereon ;—whatever forms, whatever modes of chanting, whatever *prishtha* (stotras), whatever metres he is now going to bestow on Agni, for them he prepares this fore-share, and it is them he thereby gratifies. With

¹ See VI, I, I, I.

² Literally, a share in front, in the first place, i.e. a preferential share, or fore-taste. Being accented separately, 'purastât' here, however, forms no compound with 'bhâga;' though it does in 'purastâdbhâga,' fore-sharer. Cf. Taitt. S. V, 6, 4, 2.

fivefold-taken ghee (he offers): the significance of this has been explained.

7. And, again, why he offers thereon;—at that time the gods were afraid, thinking, ‘Long indeed is this performance: we hope the Rakshas, the fiends, will not smite here this (Agni) of ours!’ They saw this preliminary conclusion¹ of this performance, and brought that whole (Agni) to completion even at that (point), and built him up then; and in like manner this (Sacrificer) brings that whole (Agni) to completion even at this (point), and builds him now.

8. [Vâg. S. XII, 74] ‘The year,’ this is a layer (of bricks);—‘together with the dark half-months,’ this is a layer of earth;—‘the Dawn,’ this is a layer (of bricks);—‘together with the ruddy (cows),’ this is a layer of earth;—‘the two Asvins,’ this is a layer (of bricks); ‘together with their wonderful deeds,’ this is a layer of earth;—‘the Sun,’ this is a layer (of bricks);—‘together with the dappled horse,’ this is a layer of earth;—‘(Agni) Vaisvânara,’ this is a layer (of bricks);—‘together with Iḍâ,’ this is a layer of earth;—‘with ghee,’ this is a layer (of bricks);—‘Svâ-,’ this is a layer of earth;—‘hâ!’ this is a layer (of bricks).

9. There are thirteen utterings,—thirteen months are a year; thirteen in number are the layers of bricks and earth of the fire-altar: as great as Agni is, as great as is his measure, so great he thus builds him up. With butter he sacrifices,—butter is the

¹ Literally, a conclusion previously, or at the beginning of the performance.

same as Agni : it is Agni he thus builds up. With fivefold-taken (butter he offers),—the altar consists of five layers,—five seasons are a year, and the year is Agni : as great as Agni is, as great as is his measure, so great he thus builds him up. He offers raising (the spoon) upwards : he thus builds Agni upwards by means of the layers (of the altar).

FOURTH BRÂHMANA.

1. He then pours out jarfuls of water,—for the gods then said, ‘Meditate ye (*kēta*y)!’ whereby they doubtless meant to say, ‘Seek ye a layer (*kēti*m)!’ Whilst meditating they saw the rain to be a (suitable) layer, and put it on that (altar-site); and in like manner does this (Sacrificer) now put it thereon.

2. Jarfuls of water are (poured out); for rain is water : it is rain he thereby bestows on it. With an udumbara jar (he pours them on) : the significance of this has been told;—with a four-cornered one;—four quarters there are : from all quarters he thus bestows rain thereon.

3. Three jarfuls he pours out each time¹,—threefold is Agni : as great as Agni is, as great as is his measure, with so much he thus bestows rain thereon.

4. Twelve jarfuls of water he pours on the ploughed ground,—twelve months are a year, and the year is Agni : as great as Agni is, as great as is his measure, by so much he thus bestows rain thereon.

¹ On every four of the sixteen furrows, in the order in which they have been ploughed, he is to empty three jarfuls of water, making altogether twelve jars of water.

5. On the ploughed ground he pours (water), whence it rains for (the benefit of) the ploughed land. Now were he only to pour it on the ploughed ground, and not on the unploughed, it would only rain for the ploughed land, not for the unploughed. And were he only to pour it on the unploughed ground, and not on the ploughed, it would only rain for the unploughed land, and not for the ploughed. He pours it both on the ploughed, and the unploughed, ground; whence it rains both for the ploughed, and the unploughed, ground.

6. Three (jarfuls)¹ he pours both on the ploughed, and on the unploughed, ground;—threefold is Agni: as great as Agni is, as great as is his measure, with so much he thus bestows rain thereon.

7. And, again, why he pours out jarfuls of water;—at that time the gods, being about to put him (Agni-Pragâpati) together, in the first place put water into him; and in like manner does this one now, being about to put him together, in the first place put water into him.

8. Three jarfuls he pours out each time,—threefold is Agni: as large as Agni is, as large as is his measure, by so much he thus puts water into him.

9. Twelve jarfuls he pours on the ploughed ground,—twelve months are a year, and the year is Agni: as great as Agni is, as great as is his measure, by so much he thus puts water into him.

10. On the ploughed ground he pours it: he thereby puts water into the vital airs. But were he to pour (water) only on the ploughed ground, and

¹ These are additional three jarfuls poured over the whole Agnikshetra, or site of the altar.

not on the unploughed, there would be water only in (the channels of) the vital airs, and not in the other (parts of the) body. And were he to pour (water) only on the unploughed ground, and not on the ploughed, there would be water only in (the other parts of) the body, and not in the vital airs. He pours it both on the ploughed, and the unploughed, ground, whence there is water here both in (the channels of) the vital airs and in the body.

11. Three (jarfuls) he pours both on the ploughed, and on the unploughed, ground ;—threefold is Agni : as great as Agni is, as great as is his measure, with so much he thus puts water into him.

12. Fifteen jarfuls of water he pours out,—fifteenfold is the thunderbolt : by that fifteenfold thunderbolt of his he thus drives away all evil.

13. He then sows all (kinds of) herb (-seed) ;—for the gods then said, ‘Meditate ye!’ whereby doubtless they meant to say, ‘Seek ye a layer!’ whilst meditating, they saw food to be a (suitable) layer, and put that on (or, into) him (Agni); and in like manner does this one now put it into him.

14. It is (seed) of all herbs,—all herbs means all food ; he thus puts all (kinds of) food into him. Let him omit one of those kinds of food, and not eat thereof as long as he lives. By means of the udumbara jar (he sows the seed): the significance of this has been explained ;—with a four-cornered one,—there are four quarters : from all quarters he thus puts food into him (Agni). He sows it with anuśtubh (verses),—the Anuśtubh (metre) is speech, and by means of speech (the mouth¹) food is eaten.

¹ See p. 200, note 3.

15. With three verses he sows each time ¹,—three-fold is Agni : as great as Agni is, as great as is his measure, with so much he thus puts food into him.

16. With twelve verses he sows on the ploughed ground,—twelve months are a year, and the year is Agni : as great as Agni is, as great as is his measure, with so much he thus puts food into him.

17. On the ploughed ground he sows, whence food ripens on ploughed ground. Were he to sow only on the ploughed ground, and not on the unploughed, food would only ripen on ploughed ground, not on unploughed ; and were he to sow only on unploughed ground, and not on ploughed ground, food would only ripen on unploughed ground, and not on ploughed ground. He sows on both the ploughed, and the unploughed, ground : hence food ripens both on ploughed, and on unploughed, ground.

18. With three (verses) he sows both on the ploughed, and on the unploughed, ground,—three-fold is Agni : as great as Agni is, as great as is his measure, by so much he thus puts food into him.

19. And, again, why he sows all (kinds of) herb (-seed),—the gods at that time, being about to put him (Agni-Pragâpati) together, in the first place healed him by healing medicine ; and in like manner does this one now, being about to put him together, first heal him with healing medicine.

20. It is (seed) of all herbs ;—all herbs is the

¹ The sowing of the seed is done after the manner of the watering of the site, viz. so as to finish the sowing of every four furrows with the completion of the muttering of three verses (Vâg. S. XII, 75-86) ; whereupon the remaining seed is scattered over the whole site with additional three verses (87-89).

same as all (kinds of) medicine : by all (kinds of) healing medicine he thus heals him.

21. With three verses he sows each time,—three-fold is Agni : as great as Agni is, as great as is his measure, with so much he thus heals him.

22. With twelve verses he sows on the ploughed ground,—twelve months are a year, and the year is Agni : as great as Agni is, as great as is his measure, with so much he thus heals him.

23. On the ploughed ground he sows : he thereby heals the vital airs. And were he to sow only on the ploughed ground, and not on the unploughed, he would only heal the vital airs, and not the other (parts of the) body ; and were he to sow only on the unploughed, and not on the ploughed, ground, he would only heal the body, and not the vital airs : he sows both on the ploughed, and on the unploughed, ground ; and thus he heals both the vital airs and the body.

24. With three (verses) he sows both on the ploughed, and on the unploughed, ground,—three-fold is Agni : as great as Agni is, as great as is his measure, with so much he thus heals him.

25. Fifteen jarfuls of water he pours out, and with fifteen verses he sows,—that makes thirty,—the Virâg (metre) consists of thirty syllables, and the Virâg (the far-shining, or far-ruling) is the whole food : the whole food he thus puts into him.

26. [He sows, with Vâg. S. XII, 75 seq. ; Rîk S. X, 97] ‘The herbs first grown three ages before the gods¹,’—the gods doubtless are the seasons,

¹ Thus the St. Petersburg dictionary ; while Professor Ludwig construes ‘triugam purâ’ together,—‘the herbs first come from

and from them those (herbs) used to grow thrice, in spring, in the rainy season, and in the autumn ;—‘of the brown ones will I ponder,’—the brown one, doubtless, is Soma, and the herbs are related to Soma, and the Purusha (Pragâpati) is related to herbs¹ ;—‘the hundred powers,’—inasmuch as he here lives a hundred (years), and has a hundred merits, and a hundred energies, there are in him those hundred powers ;—‘and seven,’—he thereby speaks of those seven vital airs in the head.

27. ‘Yours, O Mother, are a hundred powers, and yours a thousand growths,’—inasmuch as (the plants) here are shooting out a hundredfold, and a thousandfold ;—‘Ye of a hundred virtues, render ye free from sickness this one of mine!’ that is, him whom I am now healing.

28. These (verses)² have one and the same ex-

the gods before the three ages ;’—but is there any other example of ‘purâ’ with the accusative ? The author of the Brâhmana, on the other hand, takes ‘triyugam purâ’ as adverbs independent of each other,—‘formerly at three periods.’

¹ Or, consists of herbs.

² That is, the two verses just explained, as well as the remaining thirteen verses (Vâg. S. XII, 77 seq.; Rîk S. X, 97, 3 seq.), viz. :—

3. Rejoice ye at the plants, the full-budded, abounding in shoots : like victorious mares, the herbs are eager to win (or, to save).

4. As plants, O divine mothers, I call upon you : horse, and cow, and raiment would I win, and thine own self, O Purusha !

5. On the Asvattha tree is your abode, on the Parvâ dwelling is made for you : possessed of cattle shall ye be, when ye save the Purusha.

6. Wherein the herbs have met together, even as the nobles in the assembly, that priest is called physician, demon-killer, pain-remover.

7. The (herb) rich in horses, the one rich in Soma, the

planation with regard to this (Agni-Pragâpati),—how he may heal him, and preserve him. They are anushṭubh verses,—the Anushṭubh is speech, and speech is all healing medicine: by means of all healing medicine he thus heals him.

29. Now, then, regarding the defined and the undefined (ceremonies);—with prayer he yokes two oxen, silently the others; with prayer he ploughs four furrows, silently the others; silently he puts on the grass-bush, with prayer he makes a libation thereon; silently he pours out the jarfuls of water, with prayer he sows.

30. This Agni is Pragâpati, and Pragâpati is both the defined and the undefined, the limited and the

strengthening, most powerful,—all herbs have I found for healthfulness to him (the Purusha).

8. Forth rush the energies of the plants, like kine from the stable, eager to win wealth, eager to win wealth, O Purusha!

9. Strength-giving (ishkrîti) is the name of your mother, hence ye are healing powers (nishkrîti): winged furrows ye are; what ye make sick, ye heal.

10. All obstacles have they overcome, even as the thief the cowpen; the herbs have expelled whatever defect of the body there was.

11. When, to give strength, I take these herbs in my hand, the self of Yakshman (consumption) perishes, as from the clutches of the living (? i. e. from death, Ludw.).

12. Whose every limb, whose every joint ye, O herbs, flow through, from him ye chase away (the demon) Yakshman,—mighty (he is) and, as it were, abiding in the core.

13. Fly forth, O Yakshman; together with the garrulous jay; vanish with the gliding of the wind, with the whirlwind (?)!

14. May one of you help the other, may ye lend help to one another! Of one mind, help ye forward this word of mine!

15. Those bearing fruit, and those without fruit, the flowerless and the flowering, urged forward by Brîhaspati, may they preserve us from trouble!

The Vâg. S. also gives the remaining verses of the hymn, which are not, however, required on the present occasion.

unlimited. Now whatever he does with prayer thereby he restores that form of his which is defined, limited; and whatever he does silently, thereby he restores that form of his which is undefined, unlimited,—verily, whosoever, knowing this, performs thus, restores this whole and complete Pragâpati. The outer forms are defined, and the inner ones are undefined; and Agni is the same as an animal: hence the outer forms of the animal are defined, and the inner ones undefined.

THIRD ADHYÂYA. FIRST BRÂHMANA.

1. Built is the Gârhapatya, unbuilt the Âhavantiya; he then buys the king (Soma): the Gârhapatya being this (terrestrial) world, the Âhavantiya the sky, and Soma he that blows yonder, he thus places him (Vâyu, the wind) between these two worlds; and hence he blows between these two worlds.

2. And as to why he buys the king when the Gârhapatya is built, and the Âhavantiya unbuilt,—Agni is the body, and Soma the vital air: he thus places the vital air in the middle of the body, and hence that vital air is in the middle of the body.

3. And, again, why he buys the king when the Gârhapatya is built, and the Âhavantiya unbuilt,—Agni is the body, and Soma is the life-sap: he thus supplies the body with life-sap, and hence this body (of ours) is supplied with life-sap from end to end.

4. Having bought the king, and driven him about, he then takes out the material for the guest-meal. With the Havishkṛit of that (ceremony) he releases speech. And in this way¹ he interlinks the per-

¹ That is, in performing the various rites of the Soma-sacrifice,

formance of the (Soma) sacrifice and the performance of the fire (altar) for the purpose of unity of performance, thinking, 'Uniform shall be this performance!'

5. And, again, why he interlinks them,—Agni (the fire-altar) is the body, and the (Soma) sacrifice is the vital air : he thus places the vital air in the midst of the body, and hence that vital air is in the middle of the body.

6. And, again, why he interlinks them,—Agni is the body, and the (Soma) sacrifice is the vital sap : he thus supplies the body with vital sap, and hence this body is supplied with vital sap from end to end. He then returns to the site of the Âhavanīya.

7. Now some sweep with the palāsa branch on both occasions¹, saying, 'Surely, on both occasions he builds (an altar).' Let him, however, not do so ; for by (building) the Gârhapatya he settles, and by the Âhavanīya he rises upwards : therefore let him not do so.

8. And only on the Gârhapatya (site) he throws saline soil, not on the Âhavanīya ; for the Gârhapatya is this (terrestrial) world, and saline soil means cattle : he thus bestows cattle on this world, whence there are cattle in this world.

9. And only on the Âhavanīya (site) he places a lotus leaf, not on the Gârhapatya ; for the lotus leaf means water, and the Âhavanīya the sky : he thus places the waters (vapours) in the sky. On both he

and at the same time doing all that is necessary for the building of the fire-altar, on which the Soma-offering itself is ultimately to be performed.

¹ Viz. in consecrating the site of the Âhavanīya, as well as that of the Gârhapatya altar (see VII, 1, 1, 1).

scatters sand ; for sand means seed, and in both (fire-altars) fashioning (of Agni) takes place : ' May he be fashioned from out of that seed ! ' thus he thinks.

10. He scatters it with two different formulas ; for the Gârhapatya is the world of men, and the Âhavanīya is the world of the gods, and different indeed are the divine and the human. With the longer formula he scatters it on the Âhavanīya, and with the shorter one on the Gârhapatya, for longer is the life of the gods, and shorter the life of men. On the Gârhapatya he scatters the sand before (the setting up of) the enclosing-stones ; for sand is seed : ' May these be fashioned from out of that seed ! ' thus he thinks.

11. As to this they say, ' If the enclosing-stones are the womb, and the sand is seed, and the sand is strown on the Gârhapatya before (the setting up of) the enclosing-stones, how, then, is that seed of his not shed aside, (but) is received (by the womb) ? ' Well, the saline soil is the amnion, and inasmuch as he strews first the saline soil, that seed of his is not shed aside, but is received by that amnion. He now addresses the enclosing-stones on the Âhavanīya : the meaning of this has been explained ¹. He then scatters sand : sand being seed, that seed of his is not shed aside, but is received also by that womb.

12. And only on the Âhavanīya he strokes it (even) with two (verses) containing (the verb) ' to grow ², ' not on the Gârhapatya ; for the Gârhapatya is this (terrestrial) world, and the Âhavanīya is the heavenly world ; and this Sacrificer, being indeed

¹ VII, 1, 1, 14.

² See paragraphs 45, 46.

born in this world, is really intended to be born in the heavenly world: when he strokes (the sand) even on the Âhavantya with two (verses) containing (the verb) 'to grow,' and not on the Gârhapatya, he causes him to be born in the heavenly world.

13. He now puts clod-bricks thereon¹,—that fire-altar is these worlds, and the clod-bricks are the regions: he thus places the regions into these worlds; whence there are those regions in these worlds.

14. He takes them from outside the (site of the) fire-altar; for those regions which are in these worlds are already possessed by him (Agni); and he now bestows on him those regions which are beyond these worlds.

15. From outside the Vedi (he takes them);—the Vedi being this (earth), and those regions which are on this (earth) being already possessed by him, he now bestows on him those regions which are beyond this (earth).

16. And, again, why he puts clod-bricks thereon,—when Pragâpati was disjointed, his vital sap flowed over all the regions (or, in all directions); and when the gods restored him² they, by means of these clod-bricks, put into him that vital sap; and in like manner does this one now put that vital sap into him.

17. He takes them from outside (the site of) the fire-altar; for the vital sap which is in these worlds is already possessed by him (Agni), and he now puts

¹ He places a clod of earth on each end of the two 'spines,' that is to say, in the middle of each of the four sides of the square constituting the 'body' of the altar-site.

² Or, when they put him together (by building the fire-altar).

into him that vital sap which flowed away beyond these worlds¹.

18. From outside the Vedi (he takes them),—the Vedi being this (earth), and that vital sap which is in this (terrestrial) world being already possessed by him, he now puts into him the vital sap which flowed beyond this (earth).

19. He takes them with the sacrificial (wooden) sword,—the sword is a thunderbolt, and the thunderbolt means force, and this (earth) means wealth: by force he thus obtains wealth.

20. From the front side he brings one, with (Vâg. S. XII, 102), 'May he not injure me who is the begetter of the Earth!'—the begetter of the Earth doubtless is Pragâpati (the lord of creatures and generation): thus, 'May Pragâpati not injure me!'—'Or he of true ordinances who hath pervaded the sky,' that is, 'Or he of true ordinances who has created the sky;'—'Or he who first begat the shining waters,'—the shining waters doubtless are the men: thus, 'he who first created men;'—'To the god Ka (who?) let us do homage by offering!' Ka doubtless is Pragâpati, thus, 'To him let us do homage by offering!' Having brought it he puts it on the body (of the altar-site) inside the enclosing-stones: he thereby puts into him (Agni) what vital sap had flowed away from him in the eastern direction, and also the eastern region itself he bestows upon him.

21. Then (he fetches a clod) from the south, with (Vâg. S. XII, 103), 'Turn hither, O Earth, with

¹ Viz. when these worlds were plunged into the water, see VI, 1, 1, 12.

sacrifice, with milk !' as the text, so the meaning ; —'Agni, sent forth, hath mounted thy skin ;' whatsoever is on this (earth) that is her skin ; and that (skin) Agni mounts, when sent forth, when blazing forth. Having brought it he puts it on the body (of the altar) inside the junction of the (right) wing (and the body) : he thereby puts into him (Agni) what vital sap had flowed from him in the southern direction, and also the southern region itself he bestows upon him.

22. Then from behind (he fetches one, with Vâg. S. XII, 104), 'O Agni, what in thee is pure, what brilliant, what clean, what meet for sacrifice,'—Agni doubtless is this (earth) : of her he says this ;—'that do we bring to the gods,' that is, 'that we bring for this divine work.' Having brought it he puts it on the body (of the altar) inside the junction of the tail (and the body) : he thereby puts into him what vital sap had flowed away from him in the western direction, and also the western region itself he bestows upon him. Let him not take it exactly from the back (west) lest he should take the vital sap from the path of the sacrifice : he takes it from about there¹.

23. Then from the north, with (Vâg. S. XII, 105), 'Sap and strength have I taken from here²,'—that is, 'Sap and strength I take from here ;'—'the womb of sacred law,' the sacred law doubtless is the truth : thus, 'the womb of the truth ;'—'the stream of the mighty,' the mighty (buffalo, or

¹ Viz. from some place towards north-west from the middle of the western side of the body of the altar.

² Mahîdhara takes 'âdam' here as the regular imperfect of 'ad,' I ate.

mahisha) doubtless is Agni, for he, being born here great (mahat), animated everything;—‘May it accrue to me in the cows, in the bodies,’—the body is the self: thus, ‘May it accrue to me both in the cows and in (my own) self;’—‘I leave behind decline, weakness, sickness!’ therewith he spreads the sand (by stroking): he thereby consigns to that (northern) region whatever decline, weakness, and sickness there is; whence hungry people (live) in that region. Having brought that (clod), he puts it on the body (of the altar) on the middle of the junction of the (left) wing (and the body): he thereby puts into him (Agni) what vital sap flowed away in the northerly direction; and also the northern region itself he bestows upon him.

24. These same (clods) are the regions; he places them on all sides: he thus places the regions on all sides; whence the regions are on every side. [He places the clods so] as to face each other from every side: he thereby places the regions to face each other from every side, and hence the regions face each other from every side. He places them separately, ‘settles¹’ them separately, and separately pronounces the Sûdadohas upon them; for separate from each other are the regions. Standing he places them, for the regions, as it were, stand; and stronger, indeed, one is whilst standing.

25. These same (clods) are bricks having special prayers (yagushmatī²): on the body (of the altar) he places them, not on the wings and tail; for bricks having special prayers are placed on the body, not on the wings or tail.

¹ See p. 301, note 3.

² See p. 153, note 1.

26. As to this they say, 'How do these (clod-bricks) come to be put on as baked, as heated (burnt) ones?' Well, these (clods) are vital sap, and the vital sap (blood) is naturally-heated; and, moreover, whatever comes in contact with Agni Vaisvânara, even thereby comes to be put on as baked, as heated.

27. He then throws up the Uttara-vedi¹ (high-altar),—the Vedi is this (earth), the Uttara-vedi the sky, and the clod-bricks are the regions: thus when he puts on the clod-bricks between (the preparation of) the Vedi and (that of) the Uttara-vedi, he thereby places the regions between these two worlds; whence the regions are between these two worlds. He makes it either a yoke long on each side, or forty feet,—whichever way he pleases. He then throws sand thereon: the meaning of this has been explained.

28. He throws it on the Uttara-vedi;—the Uttara-vedi is the womb: he thus infuses seed into the womb; and the seed which is infused into the womb becomes generative. He covers the whole body (of the altar) with that (sand): he thus puts seed into the whole body²; whence the seed is produced from the whole body.

29. [He throws it on the high-altar, with Vâg. S. XII, 106-111; *Rîk* S. X, 140] 'Thine, O Agni, is glory and vigour,'—his glory (*śravas*) and vigour doubtless is the smoke, for that announces (*śrāvaya*) him in yonder world,—'mighty shine forth the

¹ See p. 325, note 6.

² That is to say, he first throws down sand on the Uttara-vedi, and then covers with it the whole of the body of the altar, so as to make it even with the Uttara-vedi.

flames, O rich-beamed one!' that is, 'the flames of (thee), the mighty one, shine forth, O thou, abounding in wealth!'—'With might, O wide-rayed one (thou bestowest) strength, worthy of song,' might is power: thus, 'By (thy) power, O wide-rayed one, (thou givest) food worthy of song;'—'bestowest thou upon the worship, O sage!' worship doubtless is the Sacrificer: thus, 'Upon the worship thou bestowest, O sage!'

30. 'Pure-flamed, bright-flamed,' for pure-flamed and bright-flamed he (Agni) is; 'full-flamed, didst thou burst forth with light,' that is, 'full-flamed shonest thou forth with light;'—'running about as their son thou helpest the two mothers,' for as their son he does help the two mothers;—'thou fillest both spheres,' the two spheres doubtless are these two, heaven and earth, and these two he indeed fills,—with smoke yonder (sky), with rain this (earth).

31. 'Child of strength, knower of beings, in benedictions,' that is, 'child of strength, knower of beings, in praises,'—'delight thou, kindly in thoughts,' that is, 'shine thou, kindly in thoughts;'—'in thee have they brought together multi-form nourishments,' that is, 'in thee have they brought together many-formed nourishments;'—'of wondrous help are the fair-born,' as the text, so the meaning.

32. 'Ruling, O Agni, spread thou by beings'—the beings are men: thus, 'Shining, O Agni, spread thyself by men!'—'riches amongst us, O immortal!' that is, 'bestowing wealth upon us, O immortal!'—'Of beautiful form, shinest thou'—for he indeed shines, of beautiful form;—'thou

fillest (us with) profitable¹ wisdom;’ that is, ‘thou fillest (us with) perennial wisdom.’

33. ‘Him, the wise arranger of the cult,’—the cult is the sacrifice: thus, ‘him, the wise preparer of the sacrifice;’—‘ruling over great wealth,’ that is, ‘ruling in great wealth;’—‘the bestowal of good things,—prosperous, mighty (mah) nourishment,’—that is, ‘the bestowal of good things; prosperous, ample (mahat) nourishment,’—‘givest thou, and profitable substance,’ that is, ‘givest thou, and perennial substance.’

34. ‘[Thee,] the righteous,’ that is, ‘the truthful;’—‘the mighty,’ the mighty (or buffalo) doubtless is Agni;—‘the all-remarkable,’ for he (Agni) is indeed remarkable to all;—‘(thee), Agni, men have placed foremost for happiness,’ happiness doubtless is the sacrifice, and for the sacrifice they indeed place him foremost;—‘thee, the hearer, the far-ruling, divine one, with song the human tribes;’ that is, ‘thee who hearest, thee, the far-ruling god, we men invoke.’

35. Now this hymn of six verses is that same Agni Vaisvânara; and it is in order to make a beginning (in the building of the altar) that that sand is scattered,—he thereby pours into it Agni Vaisvânara as seed;—(he does so) with a six-versed hymn: six seasons are a year and the year is Vaisvânara (belonging to all men).

36. As to this they say, ‘If the seed is said to be seed what is its seed characteristic?’—Let him say, ‘white;’ for seed is white;—or ‘speckled,’ for seed is, as it were, speckled.

¹ The author connects ‘sânasi’ with ‘sanâtana’ (old, perpetual).

37. As to this they say, 'As seed is moist, and he scatters dry sand, how does it become moist for him, after the manner of seed?' Well, the metres are vital sap, and vital sap is moist; and inasmuch as he scatters that (sand) with metres, it is thus that it becomes moist for him, after the manner of seed.

38. As to this they say, 'How does it come to be put on for him by means of the day and the night?' Well, day and night are two, and there are two (kinds of) seed, the white and the black: as black and white it is thus put on for him by means of the day and the night.

39. As to this they say, 'How does that (sand), put on by the days and nights, become complete (or perfect) for him, neither deficient, nor superabundant?' Well, endless are the days and nights, and endless is the sand: it is thus that, put on by the days and nights, it becomes complete for him, neither deficient, nor superabundant. 'And wherefrom (is obtained) the oceanic (Samudriya¹) metre?' The ocean is endless, and the sand is endless: that is the oceanic metre.

40. As to this they say, 'How is that (sand) of his put on separately with different prayers?' Well, prayer is thought; this thought, prayer, comes to be equal to the whole sand²: and thus that (sand) of his comes to be put on separately with different prayers.

41. As to this they say, 'How does that (sand) of his come to be put on by all the metres?'—Inasmuch as he scatters it with that hymn of six verses; for as many syllables as there are in the

¹ The exact purport of this term is not clear.

² Sikatāḥ, sand, is plural, consisting as it does of a multiplicity of sand-grains.

seven metres, so many syllables there are in that hymn of six verses¹: thus that (sand) of his comes to be put on by all the metres.

42. And as to why he scatters sand,—that Agni (fire-altar) is Pragâpati, and Pragâpati is the whole Brahman. Now that sand is (put) in (the place of) the lost part of the Brahman; and that part of it which has not been lost is this fire-altar which is now being built: thus when he scatters sand he restores to him that lost part of the Brahman. That (sand which) he scatters is unnumbered, unlimited; for who knows how great is that lost part of the Brahman? And verily he who, knowing this, scatters sand, restores the whole, complete Pragâpati.

43. As to this they say, 'What is the number of these unnumbered sand grains?' Let him say, 'Two;' for there are two kinds of sand, the white and the black; or let him say, 'Seven hundred and twenty,' for so many days and nights there are in the year; or 'Two hundred and fifty-two,' for so many syllables there are in that hymn of six verses; or 'Twenty-five,' for seed is twenty-fivefold².

44. This same (sand represents) bricks with special prayers: he places it on the body (of the altar), not

¹ This is a somewhat loose calculation. As a matter of fact, the seven principal metres, viz. Gâyatrî (24), Ushnih (28), Anushubh (32), Brihatî (36), Pañkti (40), Trishubh (44), Gagatî (48), contain together 252 syllables. The hymn recited in scattering the sand, on the other hand, consists of one Vishârapañkti (40), three Satobrîhatîs (3 × 40), the Uparishâggyotis (? 40), and one Trishubh (44), or together of 244 syllables. On similar cases of looseness in computing the syllables of metres, see p. 318, note 1.

² Viz. inasmuch as it emanates from the body (paragraph 28), and the body consists of twenty-five parts—the trunk, the four limbs, and twenty fingers and toes. Cf. VI, 2, 1, 23, where, however, the trunk is not taken into account.

on the wings and tail ; for bricks with special prayers are placed on the body, not on the wings and tail. He does not 'settle' it, lest he should stop the seed, and generation.

45. He then strokes it (the sand) even by means of two verses containing the verb 'to grow:' he thereby causes that infused seed to grow, whence the seed infused into the womb grows;—with two (verses) relating to Soma (he strokes the sand); for Soma is breath: he thus puts breath into the seed; whence the infused seed becomes possessed of breath. But, indeed, were it to come forth without breath it would become putrid; and this indeed is the *Sûdadohas*¹ in this case; for Soma is breath, and the *Sûdadohas* is breath.

46. [Vâg. S. XII, 112, 113; *Rîk* S. I, 91, 16, 18] 'Grow thou! let manly power gather in thee from all sides, O Soma!' manly power doubtless is seed: thus, 'Grow thou! let seed gather in thee from every side, O Soma!'—'Be thou in the gathering of strength!' in food doubtless is strength: thus, 'be thou in the gathering of food!'—'Let the drinks, let the forces gather in thee!'—drink doubtless means vital sap, and in food are forces: thus, 'let vital sap, let food gather itself in thee!'—'and manly powers in thee, the overcomer of enemies;' that is, 'and seed in thee, the overcomer of evil;'—'growing, O Soma, for the sake of immortality,' he thereby lays immortality into the generative power, whence generative power is immortal;—'gain thou the highest glory in the heavens!' his highest glory

¹ See p. 301, note 3.

in the heavens doubtless is the moon, for that one causes him to be celebrated in yonder world¹. With two (verses) he makes him grow, a gāyatrī and a trishṭubh one,—the significance of this has been explained.

47. Now then the (mystic) correspondence,—four clod-bricks he puts on; with a six-versed (hymn) he scatters (the sand); with two (verses) he makes (the seed) grow; that makes twelve,—twelve months are a year, and the year is Agni: as great as Agni is, as great as is his measure, so great does this become.

SECOND BRĀHMAṆA.

1. Having smoothed (the sand) down with the two verses containing (the verb) 'to grow,' and returned (to the hall) he proceeds with the guest offering. Having performed the guest offering, he proceeds with the Pravargya and the Upasad². Having performed the Pravargya and the Upasad, they appease that (first) layer on the (red ox-)skin. And as to why on a skin: for the obtainment of the forms, the skin being outward form;—on the hairy side: for the obtainment of the forms, hair being outward form;—on a ruddy (skin): for the obtainment of all forms, all forms (colours being contained) in the ruddy;—on (the skin) of an ox: for the obtainment of Agni's forms, the ox being the same as Agni;—on (the skin spread) with the neck towards the east, for that (tends) godward.

¹ Sāyana remarks,—The high glory, in the heaven, of Soma growing in the form of a creeper is said to be the moon: in yonder heavenly world that moon indeed, when being drunk (by the gods) in the form (?) of ambrosia, causes him, Soma, to be celebrated.

² See part ii, p. 104.

2. He spreads it in front of the Gârhapatya, on the Vedi, with the hairy side upwards, and the neck towards the east : thereon they appease that layer. Now he sprinkles (the bricks) ;—when he sprinkles, he thereby makes it pure, sacrificially clean ;—with clarified butter (he sprinkles), for that is pure, sacrificially clean ; and also with the view of its being unsurpassed¹, for no other sacrificial food is sprinkled with ghee ;—silently (he sprinkles), for what is (done) silently is undefined, and the undefined is everything : by means of everything he thus makes it pure, and sacrificially clean ; and also with the view of its being unsurpassed, for no other sacrificial food is sprinkled silently.

3. And, again, why he sprinkles,—this (layer of bricks) is sacrificial food, and as such he bastes it² ; for whatever sacrificial food is buttered, and basted, that is palatable and sacrificially clean. With ghee (he bastes it), for sacrificial food is basted with ghee ; silently (he does so), for silently sacrificial food is basted ;—by means of stalks of Kusa grass, for these are pure, and sacrificially clean ;—by means of the tops, for the top is sacred to the gods.

4. As to this they say, ‘When he sprinkles only the first layer, how does that whole fire-altar of his come to be sprinkled, how does it come to be led forward on the skin, and how led forward by the horse³?’ Inasmuch as in this (layer) he (symbolically)⁴ sprinkles the bricks of all the layers ; and

¹ Literally, for not surmounting.

² See part i, p. 192, note 1.

³ On the leading forward of the fire, and laying it down on the foot-print of a horse, see II, 1, 4, 23 seq.

⁴ According to Kâty. XVII, 3, 18–19 some ritualists would seem to put the (yagushmatî) bricks of all the layers on the skin. But

thus indeed that whole fire-altar of his comes to be sprinkled, and led forward on the skin, and led forward by the horse. They lift up this (first) layer¹.

5. He (the Adhvaryu) then says (to the Hotri), 'Recite to the fires being led forward!' For at that time when the gods were setting out to spread the sacrifice, the Rakshas, the fiends, sought to smite them, saying, 'Ye shall not sacrifice! ye shall not spread the sacrifice!' Having made those fires, those bricks, to be sharp-edged thunderbolts, they hurled these at them, and laid them low thereby; and having laid them low, they spread that sacrifice in a place free from danger and devilry.

6. Now, what the gods did is done here,—even now those Rakshas are indeed smitten by the gods themselves; and when he nevertheless does this, it is because he thinks, 'I must do what the gods did.' And so, having made those fires, those bricks, to be sharp-edged thunderbolts, he hurls them at whatever Rakshas, whatever evildoers there may be, and lays them low thereby; and having laid them low, he spreads the sacrifice in a place free from danger and devilry.

7. And as to why (he recites) to the fires,—it is because there are here many fires, to wit, those layers; and as to (his reciting) to them being led forward (pra-har), it is because he hurls (pra-har) them forward (as thunderbolts).

perhaps this is merely a wrong interpretation of this passage of the Brâhmaṇa; though the three 'naturally-perforated' bricks are probably placed together.

¹ The Adhvaryu's attendants take up the ox-skin with the bricks for the first layer lying on it.

8. Now some recite (Vâg. S. XII, 50), 'The Agnis Purîshyas, together with those of the streams,'—a form of starting¹. Let him not do so; let him recite gâyatrî verses addressed to Agni, and relating to (objects of) desire: (Vâg. S. XII, 115; Rîk S. VIII, 11, 7), 'Hither may Vatsa lead thy mind even from the highest seat, O Agni, with the song desirous of thee!'—(Vâg. S. XII, 116; Rîk S. VIII, 43, 18), 'To thee, O Agni, best of Angiras, all good homesteads have laid themselves out for (the obtainment of) their desire.'—(Vâg. S. XII, 117), 'Agni, the one all-ruler, shineth in the beloved homes, the (object of) desire of all that is and shall be.'

9. Verses addressed to Agni he recites for the obtainment of Agni's forms;—and such as relate to desire, for the obtainment of his desires;—Gâyatrî ones,—Agni is Gâyatra: as great as Agni is, as great as is his measure, with so much he thus pours him forth as seed;—with three (verses),—Agni is threefold: as great as Agni is, as great as is his measure, with so much he thus pours him forth as seed. These (three), with the (first and last verses) recited thrice, amount to seven,—of seven layers consists the fire-altar², seven seasons are a year, and the year is Agni: as great as Agni is, as great as is his measure, so great does this become. He recites in a low voice, for here in the sacrifice seed is (cast), and seed is cast silently. He (the Hotrî) marches reciting behind (the bricks carried by the attendants); he thus marches, defending the sacrifice by the metres from behind.

¹ See VII, 1, 1, 25.

² See p. 249, note 3.

10. And in front they lead a white horse. For at that time the gods were afraid lest the Rakshas, the fiends, should smite them here. They saw that thunderbolt, even yonder sun; for that horse is yonder sun: having driven off the Rakshas, the fiends, in front, by that thunderbolt, they obtained well-being in a place free from danger and devilry. They arrive at the (site of) the fire-altar; south of the tail (of the altar) they set down the layer (of bricks); from the north they make the horse step (on the site of the altar).

11. They lead it eastward on the left (north) side of the altar, inside the enclosing-stones, whereby they ward off evil from the eastern region; then southward, whereby they ward off evil from the south; then westward, whereby they ward off evil from the western region; then northward, whereby they ward off evil from the northern region. Having thus warded off the Rakshas, the fiends, from all the regions, he sets it (the horse) free towards north-east: the significance of this has been explained.

12. Whilst it goes westward he makes it smell (kiss) that layer (of bricks);—that horse is yonder sun, and those bricks are the same as all these creatures (on earth): thus even as he makes (the horse) smell, so yon sun kisses these creatures¹. And hence, by Pragâpati's power, every one now thinks, 'I am!' And as to why he makes it smell while going westward, it is because, whilst going (from east) to west, that (sun) kisses all these creatures.

¹ According to Sâyana, it is by his rays (identified with the vital airs of living beings) that the sun kisses (or puts himself in contact with) the creatures (and animates them); so that every one feels that he is 'labdhâtma,' or has obtained 'a self,' or life and being.

13. And, again, why he makes it smell;—that horse is yonder sun, and those naturally-perforated (bricks) are these worlds; and even as he makes it smell, so yonder sun strings these worlds to himself on a thread¹. And as to that thread, the significance of that (will be explained) further on.

14. And, again, why he makes it smell;—Agni went away from the gods; he entered the water. The gods said to Pragâpati, 'Go thou in search of him: to thee, his own father, he will reveal himself.' He became a white horse, and went in search of him. He found him on a lotus leaf, having crept forth from the water. He eyed him, and he (Agni) scorched him: hence the white horse has, as it were, a scorched mouth², and indeed is apt to become weak-eyed. He (Agni) thought he had hit and hurt him, and said to him, 'I grant thee a boon!'

15. He (Pragâpati) said, 'Whoever shall seek thee in that form (of a white horse), shall find thee!' And, accordingly, he who seeks him (Agni) in that form, finds him; and having found him, he then builds him up.

16. It should be a white (horse), for that is a form of him (the sun) who burns yonder. If he cannot obtain a white one, one that is not white might do; but a horse it should be. If he cannot obtain a horse, even an ox might do, for the ox is of Agni's nature, and Agni is the repeller of all evils.

¹ That is, he passes a thread through them (as through pearls), fastened to himself. Regarding this Thread, or spiritual bond, holding together all sentient existences of the universe, see XIV, 6, 7, 2 seq.

² That is, according to Sâyana, a reddish mouth.

17. Now, then, as to the mounting¹ (of the altar). Now some mount it from the front (east) towards the back, or from the back towards the front : let him not do so ; for that Agni (the fire-altar) is an animal ; and if one mounts an animal (ox) from the front towards the back, it strikes him with its horns ; and if he mounts it from the back towards the front, it does so with its feet. Let him mount it only by the middle body² ; for the animal which people mount by the (middle) body, carries them forward, and does not hurt them. From the left (north) side (he should mount it), for any animal which people mount they mount from the left side. By mounting the (body of the) altar from the left side, and performing the work connected with the Uttara-vedi, he takes hold of Agni in the (middle) body (or, into himself) ; and having taken Agni into his own self, he sings the 'true hymn.' He puts a lotus-leaf on (the altar) : thereof further on.

18. Now that horse they lead about when evening is closing in ; for at that time the gods were afraid lest the Rakshas, the fiends, should there smite that (Agni, or altar) of theirs. They made that thunderbolt, to wit, yonder sun, his protector, for that horse is yonder sun ; and in like manner does this one now make that thunderbolt his (Agni's) protector.

19. He leads it about towards the setting of the sun ; for he (the sun) is manifestly his protector by day ; and the Rakshas are the associates of the

¹ That is, as to the way in which the priests and sacrificer are to step on the body of the altar-site, when coming from outside.

² That is to say, from sideways as in getting on the saddle of a horse.

night : for the night he thus makes that thunderbolt his protector. He leads it about on every side : on every side he thus makes that thunderbolt his protector. Thrice he leads it about : he thus makes that thunderbolt his (Agni's) threefold protector. He then lets it loose towards north-west : the purport of this has been explained. It afterwards returns (to the sacrificial ground) : the purport of this (will be explained) further on.

THE BUILDING OF THE ALTAR.

THE FIRST LAYER.

FOURTH ADHYÂYA. FIRST BRÂHMANA.

1. Being about to build Agni (the fire-altar), he takes him up into his own self; for from out of his own self he causes him to be born, and wherefrom one is born, suchlike he becomes. Now were he to build up Agni without taking him up into his own self, he would beget man from man, mortal from mortal, one not freed from sin from one not freed from sin; but when he builds up Agni after taking him up into his own self, he causes Agni to be born from Agni, the immortal from the immortal, the sinless from the sinless.

2. He takes him in (by muttering, Vâg. S. XIII, 1), 'Within me I first take Agni,' he thereby first takes Agni into his own self;—'for increase of wealth, for healthy progeny, for vigorous manhood!' and hereby he takes all blessings to himself;—'and may the deities stand by me!' and hereby he takes all the gods to himself; and thus he takes into his own self all that he is about to generate from his own self. Having taken Agni

into his own self whilst standing, he builds him up sitting;—Agni is an animal: hence the animal, having received the fœtus standing, gives birth after lying down.

3. He now sings the Satya Sâman¹ (true hymn). For the gods then said, 'Let us make the truth (satya) his mouth (or beginning): thus we shall become the truth, truth will turn unto us, and true will become that wish of ours for which we are about to perform this rite!'

4. They sang that 'true hymn' at the outset, and thus made the truth his (Agni's) mouth; and they became the truth; the truth turned unto them, and true became that wish of theirs for which they performed this rite.

5. And in like manner when the Sacrificer now, at the outset, sings the 'true hymn,' he thereby makes the truth his (Agni's) mouth; and he (himself) becomes the truth; and truth turns unto him; and true becomes that wish of his for which he performs this rite.

6. Now that truth is the same as the waters, for the waters are the truth. Hence they say, 'Whereby² the waters flow, that is a form of the truth.' It is the waters indeed that were made first of this universe: hence when the waters (rains) flow, then everything whatsoever exists is produced here.

7. He then puts down a lotus-leaf (in the centre of

¹ Probably Sâma-v. S. I, 99 (*Rik* S. I, 69, 4), 'O Agni, lord of bovine food, child of strength, grant unto us, O knower of beings, great glory!' See Weber, *Ind. Stud.* XII, p. 148, note 2.

² ?Or, in that (or because, yena) the waters flow,—that is to say, the flowing of the waters (rain, &c.) is a manifestation of eternal truth.

the altar-site);—the lotus-leaf is a womb: he hereby puts a womb to it (for Agni to be born from).

8. And, again, why he puts down a lotus-leaf;—the lotus means the waters, and this earth is a leaf thereof: even as the lotus-leaf here lies spread on the water, so this earth lies spread on the waters. Now this same earth is Agni's womb, for Agni (the fire-altar) is this earth, since thereof the whole Agni is built up: it is this earth he thus lays down. He lays it down so as not to be separated from the truth: he thereby establishes this earth on the truth;—hence this earth is established on the truth; and hence the truth is this earth, for this earth is the most certain of these worlds.

9. [He lays it down, with Vâg. S. XIII, 2] 'The waters' back thou art, the womb of Agni,' for this earth is indeed the back of the waters, and the womb of Agni;—'around the swelling ocean,' for the ocean indeed swells around this earth;—'growing great on the lotus,' that is, 'growing, flourish thou on the lotus;—'spread out with the extent, with the breadth, of the sky!' with this he strokes along (the leaf),—for this Agni is yonder sun, and no other extent but that of the sky is able to contain him: he thus says (to the leaf), 'Having become the sky, contain him!' He lays it down with a Svarâg verse, for self-rule (svârâgya) belongs to the waters. Having 'settled' it, he pronounces the Sûdadohas¹ upon it: the significance of this has been explained.

10. He then puts the gold plate² thereon. Now

¹ See p. 301, note 3.

² Viz. the one the Sacrificer wore round his neck during the initiation period. See VI, 7, 1, 1 seq.

this gold plate is yonder sun, for he shines over all the creatures here on earth ; and 'rokas' (shine) they mystically call 'rukma' (gold plate), for the gods love the mystic: he thus lays down yonder sun (on the altar). It is golden, and round, with one and twenty knobs,—the significance of this has been explained. He puts it down with the knobs pointing downward ; for the knobs are his (the sun's) rays, and his rays (shine) downwards.

11. He puts it down on the lotus-leaf ;—the lotus-leaf is a womb : in the womb he thus places him (Agni).

12. And, again, why he puts it on the lotus-leaf ;—the lotus-leaf is a foundation, for the lotus-leaf is this earth, and this earth is the foundation : he who is not settled on this earth, is unsettled even as one who is far away. Now by means of his rays that (sun) is settled on this earth : he thus settles him (Agni) on this earth, as his foundation.

13. And, again, why he puts it on the lotus-leaf. When Indra had smitten Vṛitra, he, thinking that he had not laid him low, entered the waters. He said to them, 'I am afraid : make ye a stronghold for me !' Now what essence of the waters there was that they gathered upwards (on the surface), and made it a stronghold for him ; and because they made (kar) a stronghold (pûḥ) for him, therefore it is 'pûshkara ;' 'pûshkara' being what is mystically called 'pushkara' (lotus-leaf), for the gods love the mystic. Now when he puts it (the gold plate) on the lotus-leaf, he then establishes him (Agni) in that essence which the waters gathered together for him (Indra), and in that stronghold which they made for him.

14. [He puts it down, with Vâg. S. XIII, 3]

'The Brahman first born in front;' the Brahman doubtless is yonder sun, and he is born day by day in front (in the east);—'from the summit¹ he, the longing, overspread the shining,' the summit doubtless is the middle, the shining ones are these worlds, and the longing one is yonder sun,—he is the longing one inasmuch as he longed to be born; and in rising he overspreads² these (worlds) from the summit, from the middle;—'he (overspread) the nighest extents of the deep,' his nighest extents of the deep doubtless are the regions, for he (the sun) does extend nigh to them;—'the womb of the existent and of the non-existent did he overspread!' the womb of the existent and of the non-existent doubtless are these worlds; for both what exists and what does not exist is born from these worlds. He puts it on with a trishūbh verse, for yonder (sun) is related to the Trishūbh³. Having 'settled' it, he pronounces the Sūdadohas⁴ verse upon it: the significance of this has been explained.

15. He then lays the (gold) man thereon,—he is Pragâpati, he is Agni, he is the Sacrificer. He is made of gold, for gold is light, and fire is light; gold is immortality, and fire is immortality. It is a man (purusha), for Pragâpati is the Man.

¹ 'Sîmatah' would rather seem to mean 'from the boundary line,' but the author here takes 'sîman' in the sense of (sîmanta) 'hair-line, parting of the hair, crown of the head (Scheitel).'

² In the Sanskrit participial (or gerundial) construction, the relation between the primary and secondary notions is usually the reverse of ours,—thus 'he rises in overspreading.'

³ It is usually with Indra that the Trishūbh metre is connected—see part i, introduction, p. xviii; Sat. Br. IX, 4, 3, 7 (cf. VIII, 5, 1, 10)—the Trishūbh being also the emblem of the nobility (III, 4, 1, 10).

⁴ See p. 301, note 3.

हरिः
सुवर्णः

16. And, again, why he lays down the man. When Pragâpati was relaxed, his pleasing form went out from within ; when it had gone out of him, the gods left him. When the gods restored him, they put that pleasing form into him, and the gods were pleased with that (form) of his ; and inasmuch as the gods were pleased (ram) with that pleasing (ramya) form of his, it is called 'hiramya ;' 'hiramya' being what is mystically called 'hiraṇya' (gold), for the gods love the mystic. And in like manner does this (Sacrificer) now put that pleasing form into him (Agni), and the gods are pleased with that (form) of his. But that pleasing form of his is the vital air : it is that vital air he thus puts into him.

17. He lays him on the gold plate, for the gold plate is yonder sun : that same man who is in that (sun's) disk, it is him he now lays down (on the altar).

18. He lays him down on his back¹ ;—for the gods at that time said, 'If we lay down these two² both looking hitherwards, they will burn up everything here ; and if (we lay) both so as to be turned away from here, they will give warmth only in the opposite direction ; and if facing each other, then there will be light only between those two, and they will injure each other.' They laid down the one so as to look hitherwards, and the other so as to look away from here : that one (the sun), the gold disk, looking downwards, gives warmth by his rays, and

¹ Professor Weber, Ind. Stud. XIII, p. 249, takes 'uttānam' in the sense of 'standing erect,' with his face towards the east ; but this surely must be a mistake.

² Viz. both the gold plate (the sun), which was laid down with the embossed or front side downwards, and the gold man.

that man (tends) upward by his vital airs¹. He lays him down (with the head) towards the east, for (with the head) towards the east this Agni (the fire-altar) is built up.

19. [He lays him down, with Vâg. S. XIII, 4; *Rik* S. X, 121, 1] 'Hiraṇyagarbha came first into existence,' for that golden child did come first into existence;—'born he was the one lord of being;' for he indeed was born as the one lord of all this being;—'he upholdeth this earth and the sky,' for he (the sun) does uphold both the sky and the earth;—'to the god Ka let us do homage by offering!' Ka (Who?) is Pragâpati: thus, 'let us do homage to Him by offering!'

20. [Vâg. S. XIII, 5; *Rik* S. X, 17, 11] 'The drop leaped along the earth and sky;' the drop is yonder sun, and he leaps both to the sky and to the earth—thus (in rising) to that (sky), and thus (in setting) to this (earth);—'along this seat, and that which was afore;' that is, to this world, and to that one; or this (Âhavanīya altar) which is now being built, and that (Gârhapatya altar) which yonder was built before;—'the drop moving along the common seat;' for he (the sun) moves along that common seat;—'the drop I offer along the seven hotrâs;' the drop is yonder sun; and the seven hotrâs are the regions: he thus establishes yonder sun in the regions.

21. With two (verses) he lays him down;—two-footed is the Sacrificer, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, with so much he thus lays him down;—with two trish/ubh

¹ Cf. VI, 7, 1, 11, where it is said that the immortal part of the vital air of man streams out by upward breathings. Cf. p. 359, n. 1.

verses, for he (the sun) is related to the Trishṭubh. Having 'settled' him, he pronounces the Sûdadohas on him : the significance of this has been explained.

22. He then sings a Sâman. For the gods, having laid down that man, then saw him (looking) even suchlike as yonder dry plank.

23. They said, 'Think ye upon this, how we may put vigour into this man !' They said, 'Meditate ye (ġetay)!' whereby, doubtless, they meant to say, 'Seek ye to build up (ġitim ish) ! seek ye how we shall put vigour into this man !'

24. Whilst meditating, they saw this Sâman, and sang it, and thereby put vigour into him ; and in like manner does this (Sacrificer) thereby put it into him : he sings on the man, he puts vigour into the man ;— he sings on the bright one¹, for Agni is all bright things. After he has laid him down, let him not walk round him in front, lest that Agni should injure him.

25. He (the Sacrificer) then stands by (the gold man) worshipping him with the Sarpanâma (serpent-named) formulas. The serpents doubtless are these worlds, for these glide along (sarp) with everything here whatsoever there is ; and Agni is no other than the self (body) of all the gods. They, the gods, having laid down (on the altar) that self of theirs, were afraid lest these worlds should glide away with that self of theirs.

26. They saw those Sarpanâma and worshipped with them ; by these (verses) they stopped these worlds for him, and caused them to bend themselves ; and because they caused them to bend (nam) them-

¹ That is, he sings the Kîtra-sâman, Sâma-v. I, 169 (Vâg. S. XXVII, 39), 'With what favour will the bright one, the ever-growing friend, be with us ; with what mightiest host ?'

selves, therefore (the formulas are called) Sarpanâma. And in like manner does the Sacrificer, when he stands by worshipping with the Sarpanâma formulas, stop these worlds for him, and cause these worlds to bend themselves ; and so they do not glide away with that self of his.

27. And, again, why he stands by worshipping with the Sarpanâma formulas ;—the serpents are these worlds, for whatever creeps (sarp), creeps in these worlds. Now when he worships with the Sarpanâma formulas—whatever fiend there is in these worlds, whatever devourer, whatever ogress,—all that he thereby appeases.

28. [Vâg. S. XIII, 6-8] 'Homage be to the serpents, whichever are on earth, and they that are in the air, and they that are in the sky, to those serpents be homage!' whatever serpents there are in these three worlds to them he thereby does homage.

29. 'They that are the darts of demons,' for some (of the serpents), sent by demons, bite ;— 'and those on the trees, and those which lie in holes, to those serpents be homage!' he thereby does homage to the serpents that lie both in trees, and in holes.

30. 'Or those that are in the luminous sphere of the sky ; or those in the rays of the sun ; those by which abode is made in the waters, to those serpents be homage!' he hereby does homage to them wheresoever they are. He does so by 'homage, homage,' for homage is sacrifice (worship) : by sacrifice, by homage, he thus worships them. Let him therefore not say 'homage be to thee,' to one not worthy of sacrifice, for it

would be just as if he said 'sacrifice (or, worship) be to thee!'

31. With three (formulas) he worships,—three are these worlds, and threefold, also, is Agni : as great as Agni is, as great as is his measure, by so much he thus stops these worlds (from moving); and by so much does he appease everything here. Standing he worships, for these worlds stand, as it were; and besides, while standing one is stronger.

32. Thereupon, having sat down he offers on (the gold man) with fivefold-taken ghee,—the significance of this has been explained. On each side (of the fire he offers), moving round : he thus gratifies him (Agni) with food from all quarters.

33. And, again, why he offers thereon. The gods, having laid down that body of theirs, now were afraid lest the Rakshas, the fiends, should smite that (body) of theirs. They saw those Rakshas-killing counter-charms¹,—(Vāg. S. XIII, 9-13; Rik S. IV,

¹ See p. 53, note 2. In the present instance, the sacrificial formulas themselves constitute these charms. The five verses, only the first pāda of the first of which is given in the text, are as follows:—

1. Put forth thy power as (if it were) a broad host (or, net); go forth, like a mighty king with his following, following up the swift host! An archer thou art : pierce the Rakshas with thy fieriest (darts).

2. Swiftly fly thy whirling (darts): fiercely burning attack thou boldly! Unfettered, O Agni, with thy tongue pour forth on all sides winged flames and firebrands.

3. Thou, the most rapid, send forth thy spies : be thou an undaunted protector to this people (from him) who planneth evil against us from afar or from near by; O Agni, let none dare to attack us without thy cognizance.

4. Rise, O Agni, spread thyself out, and burn down the foes, O sharp-darted : whosoever hath done us injury, burn him down, O flaming one, like dry brushwood.

4, 1-5), 'Put forth thy power, like a broad army!' slayers of Rakshas are the counter-charms : having, by means of these counter-charms, repelled the Rakshas, the fiends, in every quarter, they (the gods) restored that body in a place free from danger and devilry; and in like manner this Sacrificer, having, by means of these counter-charms, repelled the Rakshas, the fiends, in every quarter, now restores that body (of Agni) in a place free from danger and devilry.

34. He offers with ghee ; for the ghee is a thunderbolt : by the thunderbolt he thus repels the Rakshas, the fiends ;—with fivefold-taken (ghee),—of five layers consists the fire-altar ; five seasons are a year, and the year is Agni : as great as Agni is, as great as is his measure, with so much he thus repels the Rakshas, the fiends ;—with (five) verses addressed to Agni, for the Rakshas-killing light is Agni : by Agni he thus repels the Rakshas, the fiends ;—with trishṭubh verses,—the Trishṭubh is a thunderbolt : by the thunderbolt he thus repels the Rakshas, the fiends. On each side (he offers) moving round : in every quarter he thus repels the Rakshas, the fiends.

35. Behind the altar (he offers) while seated with his face towards the east ; then on the left (north) side (looking) to the south ; then in front (looking) to the west ; then going round behind, (he offers) on the right (south) side while sitting with his face towards the north. Thus (he moves) to the right, for

5. Stand up, O Agni ; strike out for our sake, and manifest thy divine powers ! unstring the strong (arrows, or bows) of the goblins : crush the enemies, be they kindred or strangers !

that (leads) to the gods. Thereupon, going back, (he offers) while sitting behind, with his face towards the east; and in this way that performance of his takes place towards the east¹.

36. He then lays down two offering-spoons,—the offering-spoons are arms²: it is his arms he thus restores to him (Agni). And as to why offering-spoons (are laid down), it is because the arms are offering-spoons,—that bowl and the handle are two, for there are two of these arms. He lays them down at the (left and right) sides, for these arms (of ours) are at the sides.

37. On the right (south) side he lays down one of kârshmarya (gmelina arborea) wood. For at that time the gods were afraid lest the Rakshas, the fiends, should destroy their sacrifice from the south. They saw that Rakshas-killing tree, the Kârshmarya: having by that tree repelled the Rakshas, the fiends, on the south, they spread that sacrifice in a place free from danger and devilry. And in like manner the Sacrificer, having by that tree repelled the Rakshas, the fiends, on the south, now spreads that sacrifice in a place free from danger and devilry. It (the spoon) is filled with ghee;—the ghee is a thunderbolt: it is by the thunderbolt he thus repels the Rakshas, the fiends, on the south.

38. On the left (north) side he then lays down one of udumbara (ficus glomerata) wood; for the Udumbara means strength, life-sap: strength, life-sap he thus puts into him. It is filled with sour

¹ The order in which he offers would thus be,—west, north, east, (then going back along the north and west sides) south, west.

² They are indeed of an arm's length, with bowls of the shape and size of the hand, see part i, p. 67, note 2.

curds,—sour curds are life-sap : it is life-sap he thus puts into him.

39. And, again, why he lays down two offering-spoons. When Pragâpati was relaxed, Agni took his (Pragâpati's) fiery spirit, and carried it off to the south, and there stopped ; and because after carrying (karsh) it off he stopped (ud-ram), therefore the Kârshmarya (sprang up). And Indra took his (Pragâpati's) vigour and went away to the north : it became the Udumbara tree.

40. He (Pragâpati) said to those two, 'Come ye to me, and put back into me that (substance) of mine wherewith ye have gone off !'—'Well then, bestow thou all food here on us two !' they said.—'Well then, join me, becoming these two arms of mine !'—'So be it !' He bestowed all food on them, and they joined him, becoming those two arms of his : hence it is by the arms that food is made, and by means of the arms that it is eaten, for he (Pragâpati) bestowed all food on the two arms.

41. The kârshmarya one he lays down on the right side, with (Vâg. S. XIII, 13), 'By Agni's fiery spirit I settle thee !'—that fiery spirit of his (Pragâpati's) which Agni then took and carried off to the south, he now puts back into him.—'Agni, the head, the summit of the sky, he, the lord of the earth, animates the seeds of the waters,' for Agni indeed is this (spoon). With a Gâyatri verse (he performs),—Agni is Gâyatra : as great as Agni is, as great as is his measure, with so much he thus lays down that (spoon). It is filled with ghee, for ghee belongs to Agni : with his own share, with his own life-sap he thus gratifies him.

42. He then lays down the udumbara one on the

left (north) side, with (Vâg. S. XIII, 14), 'By Indra's vigour I settle thee!' that vigour of his (Pragâpati's) which Indra then took and went away to the north, he now puts back into him.—(Vâg. S. XIII, 15; Rîk S. X, 8, 6), 'Thou hast become the leader of the sacrifice, and of the sphere to which thou tendest with propitious teams; the light-giving head hast thou lifted to the sky; thy tongue, O Agni, hast thou made the bearer of the offering;'—Indra indeed is this (spoon). And as to its being a verse addressed to Agni, it is because it is the performance of Agni (the fire-altar);—and a trish/ubh one, because Indra is connected with the Trish/ubh; and Agni includes Indra and Agni: as great as Agni is, as great as is his measure, with so much he thus lays it down. Moreover, all the gods are Indra and Agni, and Agni belongs to all the deities: as great as Agni is, as great as is his measure, with so much he thus lays it down. It is filled with sour curds, for sour curds belong to Indra: with his own share, with his own life-sap he thus gratifies him.

43. Indra and Agni indeed are those two arms of his (Pragâpati's): they join him with fiery spirit and vigour. Where he (the Sacrificer) touches (the ground with his arms), whilst viewing intently the gold man with his breast close to him¹, there he

¹ There seems to be considerable difference of opinion between Kâtyâyana and Sâyana regarding this point of the ceremonial. The gold man lies stretched out on his back with his head towards the east. According to Kâtyâyana, XVII, 4, 10, he (the Sacrificer) is to lie down so as to cover the gold man, but without actually touching him with his breast, and at the extreme end of where the arms touch (the ground) he is to make two marks, where the spoons are then to be laid down with the bowl towards the east. Sâyana,

(the Adhvaryu) makes a mark and lays down those (spoons); for that is the place of those two (arms).

44. Now some lay them down sideways (from south to north), saying, 'Sideways run these two arms (of ours).' Let him not do so, but let him lay them with the bowl towards the front (east), for this Agni (altar) is built with the head towards the front; and, besides, in this way the arms are stronger. Separately he lays them down, separately he 'settles' them, and separately he pronounces the Sûdadohas verse on them; for separate are these two arms.

45. As to this they say, 'Let him make no arms to this (gold) man¹, lest he should cause him to be redundant; for these two spoons are (in lieu of) his arms.' Let him nevertheless make (him with arms), for those two spoons are (merely) after the manner of the two arms. Moreover, those two (arms of Agni) are wings; and whatever forms, whatever stomas, whatever *prishthas*, whatever metres he will be applying to that fire-altar, that will be the perfection, that will be the growth of those two: let him therefore make arms to that (gold) man.

on the other hand, explains—'Let the Adhvaryu lay down the two spoons close to the breast of the laid-down gold man. Having beheld (i.e. recognised)—or, whilst beholding (?)—that man, wherever the laid-down pair of spoons reaches his breast there, having made a mark, let him lay down the two spoons: that part of the breast doubtless is the place of those two (spoons, or gods?) extolled as the arms.' Perhaps the text of this comment is somewhat corrupt. The ceremony is apparently intended to symbolise the identification of the Sacrificer with the sacrificial man, or the sacrifice itself. The Sacrificer lies down so as to rest on his fore-arms; the spoons being afterwards laid down on the marks left by the fore-arms (and naturally running in an easterly direction).—For Professor Weber's view, see p. 367, note 1.

¹ That is to say, Let it be a gold statuette without arms.

SECOND BRÂHMANA.

1. He puts a Svayam-âtrinnâ (naturally-perforated brick) on (the gold man) ;—the (first) naturally-perforated one being this earth, he thus puts this earth thereon. He puts it on so as not to be separate from the man ; for the naturally-perforated one means food, and the naturally-perforated one means this earth, and this earth is food, since it is on her that all food ripens : he thus places food close to him (the man, Agni). Upon (the man he puts it) : he thus places the food upon him ¹.

2. And, again, why he puts on a naturally-perforated one ;—the naturally-perforated (brick) is the breath (or vital air), for the breath thus bores itself (svayam âtrintte) through the body : it is breath he thus bestows on it. He puts it so as not to be separate from the man ; for the naturally-perforated one is the breath, and the naturally-perforated one is this earth, and this earth is the breath, since this earth bears everything that breathes : he thus puts the breath so as not to be separate from him. Upon (the man he places the brick) : he thus puts the breath upon him ¹.

3. And, again, why he puts thereon the naturally-perforated one. The deities, taking up the disjointed Pragâpati, separated ; and, having obtained a resting-place in them, thus separated, he settled down.

4. Now that Pragâpati who became disjointed is this very Agni (fire-altar) that is now being built up ; and that resting-place (or, foundation) is this first

? Viz. inasmuch as the food is introduced into the body from above. It might also mean, he makes the food superior to the body, inasmuch as the body cannot exist without it. Similarly as regards the breath in the next paragraph.

naturally-perforated (brick) ;—thus when he now puts it on, he thereby puts upon this (altar-site) that (foundation¹) which there was for his body : that is why he now puts it on.

5. He puts it on by means of Pragâpati, for Pragâpati thereby took back to himself (that foundation) of his body. [Vâg. S. XIII, 16] ‘Steady thou art,’ that is, ‘Firm thou art, or established thou art ;’—‘supporting,’ for that which supports is a foundation ;—‘laid down by Visvakarman ;’ Visvakarman is Pragâpati, thus, ‘laid down by that one ;’—‘May the ocean, may the bird not injure thee !’ the ocean doubtless is the gold plate, and the bird is the man : thus, ‘May those two not injure thee !’—‘Not shaking, steady thou the earth !’ as the text, so the meaning.

6. [Vâg. S. XIII, 17] ‘May Pragâpati settle thee’—for Pragâpati saw this first layer² ;—‘on the back of the waters, on the way of the ocean,’ the back of the waters doubtless is this earth, and the way of the ocean is this earth ;—‘thee, the wide, the broad one !’ for this earth is both wide and broad ;—‘broaden thou : thou art the broad one !’ that is, ‘broaden thou, and thou art the broad (earth, *prithivî*).’

7. [Vâg. S. XIII, 18] ‘Thou art the earth (*bhû*),’ for this is the earth ;—‘thou art the ground (*bhûmi*),’ for this is the ground ;—‘Thou art Aditi,’—Aditi is this earth, for this earth gives (*dad*)

¹ The ‘*pratishthâ*’ (basis) of the bird-shaped Agni includes the parts on which the bird stands or sits, viz. the feet, and the hind-part of the body. *Sâyana*, on the other hand, takes it to mean the ‘*pumlinga*,’ which seems very improbable.

² See VI, 2, 3, 1.

everything here;—‘the all-containing,’ for on this earth everything is contained;—‘supporter of all the world,’ that is, supporter of the whole world;—‘sustain the earth, steady the earth, injure not the earth!’ that is, sustain thyself, steady thyself, injure not thyself!

8. [Vāg. S. XIII, 19] ‘For all breathing, out-breathing, through-breathing, and up-breathing;’ for the naturally-perforated (brick) is the breath, and the breath serves for all that;—‘for a resting-place, for a moving-place;’ the naturally-perforated (bricks) are these worlds¹, and these worlds are the resting-place, the moving-place;—‘May Agni guard thee’—that is, may Agni protect thee!—‘with mighty well-being!’ that is, with great well-being;—‘with the safest roof,’ that is, with whatever roof (abode) is the safest. Having ‘settled’ it², he pronounces the Sûdadohas³ on it: the meaning of this has been explained. He then sings a Sâman: the meaning of this (will be explained) further on.

9. Here now they say, ‘How is it that that (gold) man is not held (weighed) down by the naturally-perforated (brick)⁴?’ Well, the naturally-perforated (brick) is food and breath; and man is not held down either by food or by his breath.

10. He then lays the Dûrvâ-brick⁵ thereon;—the Dûrvâ-brick being cattle; it is with cattle he

¹ See p. 155, note 8.

² That is, by adding the formula, ‘By that deity, Āṅgiras-like, lie thou steady!’

³ See p. 301, note 3.

⁴ That is to say, How will he (the Sacrificer) be able to rise upwards to heaven, when that brick is lying on him?

⁵ See p. 187, note 3.

thus endows it : these are the same cattle together with which Agni on that former occasion approached¹; it is them he now puts thereon. He lays it down immediately on the naturally-perforated (brick); the naturally-perforated (brick) being this earth, he thus places the cattle immediately on this earth. Upon (the brick he places it) : upon this earth he thereby places cattle.

11. And, again, why he lays down the Dûrvâ-brick. The hair of Pragâpati which were lying on the ground when he was disjointed became these herbs. The vital air then went out from within him, and, that having gone out, he fell down.

12. He said, 'Verily, this (vital air) has undone me!' and because he said, 'it has undone (dhûrv) me,' hence (the name) 'dhûrvâ'; 'dhûrvâ' doubtless being what is mystically called 'dûrvâ,' for the gods love the mystic. That (dûrvâ grass) is the ruling power (Kshatra), for it is this vital sap, the breath; and the other plants are the hair: in laying down that (dûrvâ plant) he lays down all (kinds of) plants.

13. When the gods restored him, they put that life-sap, the breath, inside him; and in like manner does this (Sacrificer) now put it into him. He lays it down immediately on the naturally-perforated (brick); the naturally-perforated one being this earth, he thus places the plants immediately on this earth. Upon (the brick he lays it) : upon this earth he thus places the plants. It should be with root and top, for completeness' sake. Let him lay it on in such manner that while lying on the naturally-perforated (brick) it touches the ground (with its

¹ See VI, 2, 3, 2.

tops)¹, for on this earth those (plants) spring up, and along her they grow.

14. He lays it on, with (Vâg. S. XIII, 20-21), 'Growing up joint by joint, knot by knot;' for joint by joint, and knot by knot that (grass) does grow up;—'so do thou prolong us, O Dûrvâ (plant), by a thousand, and a hundred (descendants)!' as the text, so its meaning.

15. 'Thou that spreadest by a hundred, and branchest out by a thousand (shoots);' for by a hundred (shoots) it spreads, and by a thousand it branches out;—'to thee, O divine brick, we will do homage by offering;' as the text, so the meaning. With two (verses) he puts it on: the meaning of this has been explained. Having 'settled' it, he pronounces the Sûdadohas upon it: the meaning of this has been explained.

16. He then puts down a Dviyagus² (brick). Indra and Agni desired, 'May we go to the heavenly world!' They saw that dviyagus brick, even this earth, and laid it down; and having laid it down, they went to the heavenly world from that foundation. In like manner when this Sacrificer lays down a dviyagus (brick), (he does so) thinking, 'I want to go to the heavenly world by the same means (rûpa), by performing the same rite by which Indra and Agni went to the heavenly world!' And as to its being called 'dviyagus,' it is because two deities saw it. And as to why he lays down a dviyagus one: the dviyagus doubtless is the Sacrificer.

¹ The root is to lie on the brick from which (as representing the earth) it is supposed to have sprung; the tops then spreading along the ground.

² This brick is placed close beside the *svayamâtrinnâ* (naturally-perforated one) in front (east) of it, on the 'anûka' or spine.

17. Here now they say, 'If (the dviyagus) is that same Sacrificer who is that gold man, which then is that (real) form of his?' Well, that (gold man) is his divine body, and this (brick) is his human one. As to that gold man, that is his immortal form, his divine form; gold being immortal. And as to this (brick) being made of clay, it is because this is his human form.

18. Now were he only to lay down that (golden man), and not to let this dviyagus (brick) remain¹, the Sacrificer surely would quickly pass away from this world; but now that he allows this (brick) to remain, he thereby leaves to him this human form of his; and so he attains with this body the full (measure of) life.

19. And were he not to put it on after (the gold man), he assuredly would not afterwards find out that divine body²; but now that he puts it on thereafter, he does so afterwards find out that divine body. He lays it down close to the dūrvā-brick: the dūrvā-brick being cattle, he thus establishes the Sacrificer in (the possession of) cattle.

20. Here now they say, 'How do those two bodies of his come to be connected together by the breath, and not severed?' Well, the naturally-perforated (brick) is the breath, and the dūrvā-brick is the breath, and the dviyagus (-brick) is the Sacri-

¹ The verb 'apa-jish' is taken similarly by Sâyaṇa (avareshayet); whilst the St. Petersburg dictionary assigns to it the meaning 'to omit, leave out' (weglassen), which can hardly be correct (? misprint for übriglassen). It might, however, possibly be taken in the sense of 'vi-jish,' to specify, to single out.

² That is to say,—he would not, after quitting his mortal body, know or find out that divine body with which he wishes to invest himself.

ficer : and inasmuch as he lays down the dûrvâ-brick close to the naturally-perforated one, he thereby connects and joins breath with breath ; and inasmuch as he lays down the dviyagus one close to the dûrvâ-brick—the dûrvâ-brick being the breath, and the dviyagus the Sacrificer—those two bodies of his (the human one and the divine one) thus become connected together by the breath, and not severed.

21. [He lays down the dviyagus brick, with Vâg. S. XIII, 22, 23] ‘O Agni, what lights of thine in the sun overspread the sky by their beams, with all those help us to light and to people! —O ye gods, what lights of yours are in the sun, and what lights are in kine and horses, O Indra and Agni, with all those bestow light upon us, O Bṛihaspati!’ for ‘light’ he prays each time : light being immortality, it is immortality he thus bestows on him (Agni, and the Sacrificer). With two (verses) he lays it down : the significance of this has been explained. And, moreover, it is because that material form (of the brick) is a two-fold one, (consisting as it does of) clay and water. Having ‘settled’ it, he pronounces the Sûdadahas upon it : the significance of this has been explained.

22. He then lays down two Retaḥsik (seed-shedding bricks) ;—the seed-shedders doubtless are these two worlds, for these two worlds do shed seed ;—this (terrestrial world) sheds seed upwards from here (in the form of) smoke ; it becomes rain in yonder world, and that rain yonder world (sheds) from above : hence (creatures) are born within these two worlds, and therefore these two worlds are seed-shedders.

23. [He lays them down, with Vâg. S. XIII, 24]

'The wide-ruling one contained the light;' the wide-ruling one¹ doubtless is this (terrestrial) world: it contains this fire, the light.—'The self-ruling one contained the light,' the self-ruling¹ one doubtless is yonder world: it contains yonder sun, the light. And the wide-ruling one and the self-ruling one being these two worlds, he lays them down separately, for separate are these two worlds. He 'settles' them once: he thereby makes them one and the same (or, joined together), whence the ends of these two worlds meet.

24. And, again, why he lays down two seed-shedders; the seed-shedders are the testicles, for only he who has testicles sheds seed. 'The wide-ruling one contained the light;—the self-ruling one contained the light,' he says; for the wide-ruling and the self-ruling ones are the testicles: they contain that light, the seed, Pragâpati. He lays them down separately, for separate are these testicles. He 'settles' them once: he thereby makes them one and the same, whence they have a common connecting-part. He lays them down close to the dviyagus (brick)²: the dviyagus being the Sacrificer, he thus puts the testicles together with the Sacrificer.

25. He then lays down a Visvagyotis (all-light brick)³;—the first 'all-light' (brick)⁴ is Agni, for Agni

¹ Or, the wide-shining . . . the self-shining one.

² The two *Retaḥsiḥ* bricks are laid down immediately in front (east) of the Dviyagus one, one on each side of the 'spine,' which thus coincides with their line of separation.

³ See VI, 5, 3, 3.

⁴ As in the case of the *Svayamâtrinnâs* (naturally-perforated bricks, see pp. 155, note 8; 187, note 2), so there are three Visvagyotis or 'all-light' bricks, placed in the first, third, and fifth layers

is all the light in this (terrestrial) world : it is Agni he thus lays down. He lays it down close to the seed-shedding ones,—the seed-shedding ones being these two worlds, he thus places Agni together with these two worlds. He lays it down between (the two Retaṣiṣ¹), for Agni (the fire) is within these two worlds.

26. And, again, why he lays down an 'all-light' (brick);—the 'all-light' (brick) is progeny, for progeny is all the light : he thus lays generative power (into Agni). He lays it down so as not to be separated from the seed-shedding (bricks),—the seed-shedders being the testicles, he thus makes the generative power inseparable from the testicles. He lays it down between (those two), for within the testicles progeny is produced.

27. [He lays it down, with Vâg. S. XIII, 24] 'May Pragâpati settle thee'—for Pragâpati saw this first layer²;—'on the back of the earth, thee the brilliant one!' for on the back of the earth this brilliant Agni indeed is.

28. 'For all breathing, out-breathing, through-breathing,'—the all-light (brick) is breath, and breath is (necessary) for this entire universe;—'give all the light!' that is, 'give the whole light';—'Agni is thine over-lord,' he thus makes Agni the over-lord of this earth. Having 'settled' it³, he

of the altar, and representing the light (or ruling deity) of the respective world represented by the svayamâtṛinnâ of the same layer.

¹ In reality the Visvagyotis brick is not placed between the two Retaṣiṣ, but in front of the line separating them from each other.

² He 'saw' the first naturally-perforated brick, which, as the central brick of the first layer, represents the latter, as well as the lowest of the three worlds, the earth. See VI, 2, 3, 1.

³ Viz. by adding, 'by that deity, Aṅgiras-like, lie thou steady!'

pronounces the Sûdadohas upon it: the significance of this has been explained.

29. He then lays down two *Ritavya* (seasonal bricks);—the two seasonal (bricks) being the same as the seasons, it is the seasons he thus lays down. [Vâg. S. XIII, 25] ‘Madhu and Mâdhava, the two spring seasons,’—these are the names of those two: it is thus by their names that he lays them down. There are two (such) bricks, for two months are a season. He ‘settles’ them once¹: he thereby makes (the two months) one season.

30. And as to why he now lays down these two;—this Agni (fire-altar) is the year, and the year is these worlds; the first layer is this (terrestrial) world thereof, and the spring season also is this world thereof; and when he now lays down those two (bricks), he thereby puts back into him (Agni-Pragâpati) what those two (the first layer and the spring) are to that body of his²: this is why he now lays down those two (bricks).

31. And, again, why he now lays down these two;—this Agni is Pragâpati, and Pragâpati is the year; the first layer is his foundation, and the spring season also is his foundation;—thus when he now lays down these two (bricks), he thereby puts back into him what those two are to that body of his: this is why he now lays down those two (bricks). He lays them down close to the ‘all-light’ brick: the ‘all-light’ brick being progeny, he thus lays progeny close together with the seasons; whence progeny is produced in accordance with the seasons, for by seasons people compute (the age of man)

¹ That is, he pronounces the sâdana-formula once only.

² Viz. its foundation.

whilst in the state of embryo, and by seasons when he is born.

32. He then lays down the *Ashâdhâ* (invincible brick)¹,—the 'invincible one' being this earth, it is this earth he thus lays down. He puts it on the fore-part (of the altar-site), for this earth was created first.

33. And as to its being called *Ashâdhâ*. The gods and the Asuras, both of them sprung from Pragâpati, strove together. The gods saw this invincible brick, even this earth; they put it on (the altar); and having put it on, they conquered (and drove) the Asuras, the enemies, the rivals, from this universe; and inasmuch as (thereby) they conquered (*asahanta*), it is called *Ashâdhâ*. In like manner the Sacrificer, after putting on that (brick), conquers (and drives) his spiteful rival from this universe (or, from everything here).

34. And, again, why he lays down the *Ashâdhâ*. The *Ashâdhâ* is speech, and by speech² the gods then indeed conquered (and drove) the Asuras, the enemies, the rivals, from this universe; and in like manner the Sacrificer, by means of speech, conquers (and drives) his spiteful rival from this universe: it was speech the gods then laid down (or bestowed on Agni), and in like manner the Sacrificer now lays down speech.

35. This earth is the bearer of what is desirable; for—the desirable being the vital airs—this earth bears everything that breathes, and for that reason this earth is the bearer of what is desirable. But

¹ See VI, 5, 3, 1-2.

² Viz. by threats, vituperation, &c., Sây.

speech (the mouth) also indeed is the bearer of what is desirable ; for the desirable is the vital airs, and for the (channels of) the vital airs food is put into the mouth : therefore speech is the bearer of what is desirable.

36. Now the *Ashâdhâ* is the same as those vital airs ; he lays it down in the fore-part (of the altar) : he thus bestows (on Agni the organs of) the vital airs in front ; whence there are here (organs of) the vital airs in front (of the body). Let him not in this layer enclose this (*Ashâdhâ*) in front by any other brick which has a special prayer of its own, lest he close up (the organs of) the vital airs.

37. And as to why he lays down in front five *Apasyâs*¹,—water (ap) is food, and by food (the organs of) the vital airs are not closed up. He lays down (the *Ashâdhâ*) close to the two seasonal ones : he thereby establishes speech in the seasons, and hence speech (the mouth) speaks here, firmly established in the seasons.

38. Here now they say, 'If the *Visvagyotis* (brick) is progeny, and the *Ashâdhâ* speech, why does he put the two seasonal ones between them?' Well, the seasonal ones being the year, he thus separates speech from progeny by the year, and hence children utter speech at the time (or age) of a year.

39. [He lays down the *Ashâdhâ*, with *Vâg. S. XIII, 26*] 'Thou art *Ashâdhâ*, the conquering,' for the gods thereby conquered the *Asuras*,—'conquer the enemies! conquer the hostile!' as the text, so the meaning ;—'thou hast a thousand energies: do thou speed me!' a thousand means

¹ See VII, 5, 2, 40 seq.

all: thus, 'thou hast all energies, do thou speed me!' When he has 'settled' it, he pronounces the Sûdadohas on it: the significance of this has been explained.

40. Here now they say, 'Why are those other bricks placed in front of the naturally-perforated one?' Let him say, There are two wombs (birth-places)—the one being the womb of the gods, the other the womb of men: the gods have their birth-place in the east, and men in the west; and when he lays down those (bricks) in front, he thereby causes the Sacrificer to be born from the womb of the gods.

FIFTH ADHYÂYA. FIRST BRÂHMANA.

1. He then puts down a (living) tortoise;—the tortoise means life-sap: it is life-sap (blood) he thus bestows on (Agni). This tortoise is that life-sap of these worlds which flowed away from them when plunged into the waters¹: that (life-sap) he now bestows on (Agni). As far as the life-sap extends, so far the body extends: that (tortoise) thus is these worlds.

2. That lower shell of it is this (terrestrial) world; it is, as it were, fixed; for fixed, as it were, is this (earth-)world. And that upper shell of it is yonder sky; it has its ends, as it were, bent down; for yonder sky has its ends, as it were, bent down. And what is between (the shells) is the air;—that (tortoise) thus is these worlds: it is these worlds he thus lays down (to form part of the altar).

3. He anoints it with sour curds, honey, and ghee,—sour curds doubtless are a form of this (earth-)

¹ See VI, 1, 1, 12.

world, ghee of the air, and honey of yonder sky: he thus supplies it (the tortoise) with its own form. Or, sour curds are the life-sap of this (earth-)world, ghee that of the air, and honey that of yonder sky: he thus supplies it with its own life-sap.

4. [He anoints it, with Vâg. S. XIII, 27-29; *Rîk* S. I, 90, 6-8] 'Honey the winds pour forth for the righteous, honey the rivers; full of honey may the plants be for us!—Honey by night and morn, rich in honey may the region of the earth be for us, honey the father Heaven!—rich in honey may the tree be for us, rich in honey the sun, full of honey the kine!' To whatever deity a *Rîk*-verse, and to whatever (deity) a Yagus formula applies, that very deity the verse is, and that very deity the sacrificial formula is¹. This triplet then is honey (madhu); and honey being life-sap, it is life-sap he thus puts into him (Agni). With three Gâyatri verses (he performs): the significance of this has been explained.

5. And as to its being called 'kûrma' (tortoise);—Pragâpati, having assumed that form, created living beings. Now what he created, he made; and inasmuch as he made (kar), he is (called) 'kûrma'; and 'kûrma' being (the same as) 'kasyapa' (a tortoise), therefore all creatures are said to be descended from Kasyapa.

6. Now this tortoise is the same as yonder sun: it is yonder sun he thus lays down (on the altar). He lays it down in front with the head towards the back (west): he thus places yonder sun in the east

¹ That is to say, each Vedic text is identical with the deity to which it is addressed. Cf. VI, 5, 1, 2.

looking thitherwards (or moving westward); and hence yonder sun is placed in the east looking thitherwards. On the right (south) of the *Ashâd/hâ* (he places it), for the tortoise (*kûrma*, masc.) is a male, and the *Ashâd/hâ* a female, and the male lies on the right side of the female;—at a cubit's distance¹, for at a cubit's distance the male lies by the female. That *Ashâd/hâ* is the consecrated queen (*mahisî*) of all the bricks, hence being on the right (south) side of her, it (the tortoise) is on the right side of all the bricks.

7. And, again, why he puts down a tortoise;—the tortoise (*kûrma*) is the breath, for the breath makes (*kar*) all these creatures: it is breath he thus puts into him (*Agni*). He puts it down in front looking towards the back: he thus puts in the breath in front tending towards the back; whence the breath is taken in from the front backwards. [He puts it down so as to be] turned towards the (gold) man: he thus puts breath into the Sacrificer. South of the *Ashâd/hâ* (he puts it), for the tortoise is breath, and the *Ashâd/hâ* speech; and the breath (*prâna*, masc.) is the male, the mate, of speech (*vâç*, fem.).

8. [He sets it down, with *Vâç*. S. XIII, 30-32] 'Seat thee in the depth of the waters!' for that indeed is the deepest (place) of the (heavenly) waters where yonder (sun) burns;—'lest the sun, lest *Agni Vaisvânara* should scorch thee!' that is, lest the Sun, lest *Agni Vaisvânara* injure thee;—'Overlook the creatures with unbroken wings,' that is, overlook all these uninjured, unharmed creatures, that is, these bricks;—'may

¹ While the bricks generally measure a *pâda* or foot square, the cubit measures about two feet.

heaven's rain favour thee!' this he says in order that the rain of heaven may favour him.

9. He then makes it move¹, with, 'Over the heaven-reaching three oceans he crept,' the three heaven-reaching oceans doubtless are these worlds, and over them he crept in the shape of a tortoise;—'the lord of waters, the bull of the bricks,' for he (the tortoise) indeed is the lord of waters, and the bull of the bricks;—'induing the covering of him, the well-made, in the world,' the covering (purîsha) means the cattle: thus, entering the (form of the) cattle of the well-made (Agni) in the world;—'go thither whither the former have passed away!' that is, go thither whither by this performance former (tortoises) went.

10. 'The mighty sky and the earth,' that is, the great sky and the earth;—'shall mix (prepare) this our sacrifice!' that is, shall favour this sacrifice;—'they shall fill us with nourishments!' that is, they shall nourish us with nourishments! With the last (verse) relating to heaven and earth he puts it down, for the tortoise represents heaven and earth.

11. With three (formulas) he puts it on (the altar);—three are these worlds, and threefold is Agni: as great as Agni is, as great as is his measure, by so much he thus puts it on. With three (formulas) he anoints it; that makes six: the significance of this (number) has been explained. There are avakâ-plants² below and avakâ-plants above (the

¹ He sets the tortoise down with three verses; and in muttering the second verse he makes it move while he still holds it in his hand.

² *Blyxa octandra*, a grassy plant growing in marshy land ('lotus-flower,' Weber, Ind. Stud. XIII, p. 250).

tortoise),—the avakâ-plant means water: he thus places it in the midst of water. Having ‘settled’ it, he pronounces the Sûdadohas upon it: the significance of this has been explained.

12. He then puts down a mortar and pestle. Vishṇu desired, ‘May I be an eater of food!’ He saw these two bricks, the mortar and pestle. He placed them on (the altar); and by placing them thereon, he became an eater of food. In like manner, when the Sacrificer now places a mortar and pestle thereon, (he does so) thinking, ‘I want to be an eater of food by the same means (rûpa), by performing the same rite by which Vishṇu became an eater of food.’ Now the mortar and pestle mean all (kinds of) food; for by the mortar and pestle food is prepared, and by means of them it is eaten.

13. He puts them down at the distance of the two *retahsik*¹,—the *retahsik* being the ribs, and the ribs being the middle: he thus puts food into the middle of him (Agni);—on the north (upper) side (of the central brick): he thus puts the food upon him;—at the distance of a cubit, for from a cubit’s distance food is (taken by the hand and) eaten.

14. They measure a span, for Vishṇu, when an embryo, was a span long; and these (mortar and pestle) being food, he thus puts food into him (Agni-Vishṇu) proportionate to his body. And indeed the food which is proportionate to the body satisfies,

¹ The mortar and pestle are to be placed as far north of the central (naturally-perforated) brick, as the two *retahsik* lie in front (towards the east) of it. This distance is ascertained by means of a cord stretched across the bricks hitherto laid down (from the Svayamâttrinâ to the Ashâdhâ), and knots made in the cord over the centre of the respective bricks.

and does no harm ; but that which is excessive does harm ; and that which is too little does not satisfy.

15. They are made of Udumbara wood ;—the Udumbara (*ficus glomerata*) being strength, life-sap, he thus puts strength, life-sap into him. And, again, the Udumbara being all the trees, by putting on those two, he puts all trees on (the altar). At the distance of the two *retaksik* (bricks, he places the mortar and pestle),—the ‘seed-shedders’ being these two (worlds¹), he thus puts the trees in these two (worlds), and hence there are trees in these two (worlds). It (the mortar) is four-cornered,—there being four quarters, he thus places trees in all the quarters ; whence there are trees in all the quarters. It is contracted in the middle, to give it the form of a (real) mortar.

16. And, again, why he places a mortar and pestle thereon. From *Pragâpati*, when relaxed, the breath wanted to go out from within. He kept it back by means of food : hence the breath is kept back by food, for he who eats food, breathes.

17. The breath being kept back, the food wanted to go out of him. He kept it back by means of the breath : hence food is kept back by the breath, for he who breathes, eats food.

18. Those two being kept back, strength wanted to go out of him. He kept it back by those two : hence strength is kept back by those two ; for he who eats food, breathes ; and to him it gives strength.

19. Strength being kept back, those two wanted

¹ I do not see what else could here be referred to than the heaven and the earth (cf. VII, 4, 2, 22), though in that case one might rather expect ‘*imau (lokau)*’ instead of ‘*ime.*’ Possibly, however, the earth and atmosphere may be intended.

to go out of him. He kept them back by means of strength : hence those two are kept back by strength ; for he to whom one gives strength, breathes and eats food.

20. Those (energies) thus were kept back by one another. Having kept them back by one another, he (Pragâpati) caused them to enter his own self ; and that food having entered, all the gods entered along with it ; for everything here lives on food.

21. It is thereto that this verse applies,—‘ Then, indeed, he became that breath,’—for that breath he then indeed became ;—‘ having become the great Pragâpati,’—for great he indeed then became, when those gods entered him ;—‘ having obtained the benefits, the beneficial,’—the benefits doubtless are the vital airs (breaths), and the beneficial are the food : thus, having obtained all that ; —‘ when he breathed the breaths in the stronghold ; ’—the stronghold doubtless is the self (body), and inasmuch as he breathed the breaths, the gods are the breaths ; and inasmuch as Pragâpati breathed, the breath also is Pragâpati ; and verily he who is that breath, he is that Gâyatrî ;—and as to that food, that is Vishṇu, the deity ; and as to that strength, that is the Udumbara (tree).

22. He said, ‘ Verily this one has lifted me from out of all evil ; ’ and because he said ‘ he has lifted me out (udabhârshît), ’ hence (the name) ‘ udumbhara ; ’—‘ udumbhara ’ doubtless being what is mystically called Udumbara, for the gods love the mystic. ‘ Wide space (uru) shall it make (karat) for me ! ’ he said, hence ‘ urukara ; ’ ‘ urukara ’ doubtless being what is mystically called ‘ ulûkhala ’ (the mortar) ; for the gods love the mystic. Now that mortar is

the birth-place of all breaths ; and the birth-place of the breaths being the head—

23. It (the mortar) is of the measure of a span, for the head is, as it were, of the measure of a span ;—four-cornered, for the head is, as it were, four-cornered ;—contracted in the middle, for the head is, as it were, contracted in the middle.

24. Now when the gods restored him (Pragâpati-Agni), they put all that inside him—breath, food, strength ; and in like manner this (Sacrificer) now puts that into him. At the distance of the two *retahsik* (he places it),—the *retahsik* being the ribs, and the ribs the middle, it is thus in the middle of (or, inside) him that he puts all that.

25. [He sets them down¹, with Vâg. S. XIII, 33 ; Rik S. I, 22, 19] ‘See ye the deeds of Vishnu’—deed doubtless means power : thus, see ye the powers of Vishnu ;—‘whereby he beheld the sacred ordinances,’—ordinance means food : thus, whereby he did behold the food ;—‘Indra’s allied friend,’ for he is indeed Indra’s allied friend. With a (verse) relating to two deities he sets them down, for the mortar and pestle are two. Once he ‘settles’ them : he thereby makes them one and the same ; for one and the same is that food. Having ‘settled’ it, he pronounces the Sûdadohas on it : the significance of this has been explained.

26. He then places the fire-pan thereon,—the fire-pan is a womb : a womb (birth-place) he thus gives to him (Agni). He places it on the mortar,—the mortar is the air, and everything that is above this

¹ The mortar, according to the commentaries to Kâty., is partly dug into the ground, with the open part upwards ; the pestle being then placed to the right (south) of it.

earth is air; and the air is the middle: he thus places the womb in the middle; whence the womb of all beings, even of trees¹, is in the middle.

27. And, again, why he places the fire-pan thereon;—that same Pragâpati who became disjointed doubtless is this same fire-pan, for the fire-pan is these worlds, and Pragâpati is these worlds. He places it on the mortar: he thereby establishes him (Pragâpati) in all that—breath, food, strength; and thus he places him so as not to be separated from all that.

28. Thereupon, having pounded the remainder (of the clay), and having put the fire-pan in its place, he throws (the pounded clay) in front of the fire-pan; for this is the place of that (remainder²), and thus that (remainder) is not separated therefrom³.

¹ Viz., according to Sâyana, because they spring from the germ in the centre of the fruit.

² ? Or, of it (the fire-pan). There is some uncertainty regarding this item of the ceremonial. Kâtyâyana's rule (XVII, 5, 4)—'Having placed the Ukhâ (pan) on the mortar, pounded the remainder of clay, and thrown it down in front, with the text "Dhruvâ asi," (of) the Ukhâ'—is evidently intentionally vague. Mahîdhara (on Vâg. S. XIII, 34) gives the following interpretation of it,—'Having first silently placed the Ukhâ on the mortar, then pounded the remaining clay, and thrown it down on the ground in front of the Ukhâ, let him place the Ukhâ thereon with two formulas.' According to this, the Ukhâ would only temporarily be placed on the mortar, its proper and permanent place (loka) being on the powdered clay in front (to the east) of the mortar. The text of the Brâhmaṇa, as it stands, however, cannot possibly be construed so as to accord with Mahîdhara's interpretation. This would require some such reading as,—athoparâyâm pish/vâ, purastâd ukhâyâ upanivapya lokabhâgam ukhâm karoti. See, however, paragraph 38 below, which evidently applies to the permanent position of the pan.

³ For the genitive 'asya' (viz. lokasya) with 'antarita'—instead

29. Here now they say, 'How does that (remainder) of his come to be put on as cooked, as baked?'—In that it is prepared with a sacrificial formula; and, moreover, whatever comes in contact with Agni Vaisvânara even thereby comes to be put on as something cooked, as baked.

30. [He sets the fire-pan down, with Vâg. S. XIII, 34-35] 'Steady thou art, supporting,' the meaning of this has been explained¹;—'from here he was at first born, from these wombs, the knower of beings;' for from these wombs the knower of beings (Agni) was indeed born at first;—'by the Gâyatri, the Trishṭubh, and the Anu-shṭubh, may he, the knowing, bear the offering to the gods!'—by means of these metres he, the knowing, indeed bears the offering to the gods.

31. 'For sap, for wealth, do thou rest, for might in glory, for strength, for offspring!' that is, for all that do thou rest!—'all-ruling thou art, self-ruling thou art!' for both all-ruling and self-ruling he (Agni) indeed is;—'may the two Sârasvata wells cheer thee!' Sarasvat (m.) is the Mind, and Sarasvati (f.) Speech,—these two are the Sârasvata wells: thus, may these two cheer thee! With two (formulas) he sets it down: the significance of this has been explained; and, moreover, twofold is that form, (consisting as it does of) clay and water. Having 'settled' it, he pronounces the Sûdadohas on it: the significance of this has been explained.

32. He then offers upon it;—now seed was poured into it before, (in the shape of) sand²; that he now

of the more usual ablative—see VI, 2, 2, 38, 'prâṇasya tad antariyât.'

¹ VII, 4, 2, 5.

² See VII, 1, 1, 41.

fashions¹, whence the seed injected into the womb is fashioned. He offers with the dipping-spoon, with 'Hail!' with two Gâyatri verses relating to Agni: the significance of this has been explained.

33. [Vag. S. XIII, 36-37; *Rîk* S. VI, 16, 43; VIII, 75, 1] 'O Agni, harness those good steeds of thine: they draw equal to thy mettle!—Like a chariot-fighter, harness thou the steeds, the best callers of the gods, O Agni! take thy seat as the old *Hotri!*' with two (verses) containing the (verb) 'yug' (to harness, fasten),—he thus settles that seed injected into the womb, whence the seed settled in the womb does not escape.

34. If (the fire in the pan) has been carried about for a year², in that case he should now offer; for (the fire) which has been carried about for a year is everything, and that also whereon he offers is everything. But if it has not been carried about for a year, let him only stand by (worshipping) it; for (the fire) which has not been carried about for a year is not everything; and that by which he stands (worshipping) is not everything. Let him nevertheless offer thereon.

35. Now that Agni is an animal, and even now he is (being) made up whole and complete: the naturally-perforated (brick) is his lower vital air, the

¹ The verb 'abhi-*kri*' is here taken in the sense of 'vi-*kri*' (he gives form to it); and in that sense I would now take it at II, 3, 1, 4, 'he fashions (gives human shape to) that embryo,' instead of 'he benefits that embryo.' The St. Petersburg dictionary proposes the meaning, 'to do something with reference to (or, for the benefit of).' The proper German meaning would rather seem to be 'bearbeiten.' The preposition 'abhi' is probably used here with reference to the 'abhi-guhoti.'

² See p. 269, note 3.

dviyagus the hip, the two *retasik* the ribs, the *visvagyotis* the breast-bone, the two seasonal ones the back, the *ashâdhâ* the neck, the tortoise the head, and the vital airs in the tortoise are those vital airs in the head.

36. Now that (Agni) he builds upwards from here (as flying) towards the east, and that Agni being yonder sun, he thereby places yonder sun upwards from here in the east; whence yonder sun is placed upwards from here in the east.

37. He then turns him towards the right¹,—he thereby turns yonder sun towards the right, whence yonder sun moves round these worlds (from left) to right.

38. The fire-pan is the belly, the mortar the womb;—the fire-pan is above, and the mortar below; for the belly is above, and the womb below. The pestle is the *sisna*; it is round-like, for the *sisna* is round-like. He places it to the right (south of the mortar), for the male lies on the right side of the female. And what food there is for the consecrated animal, that is the *dûrvâ*-brick. The left (north) side of that (Agni or altar) is more raised,—that Agni is an animal, and hence the left side of the belly of a well-filled beast is more raised (than the right side).

SECOND BRĀHMAṆA.

1. He puts the heads of the victims in (the fire-pan),—the heads of the victims being animals (or cattle), it is animals he thus puts thereon. He puts them in the fire-pan;—the pan being these worlds, and the heads of the victims being beasts, he thus

¹ ? Viz. by filling up the vacant spaces of the altar from left to right.

puts animals in these worlds ; whence there are animals in these worlds.

2. And as to why (he puts the heads) in the fire-pan ;—the fire-pan being a womb, and the heads of the victims being animals, he thus establishes the animals in the womb : hence animals, though being eaten and cooked, do not diminish, for he establishes them in the womb.

3. And, again, why he puts the heads of the victims therein ;—what (animal) perfections (sṛt)¹ there were, they are these victims' heads ; and what rumps there were, they are those five layers (of the altar). Now those five layers are these worlds, and these worlds are this very fire-pan : thus, when he puts the heads of the victims in the fire-pan, he thereby unites those rumps with those heads.

4. He puts them in the fore-part, so as to look towards the back (west). For when, on that (former) occasion, Pragâpati wanted to slaughter these animals, they, being about to be slaughtered, wanted to run away. He seized them by (the organs of) the vital airs² ; and having seized them by the vital airs, he took them into himself from the front (mouth) towards the back (inside).

5. Now the same thing which the gods did is done here. The animals do not, indeed, want to run away from him ; but when he does this, it is because he wants to do what the gods did : having thus seized them by (the outlets of) the vital airs, he takes them into himself from the front towards the back.

¹ See VI, 1, 1, 4 ; 2, 1, 7.

² That is, by the head, according to Sâyaṇa.

6. And, again, why he puts the heads of the victims thereon. Pragâpati alone was here at first¹. He desired, 'May I create food, may I be reproduced!' He fashioned animals from his vital airs, a man from his soul (mind), a horse from his eye, a cow from his breath, a sheep from his ear, and a goat from his voice; and inasmuch as he created them from the vital airs, people say that 'Animals are vital airs.' The soul is the first of the vital airs; and inasmuch as he fashioned man from his soul, they say that 'Man is the first, and strongest of animals.' The soul is all the vital airs, for in the soul all the vital airs are established. And inasmuch as he fashioned man from his soul, they say that 'Man is all animals,' for they all belong to man.

7. Having created that food, he took it into himself from the front towards the back; and hence whosoever prepares for himself food, takes it into himself from the front towards the back (inside). That (animal food being put) in the fire-pan, and the fire-pan being the belly, he thus puts the food into the belly.

8. He now (in the first place²) thrusts gold chips into each of them,—gold is vital air, and the vital airs go out of these animals when slaughtered: thus, when he thrusts gold chips into each of them, he puts the vital airs into them.

9. Seven (chips) he thrusts into each,—seven vital airs there are in the head: these he thereby puts into it. And if there are five victims, let him thrust in five times seven (chips); for those five victims he puts on (the fire-pan), and there are seven vital

¹ See J. Muir, *Original Sanskrit Texts*, V, p. 391.

² That is, before putting the heads in the fire-pan.

airs in each victim : he thus puts the vital airs into all of them.

10. Now, even if there is only one victim¹, some people thrust five times seven (into that one head), thinking, 'Those five victims he puts down (symbolically), and there are seven vital airs in each victim : thus we put the vital airs into all of them.' Let him not do so, for in this animal the form of all animals is contained²; and when he thrusts (seven chips) into this one, he thereby puts the vital airs into all of them.

11. The first (chip) he thrusts into the mouth, with (Vâg. S. XIII, 38; Rîk S. IV, 58, 6, 5), 'Fitly flow the draughts of milk like rivers,'—draughts of milk are food, and that indeed flows fitly into this mouth;—'purified within by the heart, by the mind,'—for the food is indeed purified by the heart and mind within him who is righteous;—'the streams of ghee I behold,' he thereby means the libations he is about to offer on that fire;—'the golden reed (is) in the middle of Agni,' he thereby means that gold man.

12. With (Vâg. S. XIII, 39), 'For praise thee!' (he thrusts one in) here (into the right nostril); praise (or splendour) means breath, for with breath one praises;—with, 'For sheen thee!' here (into the left nostril); sheen means breath, for by breath one shines; and also because everything here shines for breath;—with, 'For brightness thee!' here (into the right eye);—with, 'For lustre thee!' here

¹ Viz. a he-goat, as the animal sacrifice to either Pragâpati, or (Vâyu) Niyutvat; see pp. 178, 184.

² See VI, 2, 2, 15.

(into the left eye), for bright and lustrous these two eyes indeed are ;—with, ‘This hath become the fiery spirit of all the world, and of Agni Vaisvânara,’ here (into the right ear) ;—with (Vâg. S. XIII, 40), ‘Agni, bright with brightness, the golden disk, lustrous with lustre,’ here (into the left ear),—thus with two (formulas) containing ‘all¹,’ for the ear is all.

13. He then lifts up the human head—he thereby exalts it—with, ‘Giver of a thousand thou art : for a thousand thee!’ a thousand means everything : thus, ‘the giver of everything, for everything (I bestow) thee!’

14. He then puts them (the heads) in (the fire-pan), first (that of) the man—having taken possession of the man by strength he sets him up ;—the man in the middle ; on both sides the other victims : he thus sets the man, as the eater, in the midst of cattle ; whence man is the eater in the midst of cattle.

15. The horse and ram on the left (north) side : he thereby puts those two (kinds of) cattle in that region ; whence those two (kinds of) cattle are most plentiful in that region.

16. The bull and he-goat on the right (south) side : he thereby puts those two (kinds of) cattle in that region ; whence those two (kinds of) cattle are most plentiful in that region.

17. The (head of the) man he places on the milk²,—milk means cattle : he thus establishes the Sacrificer among cattle,—with (Vâg. S. XIII, 41), ‘With

¹ Only the first of the two formulas, however, contains the word ‘*virva*,’ all.

² The pan was partly filled with sand and milk, see VII, 1, 1, 41. 44.

milk anoint thou Āditya, the unborn child! that unborn child, the man, is indeed the sun: thus, Him anoint thou with milk!—‘the all-shaped maker of a thousand,’ the maker¹ of a thousand is man, for to him belong a thousand;—‘spare him with thy heat, harbour not evil thoughts against him!’ that is, spare him with thy fire, do not hurt him!—‘make him live a hundred years, while thou art built!’ he thereby makes man the one among animals (capable of) living a hundred years; whence man, among animals, lives up to a hundred years.

18. Then on the left side (he puts the head of) the horse, with (Vâg. S. XIII, 42), ‘The speed of the wind,’—this one, the horse, is indeed the speed of the wind;—‘Varuna’s navel’—for the horse is Varuna;—‘the horse, born in the midst of the flood;’ the flood is the water, and the horse is indeed the water-born;—‘the tawny, rock-founded child of rivers;’ rock means mountain, and the waters are indeed founded on the mountains;—‘harm him not, Agni, in the highest region!’ the highest region means these worlds: thus, do not harm him in these worlds!

19. Then on the right side (the head of) the bull, with (Vâg. S. XIII, 43), ‘The imperishable, red drop,’ the drop doubtless is Soma; and that bull is the same as the imperishable Soma;—‘the eager one (bhuranyu),’ that is, the bearer (bhartṛi);—‘Agni, the forward-striving, I glorify with homages;’ for

¹ ‘Pratimâ’ is perhaps taken here by the dogmatic expositor in the sense of ‘likeness, counterpart;’ in which case one would have to translate, ‘the counterpart of a thousand, the all-shaped one.’

the bull is sacred to Agni ; and 'the forward-striving,' he says, because forward (towards the east) they hold up Agni¹, and towards the front² they attend upon him ;—'duly fitting thyself by limbs,' when he is built up, then he does indeed duly fit himself limb by limb ;—'harm not the inexhaustible, wide-ruling cow³,' the cow is indeed wide-ruling (*virâg*), and the wide-ruling is food, and accordingly the cow is food.

20. Then on the left side (he puts the head of) the ram, with (*Vâg*. S. XIII, 44), 'The defender of *Tvashtri*, the navel of *Varuna*,' for the ewe is sacred both to *Varuna* and to *Tvashtri* ;—'the ewe born from the highest sphere ;' the highest sphere doubtless is the ear, and the ear is the regions, —(thus⁴) the highest sphere is the regions ;—'the mighty, thousandfold artifice of the *Asura*,' that is, the great, thousandfold artifice of the *Asura*⁵ ;—'O Agni, harm it not in the highest

¹ See VI, 4, 3, 10.

² Or, 'they attend upon him (Agni, the fire-altar) who tends towards the front (east) ;' inasmuch as the altar is built in the shape of a bird flying eastwards.

³ Or, harm not the cow, the wide-ruling (or wide-shining) *Aditi* !

⁴ After the two premises (with 'vai') the inference seems here to be introduced without any particle. Similarly in paragraph 24 ; while in paragraph 19 the particle 'u' is used to perform that office. Cf. however VII, 4, 2, 1, where a third parallel clause (which logically might have been the inference) is introduced by 'u vai.'

⁵ *Sâyana* refers to the legend in *Taitt. S.* II, 1, 2, 2, here alluded to :—*Svarbhânû*, the *Âsura*, struck the sun with darkness. The gods sought an expiation for that (darkness): the first darkness of his which they dispelled became a black ewe, the second a red one, the third a white one ; and what they cut off from the surface of the bone (?) that became a barren sheep, &c.

region!' the highest region are these worlds: thus, do not harm him (the ram) in these worlds!

21. Then on the right side (he puts the head of) the he-goat, with (Vāg. S. XIII, 45), 'The Agni who was born from Agni,' for that Agni was indeed born from Agni¹;—'from the pain of the earth or also of the sky;' for what was born from the pain (or heat) of Pragâpati, that was born from the pain of the sky and the earth;—'whereby Visvakarman begat living beings,'—the he-goat (or, the unborn one) is Vāk (Speech)², and from Vāk Visvakarman³ begat living beings;—'him, O Agni, may thy wrath spare!' as the text, so the meaning.

22. These are the victims; separately he puts them down, separately he 'settles' them, and separately he pronounces the Sûdadohas on them; for separate from one another are those animals.

23. He then offers on the human head,—sacrifice is offering: he thus makes man the one among animals fit to sacrifice; whence man alone among animals performs sacrifice.

24. And, again, why he offers thereon:—he thereby lays vigour into the head. He offers with ghee,—ghee is a thunderbolt, and the thunderbolt means vigour: he thus lays vigour into it. With 'Hail' (he offers),—the 'Hail' (svâhâkâra, m.) is a male, and the male means vigour: he thus lays vigour into it. With a trishûbh verse (he offers);—the Trishûbh is a thunderbolt, and the thunderbolt

¹ Viz. inasmuch as the fire to be ultimately deposited on the fire-altar was taken from the original (hall-door) fire.

² See VI, 1, 1, 9.

³ That is, Pragâpati, the lord of procreation; see VI, 1, 2, 6 seq.

means vigour ; the Trishṭubh is vigour : with vigour he thus lays vigour into it.

25. Having run through ¹ the (first) half-verse, he pronounces the Svāhā ;—the *rik* (verse) is a bone : having cleft asunder that skull-bone which is here inside the head, he there lays vigour into it.

26. Having then run through the (second) half-verse, he pronounces the Svāhā,—having joined together that skull-bone which is here on the top of the head, he there lays vigour into it.

27. [Vâg. S. XIII, 46 ; *Rik* S. I, 115, 1] ‘The brilliant front of the gods hath risen,’ for that man is yonder sun, and he indeed rises as the brilliant front (face) of the gods ;—‘the eye of Mitra, Varuṇa, and Agni,’ for that (sun) is the eye of both gods and men ;—‘he hath filled heaven, and earth, and the air,’ for when he rises he indeed fills these worlds ;—‘Sūrya, the soul of the movable and immovable ;’ for that (sun) is indeed the soul of everything here that moves and stands.

28. He then stands by (the heads, revering them) with the Utsargas ². For at that time when Pragâpati wanted to slaughter the victims, they, being about to be slaughtered, were distressed (or pained) ; and by these Utsargas he drove out their distress ³, their evil. In like manner does this one, by these Utsargas, now drive out their distress, their evil.

29. Now some remove the distress of whichever (head of a) victim they put down, thinking lest they might put distress, evil, thereon ; but it is they that

¹ That is, having rapidly muttered it.

² That is, (means of) deliverance or removal, a term applied to the next five mantras.

³ Lit. their burning heat (*śuk*) ; cf. par. 32 seq.

put distress, evil, thereon; for the distress they remove from the preceding one, they put on (the altar) with the succeeding one.

30. And some revere (the heads) whilst moving round them, thinking, 'we remove distress upwards;' but these indeed follow the distress, the evil, upwards; for upwards he (the Sacrificer) goes by this performance¹, and upwards they remove the distress.

31. Let him remove it outside the fire (-altar); that fire (-altar) being these worlds, he thus puts distress outside these worlds;—outside the Veda; the Veda being this earth, he thus puts distress outside this earth;—(he does so) standing with his face towards the north; for in that region those animals are, and he thus puts distress into them in the region in which they are.

32. He first removes that of the man—for him he puts down first—with (Vâg. S. XIII, 47), 'Harm not this two-footed animal!' the two-footed animal doubtless is the same as man: thus, 'do not harm that one!'—'(thou) the thousand-eyed, being built for pith;'—the thousand-eyed he (Agni) is on account of the chips of gold; 'for pith,' that is, 'for food.'—'Graciously accept thou, O Agni, the sham-man, the victim, as pith!' a sham-man is a kim-purusha (mock-man)²: thus, 'accept graciously the kim-purusha, O Agni!'—'Building up therewith thy forms, get thee settled!' the form is the self: thus, 'Building up

¹ The Sacrificer builds the fire-altar with a view to his securing for himself a place in heaven.

² It is doubtful what is meant here by this term, unless it be a monkey, or a counterfeit human head; cf. p. 197, note 4.

therewith, perfect thyself¹!—‘Let thy burning heat reach the sham-man! let thy burning heat reach him whom we hate!’ he thereby lays burning heat into the sham-man, and into him whom he hates.

33. Then that of the horse, with (Vâg. S. XIII, 48), ‘Harm not this one-hoofed animal!’ the one-hoofed animal doubtless is the same as the horse: thus, do not harm that one!—‘the racer neighing among the racers;’ for neighing indeed he is, and a racer among racers;—‘The wild fallow (beast) do I assign unto thee,’ he thereby assigns to him the wild fallow (beast)²;—‘building up therewith thy forms, get thee settled!’ that is, ‘building up therewith, perfect thyself!’—‘Let thy burning heat reach the fallow beast! let thy burning heat reach him whom we hate!’ he thereby lays burning heat into the fallow beast, and into him whom he hates.

34. Then that of the bull, with (Vâg. S. XIII, 49), ‘This thousandfold, hundred-streamed well—,’ for a thousandfold, hundred-streamed well he, the bull (cow), indeed is;—‘extended in the middle of the flood,’ the flood doubtless are these worlds: thus, subsisted upon in these worlds;—‘the inexhaustible, milking ghee for man,’—for ghee this inexhaustible (cow) indeed milks for man;—

¹ This paraphrase does not make it clear how the author construes and interprets this part of the formula; especially in what sense he takes ‘nishîda.’

² Thus Mahîdhara (*gauravarnam mrigam*). In the St. Petersburg dictionary ‘gaura’ is taken here in the sense of ‘buffalo, *bos gavæus*.’ The parallelism in the next two formulas might indeed seem to point to that meaning.

‘harm not, O Agni, in the highest region!’ the highest region doubtless are these worlds : thus, do not harm it in these worlds!—‘The wild buffalo do I assign unto thee,’ he thereby assigns to him the wild buffalo (gavaya);—‘building up therewith thy forms, get thee settled!’ that is, ‘building up therewith, perfect thyself!’—‘Let thy burning heat reach the buffalo! let thy burning heat reach him whom we hate!’ he thereby lays burning heat into the buffalo, and into him whom he hates.

35. Then that of the sheep, with (Vâg. S. XIII, 50), ‘This woollen—,’ that is, ‘this woolly,’—‘navel of Varuṇa,’ for the sheep is sacred to Varuṇa;—‘the skin of animals, two-footed and four-footed,’ for that (sheep) indeed is the skin of both kinds of animals¹, two-footed and four-footed;—‘the first birth-place of Tvashṭri’s creatures,’ for Tvashṭri indeed fashioned this as the first form;—‘harm not, O Agni, in the highest region!’ the highest region is these worlds : thus, ‘do not harm him in these worlds!’—‘The wild buffalo do I assign unto thee,’ he thereby assigns the wild buffalo (ushṭra) to him;—‘building up therewith thy forms, get thee settled!’ that is, ‘building up therewith, perfect thyself!’—‘Let thy burning heat reach the buffalo! let thy burning heat reach him whom we hate!’ he thereby lays burning heat into the buffalo, and into him whom he hates.

36. Then that of the he-goat, with (Vâg. S. XIII, 51), ‘Verily, the he-goat was produced from Agni’s heat;’—that which was produced from

¹ Viz. inasmuch as its wool serves as a cover for man and beast.

Pragâpati's heat, was indeed produced from Agni's heat;—'he saw the progenitor at first,' the progenitor doubtless is Pragâpati: thus, 'he saw Pragâpati at first;'—'thereby the gods at first (agre) went to the godhead;' the he-goat¹ doubtless is speech, and from speech the gods doubtless first went to the godhead, to the summit (agram);—'thereby they went to the height, the wise;' the height doubtless is the heavenly world: thus, 'thereby they went to the heavenly world, the wise;'—'The wild sarabha do I assign unto thee,'—he thereby assigns the wild sarabha² to him;—'building up therewith thy forms, get thee settled!' that is, 'building up therewith, perfect thyself!'—'Let thy burning heat reach the sarabha! let thy burning heat reach him whom we hate!' he thereby lays burning heat into the sarabha, and into him whom he hates.

37. As to this they say,—The pain (heat), the evil of these animals, which Pragâpati drove out, became these five animals; they, with their pith (sacrificial essence) gone out of them, are pithless, unfit for sacrifice; a Brâhmaṇa should not eat of them: he consigns them to that region; whence Parganya does not rain in that region where these are.

38. He returns (to the offering-fire) and stands thereby worshipping it;—for when he goes outside the Vedi, whilst Agni (the fire-altar) is only half built up, he does what is improper; he now makes amends to him to prevent his doing injury. With

¹ 'Aga,' he-goat, is here again taken in the sense of 'a-ga,' unborn. As to the gods having sprung from Vâk, see VI, 1, 2, 6 seq.

² A fabulous animal with eight legs.

a verse to Agni (he worships): it is to Agni he thereby makes amends;—with an undefined one; the undefined means everything: by means of everything he thus makes amends to him;—with (a verse) containing the word ‘youngest:’ this indeed, to wit, the youngest, is his favourite form;—inasmuch as when born he took possession (yu) of everything here, he is the youngest (*yavishtha*).

39. [Vâg. S. XIII, 52; *Rîk* S. VIII, 84, 3] ‘Shield thou, O youngest, the men of the liberal worshipper!’ the liberal worshipper is the Sacrificer, and the men are the people;—‘hear thou the songs!’ that is, hear this hymn of praise!—‘protect thou kin and self!’ the kin (race) means offspring: thus, ‘protect both (the Sacrificer’s) offspring and himself.’

40. Having stepped on the altar and walked round behind the naturally-perforated (brick), he lays down the Apasyâḥ (water-bricks);—now the Apasyâḥ are the same as water, and the water has gone out of these victims: he thus puts water into these victims, when he lays down the Apasyâḥ (bricks). He lays them down close to the (heads of the) animals: he thereby puts the water together with the animals. He lays down five (bricks) in each quarter, for five are those victims. He lays them down in every (quarter): everywhere he thus puts water into them.

41. Now the first fifteen are the Apasyâḥ,—water is a thunderbolt, and the thunderbolt is fifteenfold;—hence wherever the waters flow, there they destroy evil; and verily the thunderbolt destroys the evil of this place: hence, when it rains one should go about uncovered, thinking, ‘May that thunderbolt remove evil from me!’

42. And the last five are the *Khandasyâh* (the metres' bricks);—the metres are cattle, and cattle is food; or rather the flesh of cattle is food, and the flesh has departed from these victims: he therefore puts flesh on those cattle when he lays down the *Khandasyâh*. He places them close to the victims: he thereby puts the flesh close to the (bones of the) cattle. The *Apasyâh* are inside, the *Khandasyâh* outside; for the water is inside, and the flesh outside.

43. As to this they say, 'If there are that water and that flesh, where then is the skin, and where the hair?' Well, the skin of cattle is food, and the hair of cattle is food; and when he lays down the *Khandasyâh*, that is the skin of the victims, that is their hair. Or, again, those goats' hair which are in the fire-pan¹, they are hair. The fire-pan is outside, and the victims' heads are inside, for outside is the hair, and inside is the body. 'Whether in the one way, or whether in the other,' so Sâṇḍilya was wont to say, 'in any case we make up the victims wholly and completely.'

44. And, again, why he lays down the *Apasyâh*. When *Pragâpati* was disjointed the water went from him; that being gone, he sank down; and because he sank down (*vis*), therefore there are twenty (*vim-sati*, viz. such bricks). It flowed from his fingers,—the fingers being the end, it (the water) went from him in the end.

45. Now the *Pragâpati* who became disjointed is this very *Agni* who is now being built up; and the water (*âpah*) which went from him is these very

¹ See VI, 4, 4, 22; 5, 1, 4.

Apasyâh;—hence when he lays them down, he thereby puts back into him that very water which went from him: therefore he now lays these down.

46. [Vâg. S. XIII, 43] 'In the way of the waters I settle thee!' the way of the waters is the wind; for when he blows hither and thither then the waters flow: in the wind he 'settles' this (first brick).

47. 'In the swell of the waters I settle thee!' the swell of the waters is the plants, for wherever the waters keep swelling there plants grow: in the plants he settles this (brick).

48. 'In the ashes of the waters I settle thee!' the ashes of the waters are the foam: in foam he settles this one.

49. 'In the light of the waters I settle thee!' the light of the waters is the lightning: in the lightning he settles this one.

50. 'In the path of the waters I settle thee!' the path of the waters is this earth, for on the earth the waters flow: on this earth he settles this one. Whatever water flowed from those (five) forms of his, that water he now (by these five formulas) puts back into him; and those forms themselves he thereby restores to him.

51. 'In the flood, the seat, I settle thee!' the flood is the breath: in the breath he settles this one.

52. 'In the ocean, the seat, I settle thee!' the sea is the mind; from the mind-ocean, with speech for a shovel, the gods dug out the triple science. Thereto this verse applies,—'May the true god know this day where the gods placed that offering, they who dug it out from the ocean with

sharp shovels ;'—the ocean is the mind, the sharp shovel is speech, the offering is the triple science : it is thereto this verse applies. In the mind he settles this (brick).

53. 'In the stream, the seat, I settle thee!' the stream is speech : in speech he settles this one.

54. 'In the abode of the waters I settle thee!' the abode of the waters is the eye, for there water always abides : in the eye he settles this one.

55. 'In the goal of the waters I settle thee!' the goal of the waters is the ear : in the ear he settles this one. Whatever water flowed from those (five) forms of his, that water he now (by these five formulas) puts back into him ; and those forms themselves he thereby restores to him.

56. 'In the seat of the waters I settle thee!' the seat of the waters is the sky, for in the sky the waters are seated : in the sky he settles this one.

57. 'In the home of the waters I settle thee!' the home of the waters is the air : in the air he settles this one.

58. 'In the womb of the waters I settle thee!' the womb of the waters is the sea : in the sea he settles this one.

59. 'In the sediment of the waters I settle thee!' the sediment (purtsha) of the waters is sand : in the sand he settles this one.

60. 'In the resort of the waters I settle thee!' the resort of the waters is food : in food he settles this one. Whatever water flowed from those (five) forms of his, that water he now (by these five formulas) puts back into him ; and those forms themselves he thereby restores to him.

61. 'By the Gâyatrî metre I settle thee!—

By the Trishṭubh metre I settle thee!—By the Gagati metre I settle thee!—By the Anu-
shṭubh metre I settle thee!—By the Paṅkti
metre I settle thee!’ Whatever water flowed
from those metres of his, that he now (by these
formulas) puts back into him; and those metres
themselves he thereby restores to him.

62. These (bricks) are fingers (and toes): he puts
them on all sides¹, for these fingers (and toes) are
on all sides; he puts them at the ends, for these
fingers (and toes) are at the ends; in four sets he
puts them on, for these fingers (and toes) are in
four sets; five he puts on each time, for there are
five fingers (or toes) at each (limb); separately he
puts them on, for separate are these fingers (and
toes); only once he ‘settles’ each (set): he thereby
makes (each set) one and the same, whence they
have a common connecting-link.

¹ The four sets of bricks are placed in the middle of the four
sides of the square ‘body’ of the altar-site, or at the ends of the
two ‘spines’ intersecting each other.

CORRECTIONS.

Introduction, page xii, line 33. Read,—the day preceding the Soma-day, the animal offering to Agni-Soma being indeed a constant feature of that day's proceedings at every Soma-sacrifice; whilst the slaughter of the special victim, or victims, of the respective sacrifice takes place during the morning service, &c.

P. 5, last line of text. Read,—therefor.

P. 6, note 2, l. 3. *Prishthya shadaha*, see Introduction, p. xxi.

P. 8, last line of notes. For 'II, 665' read 'II, 663, in a different tune again.'

P. 9, l. 5 of notes. Read,—II, 720-22.

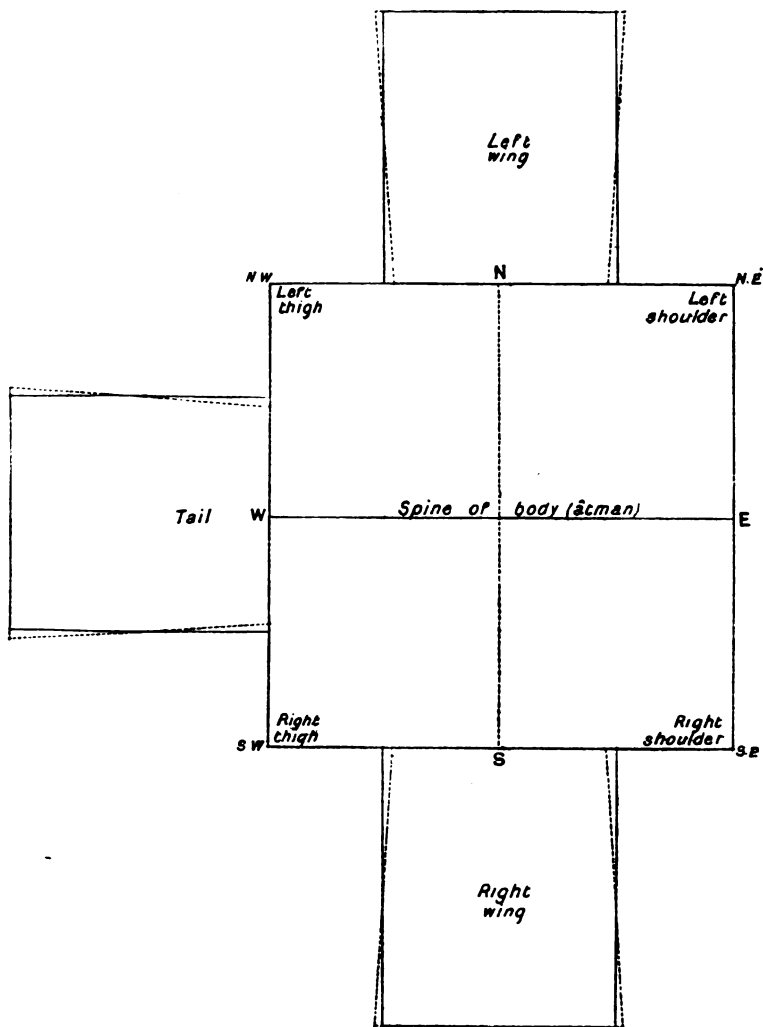
P. 34, l. 21. Read,—*Br̥haspati* consecration.

P. 41, l. 14. For 'offering' read 'offspring.'

P. 104, l. 2. For 'truth' read 'law;' (cf. VI, 7, 3, 11.)

P. 146, l. 23. For 'become' read 'became.'

PLAN OF FIRE-ALTAR (AGNIKSHETRA)



**TRANSLITERATION OF ORIENTAL ALPHABETS ADOPTED FOR THE TRANSLATIONS
OF THE SACRED BOOKS OF THE EAST.**

CONSONANTS.	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.	
	I Class.	II Class.	III Class.								
Gutturales.											
1 Tenuis	k	..	....	क	𐬕	𐬑	𐬑	𐬑	𐬑	k	
2 " aspirata	kh	..	....	ख	𐬕𐬌	𐬑𐬌	𐬑𐬌	𐬑𐬌	𐬑𐬌	kh	
3 Media	g	..	....	ग	𐬕𐬎	𐬑𐬎	𐬑𐬎	𐬑𐬎	𐬑𐬎	...	
4 " aspirata	gh	..	....	घ	𐬕𐬎𐬌	𐬑𐬎𐬌	𐬑𐬎𐬌	𐬑𐬎𐬌	𐬑𐬎𐬌	...	
5 Gutturo-labialis	q	..	....	...	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	
6 Nasalis	ñ (ng)	..	....	ङ	{ 3 (ng) 𐬕𐬎𐬌𐬎 }	...	...	...	...	...	
7 Spiritus asper	h	..	....	ह	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	h, hs	
8 " lenis . . . . .	,	..	....	...	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	
9 " asper faucalis	'h	..	....	...	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	
10 " lenis faucalis	"h	..	....	...	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	
11 " asper fricatus	..	'h	....	...	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	
12 " lenis fricatus	..	"h	....	...	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	
Gutturales modificatae (palatales, &c.)											
13 Tenuis	..	k	....	च	𐬕	𐬑	𐬑	𐬑	𐬑	k	
14 " aspirata	..	kh	....	छ	𐬕𐬌	𐬑𐬌	𐬑𐬌	𐬑𐬌	𐬑𐬌	kh	
15 Media	..	g	....	ज	𐬕𐬎	𐬑𐬎	𐬑𐬎	𐬑𐬎	𐬑𐬎	...	
16 " aspirata	..	gh	....	झ	𐬕𐬎𐬌	𐬑𐬎𐬌	𐬑𐬎𐬌	𐬑𐬎𐬌	𐬑𐬎𐬌	...	
17 " Nasalis	..	ñ	....	ञ	𐬕𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	𐬑𐬎𐬌𐬎	...	

CONSONANTS (continued).	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pehlvi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
18 Semivocalis	y	. . .	. . .	य	𐬨 𐬨𐬌 𐬨𐬌	𐬨	ي	ي	י	y
19 Spiritus asper	. . .	(y)	. . .	. . .	. . .	. . .	. . .	. . .	. . .	. . .
20 " lenis	. . .	(y)	. . .	. . .	. . .	. . .	. . .	. . .	. . .	. . .
21 " asper asibilatus	. . .	s	. . .	श	𐬨𐬌	𐬨𐬌	ش	ش	. . .	. . .
22 " lenis asibilatus	. . .	s	. . .	. . .	𐬨𐬌	𐬨𐬌	. . .	. . .	. . .	s
Dentales.										
23 Tenuis	t	. . .	. . .	त	𐬔	𐬔	ت	ت	ת	t
24 " aspirata	th	. . .	. . .	थ	𐬕	𐬕	. . .	. . .	ת	th
25 " asibilata	d	. . .	TH	. . .	. . .	. . .	. . .	. . .	. . .	. . .
26 Media	dh	. . .	. . .	द	𐬖	𐬖	. . .	. . .	. . .	. . .
27 " aspirata	dh	. . .	. . .	ध	𐬖𐬌	𐬖𐬌	. . .	. . .	. . .	. . .
28 " asibilata	. . .	. . .	DH	. . .	. . .	. . .	. . .	. . .	. . .	. . .
29 Nasalis	n	. . .	. . .	न	𐬎	𐬎	ن	ن	נ	n
30 Semivocalis	l	. . .	. . .	ल	𐬌	𐬌	ل	ل	ל	l
31 " mollis 1	. . .	l	. . .	. . .	. . .	. . .	. . .	. . .	. . .	. . .
32 " mollis 2	. . .	. . .	L	. . .	. . .	. . .	. . .	. . .	. . .	. . .
33 Spiritus asper 1	s	. . .	. . .	स	𐬰	𐬰	س	س	ס	s
34 " asper 2	. . .	. . .	s (S)	. . .	. . .	. . .	. . .	. . .	. . .	. . .
35 " lenis	z	. . .	. . .	. . .	. . .	. . .	ز	ز	ז	z
36 " asperimus 1	. . .	. . .	z (z)	. . .	. . .	. . .	. . .	. . .	. . .	. . .
37 " asperimus 2	. . .	. . .	z (z)	. . .	. . .	. . .	. . .	. . .	. . .	z, zh

VOWELS.	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pehlvi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
	0									
1 Neutralis	0									ǎ
2 Laryngo-palatalis	ě									ǎ
3 " labialis	ö									ǎ
4 Gutturalis brevis	a			अ	𐬀	𐬀	𐬀	ا	א	ǎ
5 " longa	ā	(a)		आ	𐬁	𐬁	𐬁	آ	א	ā
6 Palatalis brevis	i			इ	𐬂	𐬂	𐬂	ي	י	i
7 " longa	ī	(i)		ई	𐬃	𐬃	𐬃	י	י	ī
8 Dentalis brevis	h			ह						h
9 " longa	ḥ			ḥ						h
10 Lingualis brevis	ri			रि						h
11 " longa	ṛ			ṛ						h
12 Labialis brevis	u			उ						u
13 " longa	ū	(u)		ऊ						ū
14 Gutturo-palatalis brevis	e			ए	𐬄	𐬄	𐬄	ه	ה	e
15 " longa	é (ai)	(e)		ऐ	𐬅	𐬅	𐬅	ه	ה	é
16 Diphthongus gutturo-palatalis	āi	(āi)		ऀ	𐬆	𐬆	𐬆	ه	ה	āi
17 " "	ei (ēi)			ः	𐬇	𐬇	𐬇	ه	ה	ei
18 " "	oi (ōu)			ः	𐬈	𐬈	𐬈	ه	ה	oi
19 Gutturo-labialis brevis	o			ओ	𐬉	𐬉	𐬉	و	ו	o
20 " longa	ō (au)	(o)		औ	𐬊	𐬊	𐬊	و	ו	ō
21 Diphthongus gutturo-labialis	āu	(au)		ः	𐬋	𐬋	𐬋	و	ו	āu
22 " "	eu (ēu)			ः	𐬌	𐬌	𐬌	و	ו	eu
23 " "	ou (ōu)			ः	𐬍	𐬍	𐬍	و	ו	ou
24 Gutturalis fracta	ä			अ						ä
25 Palatalis fracta	ī			इ						ī
26 Labialis fracta	ü			उ						ü
27 Gutturo-labialis fracta	ö			ऊ						ö



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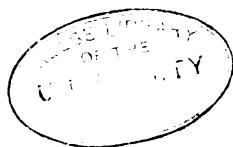
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INTRODUCTION.

I. THE NAMES OF THE ATHARVA-VEDA AND THEIR MEANINGS.

THE fourth Veda is known in Hindu literature by an unusually large number of appellations. Of these the dvandva plural atharvângirásāḥ is old, occurring AV. X, 7, 20; it is the name found at the head of the Atharvan MSS. themselves. The appearance of this name in a given text has not unfrequently been made the basis—partly or entirely—for estimating the relative chronology of that text. But this criterion can claim only negative value, since the designation occurs in a text as late as the *Ausanasa-smṛiti*, III, 44¹. It is found in a great variety of texts of the Vedic literature, as may be seen in the subsequent account of the attitude of Hindu literature towards the fourth Veda (p. xxviii ff.), but at no period does it positively exclude other designations.

The locative singular of this same compound occurs in a passage not altogether textually certain, *Mahābh.* III, 305, 20 = 17066, where the Bombay edition has atharvângirasi *srutam*, but the Calcutta, atharvasirasi *srutam*. The locative singular (apparently neuter) of the stem atharvângirasa occurs rarely, *Yāgñav.* I, 312 (*kuśalam atharvângirase*). A specimen of a derivative adjective from the compound may be seen at *Manu* XI, 33, atharvângirasiḥ *srutiḥ*; cf. *Mahābh.* VIII, 40, 33 = 1848, *krītyām atharvângirasīm*.

¹ See Givānanda's *Dharmaśāstrasaṃgraha*, vol. i, p. 514.

The name átharvan, with a great variety of derivatives, is employed growingly as the designation of the Veda; the name áṅgiras by itself is so rare as to arrest attention when it is met.

Meaning of
each of the
terms atharvan
and āṅgiras.

At TS. VII, 5, 11, 2 = Kāṭhaka Asvamedha-grantha, V, 2, occurs the formula āṅgirobhyaḥ svāhā, preceded by riḡbhyaḥ, &c. svāhā: it is, as far as is known, the solitary occurrence of this designation of the Atharva-veda in a Vedic text¹. Quite frequently, however, the members of the compound atharvāṅgirasaḥ are separated so that each is mentioned by itself, but always in more or less close conjunction with one another. This shows that the compound is not a congealed formula, but that the texts are conscious of the fact that each has a distinct individuality, and a right to separate existence. In other words, the AV. actually consists of atharvan and āṅgiras matter, and the question arises what elements in the make-up of this Veda these terms refer to. The answer, I believe, may now be given with a considerable degree of certainty: the term atharvan refers to the auspicious practices of the Veda, the bheshagāni (AV. XI, 6, 14), those parts of the Veda which are recognised by the Atharvan ritual and the orthodox Brahmanical writings, as śānta, 'holy,' and paushāika, 'conferring prosperity'; the term āṅgiras refers to the hostile sorcery practices of the Veda, the yātu (Sat. Br. X, 5, 2, 20), or abhiḥāra², which is terrible (ghora).

In an article entitled, 'On the position of the Vaitāna-sūtra in the literature of the Atharva-veda,' Journ. Amer. Or. Soc. XI, 387 ff., I pointed out that the above-mentioned distinction is clearly made at Vait. Sū. 5, 10, where two lists of plants are differentiated, one as ātharvanyaḥ, the other as āṅgirasyaḥ. The same distinction is maintained at Gop. Br. I, 2, 18. The former refers to the list of plants

¹ In texts not Vedic the term āṅgirasaḥ occurs occasionally as an abbreviated form of atharvāṅgirasaḥ. Thus in the first superscription of the AV. Prātiśākhya, the Saunakīya Kāturādhyāyika, and in Pāṇini V, 2, 37. Cf. also Gop. Br. I, 1, 8.

² For the distinction between śānta and ābhiḥārika see Kaus. 3, 19, and note 5 on p. 11 of our edition.

catalogued at Kaus. 8, 16, and there distinctly described as *sântâh*, 'holy'; the second list is stated at Vait. Sû. 5, 10 itself to be *âṅgīrasa*, in the obscure terms, *kapurvīparvā-roḍākāvṛikkāvatināḍānirdahantibhir āṅgīrasibhiḥ*. These names are in general unknown, the text is not quite certain, but the designation of the last, *nirdahanti*, shows that the list is designed for unholy sorcery practices (*ābhikārika*)¹. The adjective *âṅgīrasa* is in general in the ritualist texts of the AV. equivalent to *ābhikārika*. Thus *sambhara āṅgīrasaḥ*, Kaus. 47, 2, means 'utensils for sorcery'²; *danda āṅgīrasaḥ*, Kaus. 47, 12, means 'staff for sorcery'; *agnir āṅgīrasaḥ*, Kaus. 14, 30, means 'sorcery-fire'³. The fifth kalpa of the AV., usually known as *Āṅgīrasa-kalpa*, bears also the names *Abhikāra-kalpa*, and *Vidhāna-kalpa*, 'text-book of sorcery'; see *ibid.* XI, 376 ff.

It is worth while to follow out this specific use of the term *âṅgīrasa* in non-Atharvan texts, lest it be suspected of being an Atharvanic refinement. The Rig-vidhāna IV, 6, 4, has the following sloka: 'He against whom those that are skilled in the *Āṅgīrasakalpas* practice sorcery repels them all with the *Pratyâṅgīrasakalpa*'⁴. The term *pratyâṅgīrasa* is the exact equivalent of *pratyābhikāraṇa*, 'counter-witchcraft'⁵ (AV. II, 11, 2), and the *krītyāpratiharaṇāni*, Ath. Paris. 32, 2 (cf. Kaus. 39, 7, note). The texts of the sort called *ātharvanapratyāṅgirākālpam* (I see Ind. Stud. I, 469) deal with the same theme, as does the *Yagur-vidhāna* (*Agni-purāṇa*, 259, 10) in the expression *pratyāṅgīreshu* (sc. *karmasu*). Cf. also the titles of works, *pratyāṅgirātātva*, *pratyāṅgirāpañikāṅga*, and *pratyāṅgirāsūkta*, mentioned in Böhtlingk's *Lexicon*, as probably dealing with the same theme. We may connect with this pejorative use of the

¹ Cf. AV. III, 2, 5; VII, 108, 2; IX, 2, 4; 5, 31; XIV, 2, 48.

² *Dārila*, *ghoradravyāni*.

³ *Keṣava*, *âṅgīraso = gñiḥ kāṇḍālāgniḥ*.

⁴ *yam āṅgīrasakalpais tu tadvido = bhikaranti sa pratyāṅgīrasakalpena sarvāms tāt prativādhate*. Cf. also the following slokas, and IV, 8, 3; Ath. Paris. 3, 1; and see Rudolf Meyer's preface to his edition of the Rig-vidhāna, p. xxxi.

⁵ *Sāyana*, *nivāryate parakṛitābhikāraṇitā krītyā anena iti pratyābhikāraṇaḥ*.

word *āṅgīrasa* the fact that the *Vishṇu-purāṇa* (Wilson's translation, V, 383) and the *Bhaviṣhya-purāṇa* count the *Āṅgīrasa* as one of the four Vedas of the Parsis (Maga), the other three, *Vada*, *Viśvavada*, and *Vidut*, also conveying thinly veiled disparagement of the religious books of an exotic religion; cf. Wilson in Reinaud's *Mémoire sur l'Inde*, p. 394; *Ind. Stud.* I, 292, note; Weber, *Ind. Lit.*², p. 164, note.

We may then regard it as certain that the words *āṅgīras* and *āṅgīrasa* are reflected by the ceremonial literature in the sense of *abhiḥāra* and *ābhikārika*. Far more important is the evidence of certain texts of greater antiquity, and higher dignity, which have occasion to mention the Atharvan incidentally, and enunciate clearly this twofold character of the Veda. They make the very same distinction between atharvan and *āṅgīras* that appeared above in the ritualistic passage, *Vait. Sū.* 5, 10 (*Gop. Br.* I, 2, 18). At *Sāṅkh. Sr.* XVI, 2, 1 ff., on the occasion of the horse-sacrifice, recitations are made from the ordinary Vedic classes of literature, the *ṛikāḥ*, *yagūmshī*, *sāmāni*, and also the remoter literary categories which the *Brāhmaṇas* and *Sūtras* report, with great unanimity and considerable variety, as having been in existence in their time: the *itihāsa* (*ākhyāna*), *purāṇa*, *sarpavidyā*, &c.¹ The Atharvan figures immediately after the *Ṛik* and *Sāman*, and that too twice, in its double character as Atharvan and *Āṅgīras*, and, what is more important, *bheshagam*, i.e. remedial charms, are recited from the Atharvan; *ghoram*, i.e. sorcery, *ābhikārikam*, from the *Āṅgīras*². The commentator regards *bheshagam* and *ghoram* as distinct works, *bheshagagranthasyā'tharvaṇi-kānām . . . ghoram ātharvaṇo granthāḥ*. The same subject is treated in almost identical terms in *Āsv. Sr.* X, 7, 1 ff.: again *ātharvaṇo vedaḥ* and *āṅgīraso vedaḥ* are treated individually, and again the former is correlated with *bheshagam*, the latter with *ghoram*³. Once more this theme is handled

¹ Cf. Max Müller, *History of Ancient Sanskrit Literature*, p. 40 ff.

² *atharvavedo vedaḥ so'yam iti bheshagam nigadet . . . āṅgīraso vedaḥ so'yam iti ghoram nigadet.*

³ Scholiast, *ghoram iti abhiḥārādipratipādakam ity arthaḥ*. Cf. *RV.* X, 34, 14, *mā no ghorēna karatā'bhī dhṛishnú*.

by the Sat. Br. XIII, 4, 3, 3 ff.: here also atharvan and āṅgiras are recognised individually; the correlation with bheshagam and ghoram is wanting, but the individuality of the two categories is clearly implied in the behest to recite on the third and fourth days respectively one section each of the Atharvans and the Āṅgiras, each of which are distinctly said to be a Veda¹.

Indirect, yet significant testimony that this double character of the AV. was clearly established in Brahmanical times may be derived from the formation of the names of two apocryphal teachers. One is Bhishag Ātharvana, *Kāth. S. XVI, 3* (*Ind. Stud. III, 459*); the other is Ghora Āṅgirasa, *Kaush. Br. XXX, 6*; *Āsv. Sr. XII, 13, 1*; *Khând. Up. III, 17, 6* (cf. *Ind. Stud. I, 190, 293*). The formation Bhishag Ātharvana is illustrated further by *Pañk. Br. XII, 9, 10*, bheshagam vā ātharvanāni; and *XVI, 10, 10*, bheshagam vai devānām atharvāno bheshagyāyai vā rishīyai²; cf. also the expressions *samyu ātharvana*, personified as a sage, *Gop. Br. I, 2, 18*, and *atharvabhiḥ sântaḥ*, *Kaus. 125, 2*³. These names never, as far as is known, occur in inverted order: there is no Bhishag Āṅgirasa, and no Ghora Ātharvana; they reflect perfectly the individual character and the individual function of the two members of the compound atharvāṅgirasah.

It seems now, further, that the texts of the Atharva-samhitā mark this same distinction with no uncertain touch. At AV. XI, 6, 14, four Vedic mantra-categories are indicated by the expressions, *ṛkaḥ*, *sāmāni*, *bheshagā(ni)*, and *yāgumshi*. The choice of the word *bheshagā* is certainly eclectic and one-sided. The passage appeals to the auspi-

The term
āṅgiras in
the Atharva-
samhitā.

¹ *atharvāno vedaḥ ... atharvanām ekam parva vyâṭakshânah*; *āṅgirasao vedaḥ ... āṅgirasām ekam parva vyâṭakshânah*. Elsewhere, aside from the Atharvan texts, the component parts of the dvandva atharvāṅgiras are drawn asunder, but without accessory statements; thus *Tait. Br. III, 12, 9, 1*; *Nṛsiṃhapūrvatâpani Up. 5, 9*.

² A converse statement like *bheshagam vā āṅgirasāni*, is, if we judge the matter aright, a counter-sense, and unheard of anywhere in Hindu literature.

³ So also *Sânti*, as the wife of Atharvan; see Wilson's translation of the *Vishṇu-purāna*, I, 110, 200; *Bhāgavata-purāna* III, 24, 24.

cious side of the holy texts, and naturally chooses the auspicious aspect of the Atharvan also. Its precise complement is Sat. Br. X, 5, 2, 20. Here, after correlating the adhvaryu-priests with the *yaguh*, the *khandoga*-priests with the *sāman*, the *bahvrikas* with the *uktha* (*rik*), the author presents *yātu*, 'sorcery,' and the *yātuvida*, 'those skilled in sorcery,' as representatives of the fourth Veda. The *bheshagā* of the Atharvan passage, and the *yātu* of the present passage, make up together what is embraced in the name *atharvāṅgirasah* (AV. X, 7, 20). Moreover, the *Samhitā* exhibits a decided predilection, bordering on rigorous distinction, for associating the term *āṅgirasa* with aggressive witchcraft, or the practice of spells (*krityā*). Thus VIII, 5, 9, *krityā āṅgirasā*; X, 1, 6, *pratikṣīna āṅgirasā* . . . *pratikṣī krityā ākrityā-mūn krityākṛto gahi*; XII, 5, 52, *ādādānam āṅgirasī brahmagyām ūpa dāsaya*; cf. also VI, 45, 3=RV. X, 164, 4. In XI, 4, 16 (cf. also VIII, 7, 17) the distinction between Atharvanic and *Āṅgirasī* plants appears again, not, however, in any connection which conveys of necessity the contrast between 'holy' and 'witchcraft' plants. But it may do so. This, it will be remembered, is made in Vait. Sū. 5, 10; it formed the starting point for the present enquiry, and the chain of evidence extending through the Atharvanic and Brahmanical literature seems thus to be linked. We may add finally that the late *Parisishṭa* hymns, AV. XIX, 22 and 23, which are repeated in the tract entitled *Vedavratasyā-desanavidhi*, Ath. Paris. 46, 9 and 10, deal with and state subdivisions of *āṅgirasa* and *ātharvana*-texts, each separately¹. The statements are but faintly applicable to the existing redactions of the Atharvan, the *Saunakiya*, and *Paippalāda-sākhās*², but we should be slow to condemn them as wholly apocryphal. The Gop. Br. I, 1, 5 and 8 also narrates in its own style of unbridled Brahmanical fancy the separate creation by Brahman of the *Rishis* Atharvan and *Āṅgiras*,

¹ *āṅgirasānām ādyaīḥ pañcānūvākaiḥ svāhā* (XIX, 22, 1); *sārvebhyo āṅgirobhyo vidagamebhyah svāhā* (XIX, 22, 18); *ātharvanānām katurrikébhyah svāhā* (XIX, 23, 1).

² Cf. Weber, Ind. Stud. IV, 433 ff.

the subsequent emanation from these two of twenty Atharvanic and Âṅgirasic descendant sages¹, and finally, the production by the Atharvans of the *âtharvāna veda*, by the Âṅgiras of *âṅgīrasa veda*.

In another passage, I, 3, 4, the Gop. Br. also asserts the separate character of the Âṅgiras and Atharvans; the latter are again associated with *bheshagam*, the former is made the base of a foolish etymology, to wit: *bhûyishtham brahma yad bhrigvâṅgīrasaḥ, ye-ṅgīraso ye-ṅgīraso sa rasaḥ, ye-tharvāno ye-tharvānas tad bheshagam*.

As regards the chronology and cause of this differentiation of atharvan and âṅgīras the texts are apparently wholly silent. The association of both names (and later of the name *bhrigu* also) with the texts and practices of the fourth Veda may be sought in the character of these mythic beings. They are fire-priests, fire-churners², and the Atharvanic rites, as well as the house-ceremonies in general, centre about the fire, the oblations are into the fire. Fire-priests, in distinction from soma-priests, may have had in their keeping these homelier practices of common life. But whence the terrible aspect of the Âṅgīras in contrast to the auspicious Atharvans? In the hymn about *Saramâ* and the *Pavis*, RV. X, 108, 10, *Saramâ* threatens the *Pavis* with the terrible Âṅgīras, *âṅgīrasas ka ghorāḥ*. This statement, wholly incidental as it seems to be, is, of course, not to be entirely discarded. More important is the fact that *Br̥haspati*, the divine *purodhâ* (*purohita*), is distinctly *âṅgīrasa*. In Kaus. 135, 9, *Br̥haspati Âṅgīrasa* appears distinctly as the representative, or the divinity of witchcraft performances. In the *Mahābhārata* he is frequently called *âṅgīrasām sreshṭhah*. In his function of body-priest of the gods it behoves him to

¹ Doubtless by way of allusion to the twenty books in the existing redaction of the *Saunakīya-sâkhâ*. The expression *vimsino-ṅgīrasaḥ* is repeated Pân. V, 2, 37, as a designation of the twenty books of the *Saunakīya-sâkhâ* in its present redaction.

² Avestan *âtar*, *âthra-van* and Vedic *athar-van* may be derivatives from the root *manth*, *math* (ṁth) 'churn.' But the absence of the aspiration in *âtar* makes the doubtful derivation still more doubtful.

exercise against hostile powers those fierce qualities which are later in a broader sense regarded as *Āṅgirasīc*. Thus RV. X, 164, 4 = AV. VI, 45, 3¹, certainly exhibits this function of the divine purohita, and the composer of AV. X, i, 6, when he exclaims, 'Pratīkīna ("Back-hurler") the descendant of *Āṅgiras*, is our overseer and officiator (purohita): do thou drive back again (pratīkīh) the spells, and slay yonder fashioners of the spells,' has also in mind the divine purohita². The stanza foreshadows the later formation *pratyāṅgiras*, discussed above. We look in vain, however, for statements of the reason why the word *atharvan* should be especially associated with *sānta* and *bheshaga*, and must assume that this was accomplished by secondarily contrasting it with *āṅgiras* after the sense of *ghora*, *abhiḥāra* had incrustated itself over it³. The uncertainty of all this does not endanger the result that at a comparatively early time the terms *atharvānaḥ*, in the sense of 'holy charms,' and *āṅgirasāḥ*, in the sense of 'witchcraft charms,' joined the more distinctively hieratic terms *rikāḥ*, *yagūmshi*, and *sāmāni*, as characteristic types of Brahmanical literary performances. But this distinction was at a later period again abandoned; in the end the name *atharvan* and its derivatives prevail as designations of the practices and charms of the fourth Veda without reference to their strongly diversified character.

The stem *atharvan* is modulated in a considerable variety of ways by derivative processes, the simple stem itself, or forms in the singular from it, being decidedly rare, and not at all early. I have noted *Nṛsiṃhapûrvatāpani* Up. I, 4, *rigyaguḥsāmātharvarûpaḥ sūryaḥ*. Plural forms are less rare: *atharvāno vedaḥ*, Sat. Br. XIII, 4, 3, 7; *atharvanām*,

¹ yād indra brahmanas pate-bhidrohām hārāmasi, prātetā na āṅgirasō dvishatām pātva āmhasaḥ.

² RV. IV, 50, 7-9 prescribes that kings shall keep in honour (sūbhṛtām) a *bṛihaspati*, i. e. a Brahman purohita, in archaic language whose sense coincides completely with the later Atharvanic notions. Barring the diction the passage might stand in any Atharva-Parisishṭa; cf. below, p. lxviii, note.

³ A dash of popular etymology may have helped the process: a-*tharvan*, 'not injuring'; cf. *thurv* in the sense of 'injure,' *Dhātupāṭha* XV, 62, and perhaps *Maitr. S.* II, 10, 1; also the roots *tûrv* and *dhûrv* with similar meanings.

TB. III, 12, 9, 1; atharvânah, Pañk. Br. XVI, 10, 10. The derivative neuter plural âtharvanâni (sc. sùktâni) is common, from AV. XIX, 23, 1; Pañk. Br. XII, 9, 10 to Vṛiddhahârîta-samhitâ III, 45 (Givânanda, vol. i, p. 213), and later. The same stem, âtharvana, is used in the masculine singular, âtharvanas (sc. vedah) katurthah, Khând. Up. VII, 1, 2. 4; 2, 1; 7, 1; in the plural, mantrâ âtharvanâh, Râm. II, 26, 21. The stem âtharvana (without vṛiddhi of derivation) is found Nṛisimhapûrvatâpani Up. II, 1, atharvanair mantraiḥ; Mahâbh. III, 189, 14 = 12963, atharvanah (sc. vedah). Still another derivative is atharvâna, in atharvâna-vid, Mahâbh. XII, 342, 100 = 13259. The name atharva-veda appears about as early as the corresponding names of the other Vedic categories (ṛigveda. &c.), Sâñkh. Sr. XVI, 2, 10; Pâr. Grîh. II, 1, 7; Hir. Grîh. II, 19, 6; Baudh. Grîh. IV, 5, 1. The form employed in the Gainist Siddhânta is a(t)havvana-veda (see below, p. lvi); that of the Buddhist scriptures is âthabbana-veda (ibid.).

In addition to the designations of the Atharvan discussed above there are still others, based upon different modes of viewing this heterogeneous collection of Mantras.

Other designations of the AV. A single passage, Sat. Br. XIV, 8, 14, 1-4 = Brîh. Âr. Up. V, 13, 1-4, seems to hint at the fourth Veda with the word kshatram. The passage is engaged in pointing out the merits of Vedic compositions, stated in the series uktham (= ṛik; cf. Sat. Br. X, 5, 2, 20), yaguh, sâma, kshatram. Inasmuch as the first three obviously represent the trayî vidyâ, it is possible to view kshatram as epitomising the Atharvan¹. If so, the passage is of considerable interest, as it seems to view the fourth Veda as the Veda of the Kshatriyas. More precisely the passage substitutes the act of kshatra, i.e. the characteristic performances of the Kshatriya (through, or with the aid of

¹ Cf. also Prasna Up. II, 6, where brahma and kshatra figure. Both together represent in the epics the best outcome of the life of a kshatriya, 'piety' and 'prowess.' It is possible to conceive the appearance of kshatra alone as an elliptic version of both brahma and kshatra, the two together being the outcome of the trayî preceding, rather than a supplementary statement of additional Vedic types of composition; cf. Prasna Up. II, 6. For brahma alone, see below, p. xxxi, note.

his purohita) as Atharvanic by distinction. Recently Professor Weber¹ has emphasised the marked relation of the Atharvan to the royal caste.

The text of the *Samhitâ* abounds in *râgakarmâni*, 'royal practices,' and Weber thinks that the name of Kausika, the author of the great Atharvan *Sûtra*, points to a Kshatriya connection, since Kusika is identical with Virvâmitra, and the latter, as is well known, stands forth among the ancient Vedic heroes as the representative of royalty. None of these points can be regarded as more than possibilities².

Two other designations of the AV. differ from all the preceding in that they are the product of a later Atharvanic literary age, neither of them being found in the *Samhitâ*, and both being almost wholly restricted to the ritual text of the Atharvan itself. They are the terms *bhṛigvaṅgirasah* and *brahma-veda*.

The term *bhṛigvaṅgirasah* is, as far as the evidence of the accessible literature goes, found only in Atharvan texts. Though *bhṛigu* takes in this compound the place of *atharvan*, the terms *bhṛigavah* or *bhṛiguveda* do not occur. The term *bhṛigvaṅgirasah*, however, is the favourite designation of the Veda in the Atharvan ritual texts³: it makes a show, in fact, of crowding out the other designations. Thus the Kausika does not directly mention the Atharvan compositions by any other name (see 63, 3; 94, 2-4; cf. 137, 25; 139, 6), although vaguer allusions to this Veda and its adherents are made with the stem *atharvan* (59, 25; 73, 12;

¹ *Episches im vedischen Ritual*, Proc. of the Royal Academy at Berlin, July 23, 1891; nr. xxxviii, p. 785 ff. (especially 787, top); *Râgasûya*, pp. 4, 23, note.

² We may note also the prominence allowed in the AV. to the kind of performance called *sava*. These are elaborate and rather pompous bestowals of *dakṣhiṇâ*, rising as high as the presentation of a house (*śâlāsava*, IX, 3); or a goat with five messes of porridge, five cows, five pieces of gold, and five garments (*agaudana*, IX, 4). There are twenty-two kinds of these *sava*, and the eighth book of the Kausika is devoted to their exposition (Kerava 64-66 presents a brief catalogue of them). Revenues of this kind are not likely to have been derived from lesser personages than rich Kshatriyas, or kings.

³ In the *Samhitâ* the stem *bhṛigvaṅgiras* is never employed as the name of the Atharvan writings; in AV. V, 19, 1. 2 the terms *bhṛigu* and *āṅgirasah* occur as the names of typical Brahman priests.

125, 2.) The term also occurs in Vait. Sû. I, 5; Gop. Br. I, 1, 39; 2, 18 (end); 3, 1. 2. 4, and it is common in the *Parisishṭas* (see Weber, *Omina und Portenta*, p. 346 ff.; *Verzeichniss der Sanskrit und Prâkrit Handschriften*, II, 89 ff.), and the *Anukramanî*. No valid reason appears why the term *bhṛigu* has succeeded in encroaching so far upon the term *atharvan*. The following may, however, be remarked. The three words *atharvan*, *aṅgiras*, and *bhṛigu* are in general equivalent, or closely related mythic names in connection with the production or the service of fire. Occasionally in the mantras (RV. X, 14, 6) they are found all together¹, or *bhṛigu* is found in company with *atharvan* (RV. X, 92, 10), or with *aṅgiras* (RV. VIII, 43, 13). This interrelation of the three names continues in the *Yagus* and *Brâhmaṇa*-texts, but in such a way that the juxtaposition of *bhṛigu* and *aṅgiras* becomes exceedingly frequent², broaching in fact on complete synonymy. The latter is reached in Sat. Br. IV, 1, 5, 1, where the sage *Kyavana* is designated either as a *Bhârgava* or as an *Âṅgirasa*³. It is conceivable that the frequency of this collocation suggested to the *Atharvavedins* a mode of freshening up the more trite combination *atharvâṅgirasaḥ*; of any reason for a conscious preference of the word *bhṛigu* the texts show no trace⁴.

The term *brahma-veda* whose origin is discussed below (p. lxxv) likewise belongs to the sphere of the *Atharvan* ritual. Outside of the *Atharvan* there is to be noted only a single, but indubitable occurrence, *Sâṅkh. Grîh.* I, 16, 3.

¹ Cf. Weber, *Verzeichniss*, II, 46.

² E. g. Tait. S. I, 1, 7, 2; Maitr. S. I, 1, 8; Vâg. S. I, 18; Tait. Br. I, 1, 4, 8; III, 2, 7, 6; Sat. Br. I, 2, 1, 13; Kâty. Sr. II, 4, 38; Âpast. Sr. I, 12, 3; 23, 6; Yaska's Nigh. V, 5; Nir. XI, 18. The juxtaposition of *bhṛigu* and *atharvan* is decidedly rarer in this class of texts (e. g. Âpast. Sr. IV, 12, 10); that of *bhṛigu* and *aṅgiras* continues in the *Mahâbhârata*, and later; see Pet. Lex. s. v. (col. 364, top).

³ Cf. similarly *Dadhyaṅk Âtharvama*, Tait. S. V, 1, 4, 4, with *Dadhyaṅk Âṅgirasa*, *Pañk. Br.* XII, 8, 6.

⁴ A statement like that of the late *Kûlikâ Upanishad* 10, that the *Bhṛigu* are foremost among the *Atharvans* (*atharvâṃo bhṛigûttamâḥ*), if it is taken seriously at all, reflects rather the result than the cause of the substitution of the name *bhṛigu* for *atharvan*.

Even in the Atharvan Upanishads the term is wanting¹. The earliest occurrences of the word, aside from Sāṅkh. *Gr̥h.*, are Vait. Sū. 1, 1; Gop. Br. I, 2, 16. The word is common in the Parisishāṣas.

We may note finally the terms *pañṣakalpa* and *pañṣa-kalpin*. They do not refer directly to the *Samhitās* of the AV., but are both bahuvrīhi-compounds designating 'one who practises with the five kalpas of the AV.,' i.e. Atharvan priests. Thus the words were first explained by the author, *Journ. Amer. Or. Soc.* XI, 378; Kausika, Introduction, p. lvii. Cf. also Magoun, *The Āsuri-kalpa*, *Amer. Journ. Phil.* X, 169. They are very late: they do not occur in the *Sūtras* or *Brāhmaṇa* of the AV., nor, as far as is known, in the literature proper of that Veda. They appear as the titles of scribes of Atharvan texts, see Kausika, Introduction, p. ix; Weber, *Verzeichniss der Sanskrit und Prākṛit Handschriften*, II, 96. But they are sufficiently attested outside of the Atharvan, in the expression, *pañṣakalpam atharvānam*, *Mahābh.* XII, 342, 99 = 13258, and in the *Mahābhāṣya* (*Ind. Stud.* XIII, 455).

II. THE POSITION OF THE ATHARVA-VEDA IN HINDU LITERATURE IN GENERAL.

In addressing oneself to the task of characterising the estimate which the Hindus placed upon the Atharvan texts and practices, it is especially needful to take a broad, if possible a universal view, of the statements of the Vedic and mediaeval texts bearing upon the question. The Atharvan is

¹ The word occurs in certain doubtful variants of the text of the *Mundaka Up.*; see *Ind. Stud.* I, 301, note. In *Rām* I, 65, 22 *brahmaveda* is contrasted with *kṣatṛaveda*, just as at *Mahābh.* VII, 23, 39 = 988 *brāhma veda* with *dhanurveda*. In such cases the word *brahma* is not to be referred pregnantly to the fourth Veda, but to Brahmanic religion in general represented by the first caste, the science of war being in the hands of the second, or warrior-caste. Cf. below, p. xlii. The word *brahmavid*, *Mahābh.* III, 2625 (*Nala* 14, 18, *brahmarshi*), however, seems to mean 'skilled in sorcery,' and may contain an allusion to the AV.

a sacred text in more than one respect: aside from the materials which it shares with the *Rig-* and *Yagur-vedas*, many of its hymns and practices are benevolent (*bheshaga*) and are in general well regarded, though even these, as we shall see, do not altogether escape the blight of contempt. Many hymns of the AV. are theosophic in character: on whatsoever ground they found shelter in the Atharvan collections they cannot have been otherwise than highly esteemed. The class of charms designed to establish harmony in family and village life and reconciliation of enemies (the so-called *sâṃmanasyâni*, p. 134 ff.), and the royal ceremonies (*râgakarmâni*), are obviously auspicious in their nature. Even the sorceries of the Atharvan necessarily show a double face: they are useful to oneself, harmful to others. According as they are employed objectively and aggressively, they are a valuable and forceful instrument for the benefit and aggrandisement of him that employs them; according as one suffers from them subjectively and passively, they are dreadful and contemptible. This conflict of emotions lasts throughout the history of the recorded Hindu thought; the colour of the Atharvan remains changeable to the end, and is so described in the final orthodox and stereotyped view that it is used 'to appease, to bless, and to curse'¹. The fact, however, is that there must have arisen in the long run a strong wave of popular aversion against the Veda, whose most salient teaching is sorcery. This appears from the discussions of the Hindus themselves as to the orthodoxy of that Veda²; from the conscious efforts of the later Atharvan writings to vindicate its character and value; from the allegorical presentation of the Atharvan as 'a lean black man, sharp, irascible, and amorous'³; and many occasional statements of the Vedic and classical texts. The history of the relation of the Atharvan to the remaining Hindu literature is, however,

¹ *sântikapaush/ikâbhiâtârâdipratipâdaka*, *Madhusûdanasarasvatî* (Ind. Stud. I, 16); *Kerava* to *Kaus.* I, 1; *Deva* to *Kâty. Sr.* XV, 7, 11, and elsewhere.

² According to *Burnell*, *Vamsabrahmaṇya* of the *Sâṃaveda*, p. xxi, the most influential scholars of Southern India still deny the genuineness of the Atharvan.

³ *Râgendralâlamitra* in the Introduction to the *Gopatha-brâhmaṇya*, p. 4.

still unwritten, and the following pages aim to supply the necessary data.

In the hymn to the Purusha, the primæval cosmic man (RV. X, 90, 9), the three Vedic categories, *rikah sāmāni*

Position of
the AV. in
the Rig-
veda.

. . . *yaguh*, are mentioned; a fourth term, *khandāmsi*, is generic, embodying the metrical canons, or the metrical compositions as a whole, but the opportunity to mention the

Atharvan is neglected¹. The names atharvan, *aṅgiras*, and *bhrigu*, which occur frequently elsewhere in the RV., designate mythic personages, intimately connected with the production of the fire, and the soma-sacrifice; nowhere do they seem to refer to any kind of literary composition. Even the expression *brahmāni*, used in connection with atharvan, RV. I, 80, 16, can claim no special interest, because, as will appear later (p. lxvi), the word *bráhma* is never used as a specific designation of Atharvan charms. No great importance is to be attached to this silence; the praises to the gods in connection with the great soma-sacrifices, with their prevailing mythical colouring, darkened very often by priestly mysticism, offer but scant occasion for the mention of sorcery, or the plainer practices of everyday life. Yet sorcery and house-practices there were in India at all times². The failure of the Rig-veda to mention any systematic redaction of charms by a collective name like *atharvāṅgirasah* must be gauged by the slenderness of its opportunities to mention the Veda as a generic name (cf. VIII, 19, 5), or Vedic collections or redactions in particular (X, 90, 9)³. There is no proof that even the oldest

¹ For RV. X, 71, 11, which also hints at the three Vedic types, and the *bráhma* that embraces them all, see the full discussion below, p. lxiv ff.

² Cf. e. g., RV. I, 191; VII, 50, and especially VII, 104, 16.

³ The familiar mention of compositions called *rik*, *sāman*, *uktha*, *stotra*, *sastra*, &c., does not, it is important to note, refer to collections at all, but to types of poetic productivity; they are moreover all of them such as were distinctly connected with the soma-sacrifice. Their presence simply accentuates the preoccupation of the body of the Rig-vedic collection with the great priestly sacrifices, and the consequent absence of the more general terms for Vedic classes of writings. The stem *yaguh*, in the sense of collection of formulas of the Yagur-veda, occurs only in the above-mentioned passage, X, 90, 9.

parts of the RV., or the most ancient Hindu tradition accessible historically, exclude the existence of the class of writings entitled to any of the names given to the Atharvan charms; there is no evidence that these writings ever differed in form (metre) or style from those in the existing Atharvan redactions; and, finally, there is no positive evidence—barring the argumentum ex silentio—that the names current in other texts as designations of Atharvan hymns (bheshagâni, atharvânah, ângirasah, &c.) were unknown at the earliest period of literary activity. On the other hand, the existing redactions of the AV. betray themselves as later than the RV. redaction by the character of the variants in those mantras which they share with the RV.

As regards the AV., the stanza X, 7, 20 presents the four Vedic categories, *rikah*, *yaguh*, *sâmâni*, and atharvân-girasah, the last the traditional name of the Saunakiya-version. The same tetrad is intended at XI, 6, 14, where the narrower term bheshagâ(ni) takes the place of atharvângirasah. At XIX, 54, 5 the mention of atharvan and ângiras, though not directly referable to the AV., certainly suggests it, because stanza 3 speaks in the same strain of the *rikah* and *yaguh*; and in XIX, 22, 1; 23, 1 (*parisishṭa* in character; cf. above, p. xxii), the ângirasâni and âtharvanâni (sc. sūktâni) are mentioned separately. Otherwise this text also fails to present a fixed name for the type of literature known later as Atharvanic¹. The Atharvan is very much in the same position as we shall find the Yagus-texts: the three Vedas are mentioned, often in connection with other more specific forms and designations of prayer and sacerdotal acts, but the Atharvan is omitted. The impression left in both cases is by no means that of conscious neglect or contempt, but rather of esoteric restriction to the sphere of the great Vedic ritual (*śrauta*)². Thus

¹ The word *brahma* which is catalogued with the trayī at XI, 8, 23; XV. 6, 3 (cf. also XV, 3, 7) does not refer to the Atharvan, but is the broader and higher term for religious activity in general. Cf. RV. X, 71, 11, and see below, p. lxvi.

² E. g. in the very same hymn (X, 7, 14) in which the Atharvângirasah are

it augurs no contempt or neglect of the Atharvan, if in a charm constructed for the purpose of obtaining a knowledge of the Vedas, AV. VII, 54 (Kaus. 42, 9), only *ṛik*, *sāman*, *yaguh*, *veda*, and oblation (*haviḥ*) are mentioned: the person who here desires Vedic learning is not in training for Atharvan priesthood, and therefore does not take care to include this specialistic learning¹. And similarly a considerable number of additional Atharvan passages, IX, 6, 1. 2; XI, 7, 5. 24; 8, 23; XII, 1, 38; XV, 3, 6-8; 6, 3, in which the Atharvan is not mentioned with the other Vedic compositions, betray no sign of conscious exclusion or contempt of the Atharvan. On the other hand, this very omission ensures the interesting result that the *Samhitā* of the AV., unlike its ritualistic adjuncts (see p. lvii ff.), is in no wise engaged either in self-glorification, or in polemics against the other Vedas. It seems altogether evident that the Atharvan diaskeuasts were totally unconscious of any disadvantages inherent in their text, or any contemptuous treatment on the part of the adherents of the other Vedas.

In addition to the explicit designation of the Atharvan compositions as *atharvāṅgīrasaḥ*, *bheshagāni*, *ātharvanāni*, &c., there is to be noted in the *Saunakiya*-text of the hymns a decided advance in the association of the names Atharvan, *Aṅgīras*, and *Bhrīgu* with the practices and conditions which these hymns are aimed at. The older, broader, and vaguer mythic personality of all three which appears, e.g. in RV. VIII, 43, 13; X, 14, 6 (= AV. XVIII, 1, 58); X, 92, 10, is still continued in the Atharvan (VI, 1, 1; XI, 6, 13; XVI, 8, 11-14): Atharvan, *Aṅgīras*, and *Bhrīgu* are at times simply semi-divine, or wholly divine

mentioned as the fourth Veda the poet lapses into the more familiar *traividya*, in a stanza which, like st. 20, aims to state that the Vedas are derived from *Skambha* (*Brahma*), a monotheistic personification; cf. Muir, *Original Sanskrit Texts*, V, 378.

¹ A similar passage in a *Sūtra* of the RV. (*Āsv Gr̥h.* III, 3, 1-3), on the same occasion, namely, the study of the Veda, does not hesitate to include the Atharvan along with many other Vedic texts. This does not argue conscious preference, any more than the Atharvan passage indicates conscious exclusion; cf. below, p. xliv.

beings, whose office is entirely non-Atharvanic. But on the other hand the Atharvans appear at IV, 37, 1 as slayers of the Rakshas (similarly IV, 3, 7); the Atharvans and Āngiras fasten amulets, and consequently slay the Dasyus, at X, 6, 20; and the name *Bhrigu* appears at V, 19, 1 (cf. TS. I, 8, 18, 1; TB. I, 8, 2, 5) as the typical designation of a Brāhmaṇa, i.e. here, of an Atharvan priest. Such specialisations of these names are unknown in the RV. Especially noteworthy is the evident beginning of the association of the name āngirasa with aggressive witchcraft or spells, and the somewhat less clear corresponding correlation of the stem ātharvana with auspicious charms (see above, p. xviii ff.). Altogether the impression arises that the names Atharvan, Āngiras, and *Bhrigu*, connected with the redaction of the AV., have in the text of that Veda assumed, or commenced to assume, the office which the diaskeuast and the ritualistic texts of the Atharvan have definitely and permanently bestowed upon them.

In the domain of the *śruti*, exclusive of the Rig-veda, i.e. in the *Yagus-samhitās*, and the Brāhmaṇas, the position of the Atharvan is on the whole defined with sufficient clearness. It depends altogether on the practical character of these texts as exponents of the great Vedic sacrifices, the *śrauta*-performances: these, by their very nature, exclude any very direct interest in the systematic charms of the *bheshagāni* and *ābhikārikāni*. Such sorcery as is interwoven with the *śrauta*-performances has acquired independent expression in the metrical and prose formulas the *Yagus-samhitās*; it figures in the form and by the name of sacrificial formulas (*yagūmshi*) as part of the threefold Veda (*trayī vidyā*). Thus the subject-matter of formulas like the following: 'I dig (pits) that slay the Rakshas, destroy the spells that belong to Vishṇu; that spell here which my equal or unequal has dug into (the ground) do I cast out; I make subject here my equal or my unequal that plans hostile schemes against me' (Tait. S. I, 3, 2, 1; VI, 2, 11, 1. 2; Maitr. S. I, 2, 10. 11; Vāg. S. V, 23 ff.; Sat. Br. III, 5, 4, 8 ff.), is by its very terms

Position of
the AV. in
the rest of
the *śruti*.

Atharvanic, and the practices by which its recitation is supplemented might be described in the Kausika-sûtra. The formula *yó asmán dvéshī yám ka vayám dvishmāh*, 'he that hates us and whom we hate' (shall perish, or the like), occurs countless times in the Yagus-texts, as well as in the Atharvan charms. The aims and the acts of the Atharvan are present at the Vedic sacrifice, as well as at the practices of private life; the difference lies in the degree of applicability, and the degree of prominence: in the śruti-literature the sphere of the Atharvan is restricted to matters that are incidental and subsidiary, intended merely to pave the way for the main issue, the successful dispatching of the sacrifice to the gods, and the undisturbed gratification of the priests (the *isham* and the *pūrtam*). Under these circumstances and at such a time pronounced hostility against the Atharvan would be a paradox, too silly even for the Yagus-texts and the Brāhmaṇas; no such hostility or repugnance is in evidence: that is reserved for a later and more reflective age.

In the first place then, the mythic personages Atharvan, Aṅgiras, and Bhrigu, whose proper names in the course of time are growingly restricted to the sphere of the Atharvan, continue in their pristine position of demi-gods. At Maitr. S. I, 6, 1 the Aṅgiras are still gods, *aṅgirasām tvā devânām vratenā dadhe*; similarly Tait. Br. I, 1, 4, 8, *bhrigūnām tvā aṅgirasām vratapate vratenā dadhāmi*; cf. also Tait. Br. III, 2, 7, 6; Maitr. S. I, 1, 8; Vāg. S. I, 18 (Sat. Br. I, 2, 1, 13; Kāty. Sr. II, 4, 38); Āpast. Sr. V, 11, 7. For Atharvan, see Tait. S. V, 1, 4, 3; 6, 6, 3; Tait. Br. I, 1, 10, 4; Vāg. S. VIII, 56; XI, 32. And so innumerable other instances. Needless to say, the descendants of the three divinities, conceived eponymically as the founders of families of *Rishis*, the *Ātharvana*, *Āṅgirasa*, and *Bhārgava*, enjoy the same rights, and hold the same position of honour as the other families of *Rishis*, it being reserved for the later Atharvan writings to extol them beyond measure, and to establish them as the typical teachers¹. Thus Atharvan Daiva is the name of an ancient

¹ Cf. Weber, *Omina und Portenta*, p. 347.

teacher, Sat. Br. XIV, 5, 5, 22; 7, 3, 28; Dadhyañk Ātharvāna, Tait. S. V, I, 4, 4; 6, 6, 3; Sat. Br. IV, 1, 5, 18; VI, 4, 2, 3; the countless Āngirasa, of which the RV. Anukramanī counts no less than 45¹, e. g. Sat. Br. IV, 1, 5, 1; Kaush. Br. XXX, 6; Ait. Br. VIII, 21, 13; Āpast. Sr. V, 11, 7; and the equally frequent Bhārgava, Tait. S. I, 8, 18, 1; Sat. Br. ib.; Ait. Br. VIII, 2, 1, 5; Kaus. Br. XXII, 4. Occasionally, doubtless, even the *sruti* feels the connection that has been established between these names and the sphere of Atharvanic literary activity, as when the Kāṭh. S. XVI, 13 mentions a *Rishi* Bhishag Ātharvāna² (see Weber, Ind. Stud. III, 459); the Kaush. Br. XXX, 6, a *Rishi* Ghora Āngirasa; or when the Pañk. Br. XII, 8, 6 states that Dadhyañk Āngirasa was the chaplain (*purodhāniya*) of the gods.

The manner in which the hymns of the Atharvan are alluded to in the *śrauta*-texts is as follows. Ordinarily the texts are preoccupied with the sacrificial literature in the narrower sense, and hence devote themselves to the mention and laudation of the *trayī vidyā*, either without recounting its specific literary varieties, or by fuller citation of the terms *ṛik*, *sāman*, *yagur*. For these are substituted not infrequently other terms like *stoma*, *uktha*, *śastra*, *udgītha*. &c., special liturgical varieties, also derived directly from the sphere of the *śrauta*-performances, and, in fact, strictly dependent upon these performances for their existence. On the other hand, whenever the *śrauta*-texts mention, or make draughts upon other literary forms like *itihāsa*, *purāṇa*, *gāthā*, *sūtra*, *upanishad*, and many others, the Atharvan literature is almost unfailingly included, and that too almost invariably in the following order: the *traividya* is mentioned first, the Atharvan holds the fourth place, and next follow in somewhat variable arrangement the types *itihāsa*, &c.

¹ Cf. Weber, *Episches im vedischen Ritual*, Sitzungsberichte der Königlich-Preussischen Akademie d. Wissenschaften zu Berlin, 1891, p. 812 (46 of the reprint).

² The same apocryphal *Rishi* is reported by the *Anukramanī*s as the author of the *oshadhīstuti*, 'the hymn to the plants,' RV. X, 97; Vāg. S. XII, 75-89.

Thus the Taittirīya-saṃhitā mentions *rik*, *sāman*, and *yaguh* alone at II, 4, 12, 7; 5, 7, 1; VI, 1, 2, 4; VII, 3, 1, 4; 12, 1; the same categories are alluded to at II, 4, 11, 6, in the expressions *sāmnaḥ*, *yagushām*, and *ukthamadânām*; at III, 2, 9, 5. 6 in the expressions *udgâtrinām* (with *udgitha*), *ukthasamsinām* (with *rikah*), and *adhvaryûnām*; cf. also *ishtayagushah*, *stutastomasya*, *sastokthasya* at I, 4, 28, 1. The only mention of Atharvan literature is at VII, 5, 11, 2, under the designation *āngirasah* (without *atharvânah*¹), and here the text is as follows: *rigbhyaḥ svâhâ*, *yagurbhyaḥ svâhâ*, *sāmabhyaḥ svâhâ*, *āngirobhyaḥ svâhâ*, *vedebhyaḥ svâhâ*, *gâthâbhyaḥ svâhâ*, *nârâsamsibhyaḥ svâhâ*, *raibhibhyaḥ svâhâ*.

This also, in the main, is the nature of the references to the AV. in the Satapatha-brâhmaṇa. Either the term *trayî vidyâ* is used, or *rik*, *sāman*, and *yaguh* are mentioned explicitly: I, 1, 4, 2. 3; II, 6, 4, 2-7; IV, 6, 7, 1. 2; V, 5, 5, 1. 9; VI, 1, 1, 8; 3, 1, 10. 11. 20; VII, 5, 2, 52; VIII, 5, 2, 4; IX, 5, 2, 12; X, 4, 2, 21. 22; 5, 2, 1. 2; XI, 5, 4, 18; 8, 3-7; XII, 3, 3, 2; 4, 9; XIV, 4, 3, 12; 8, 15, 2. 9. In all these cases there is no mention of the Atharvan; but neither is there any mention of any other literary type that has a distinctive standing outside of the *trayî vidyâ*. On the other hand, the Atharvan is mentioned in a number of cases, every one of which presents also a lengthy list of additional literary forms. Thus XI, 5, 6, 4-8, *rikah*, *yagûmshi*, *sāmâni*, *atharvāṅgirasah*, *anusâsanâni*, *vidyâ*, *vâkovâkyam*, *itihâsapurânam*, *gâthâ nârâsamsyah*; XIII, 4, 3, 3 ff., *riko vedah*, *yagûmshi vedah*, *atharvâno vedah*, *āngiraso vedah*, *sarpavidyâ vedah*, *devaganavidyâ vedah*, *mâyâ vedah*, *itihâso vedah*, *purânam vedah*, *sāmâni vedah*; XIV, 5, 4, 10; 6, 10, 6; 7, 3, 11 (=Brîh. Âr. II, 4, 10; IV, 1, 2; 5, 11), *rigvedo yagurvedah* *sāmavedo-atharvāṅgirasa itihâsah purânam vidyâ upanishadah* *slokâḥ sūtrâny anuvyâkhyânâni vyâkhyânâni*; X, 5, 2, 20, *adhvaryavah* (*yaguh*),

¹ Cf. above, p. xviii.

khandogâh (sâman), *bahvrikah* (uktham), *yâtuvidah* (yâtu), *sarpavidah* . . . *devaganavidah*. Only a single Upanishad passage, XIV, 8, 14, 1-4 (= *Brîh. Âr. Up. V, 13, 1-4*), seems to mention, or rather hint at, the Atharvan in connection with representatives of the trayî vidyâ, without mentioning other texts¹. The series is uktham, *yaguh*, *sâma*, *kshatram*; the passage possibly views the fourth Veda as the Veda of the Kshatriyas, or, more precisely, substitutes the act of *kshatra*, i. e. the performances of the *kshatriya* as Atharvanic by distinction. See, for this, p. xxv, above.

The Taittirîya-brâhmaṇa mentions the Atharvan twice, once in accordance with the method described above, at

The AV. in
the
Taittirîya-
brâhmaṇa.

III, 12, 8, 2, *riko yagûmshi sâmanî atharvân-gîrasah* . . . *itihâsapurânam*. In the other passage, III, 12, 9, 1, the Atharvan is mentioned without the customary adjuncts, and

that too before the *Sâma-veda*, to wit, *rikâm prâkî mahatî dig uk̐yate, dakshinâm âhur yagushâm apârâm, atharvanâm ângîrasâm pratîkî, sâmnâm udîkî mahatî dig uk̐yate*. But it is of interest to note that in the sequel, where sundry symbolic and mystic correlations of the Vedas with the sun, &c., are established, the Atharvan is wanting, and the operations take place with *vedaîs tribhiḥ*. Thus, *rigbhiḥ pûrvâhne divi deva iyate, yagurvede tishṭhati madhye ahnah, sâmavedenâ-stamaye mahîyate, vedair asûnyas tribhir eti sûryah*. We shall not err in judging that the fourth Veda is mentioned in a purely formulaic manner, only because it is needed to fill out the scheme of the four principal directions of space; the real theme at the heart of the author is the *traividya*, as, e. g. in III, 10, 11, 5. 6. On the other hand, it would be altogether erroneous to assume either hostility, or conscious discrimination against the Atharvan. The Taittirîya-âraṇyaka again falls into line in two passages, II, 9 and 10, presenting the texts in their most expansive form, *rikah, yagûmshi,*

¹ Conversely the trayî is catalogued with other texts (*vâkovâkyam itihâsapurânam*), but without the Atharvan, at XI, 5, 7, 6 ff.; cf. the same list *Sākh. Grîh. I, 24, 8*.

sāmāni, atharvāṅgirasah, brāhmaṇāni, itihāsān, purāṇāni, kalpān, gāthāh, nārāsamsiḥ.

The only mention of the Atharvan as a literary type in Śāṅkhāyana's Srauta-sūtra is at XVI, 2, 2 ff., again in the

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the remain-
ing srauta-
texts.

series, *riko vedah*, *yagurvedah*, *atharvavedah* (in connection with *bheshagam*), *āṅgiraso vedah* (in connection with *ghoram*), *sarpavidyā*, *ra-kshovidyā*, *asuravidyā*, *itihāsavedah*, *purāṇa-vedah*, *sāmavedah*. Very similarly in Āsvalāyana's Srauta-sūtra X, 7, 1 ff., *riko vedah* *yagurvedah*, *atharvānah vedah* (with *bheshagam*), *āṅgiraso vedah* (with *ghoram*), *vishavidyā*, *piśākavidyā*, *asuravidyā*, *purāṇavidyā*, *itihāso vedah*, *sāmavedah*. These passages are essentially identical with Sat. Br. XIII, 4, 3, 3 ff., above; their chief interest lies in the differentiation of atharvan and āṅgiras, respectively as representatives of the auspicious (*bheshagam*) and terrible (*ghoram* = *ābhikārikam*) activities of this Veda; cf. above, p. xviii ff. In the *Pañikaviṃśa-brāhmaṇa*, XII, 9, 10; XVI, 10, 10, the Atharvan charms are mentioned favourably: *bheshagam* vā *ātharvaṇāni*, and *bheshagam* vai *devānām atharvāno bheshagyāyai-vā-rishṭyai*. Cf. also XXIII, 16, 7; *Kāth.* S. XI, 5 (cf. Ind. Stud. III, 463).

The *Vāgasaneyi-samhitā* mentions the *traividya* (or *rik* and *sāman* without *yaguh*) frequently, IV, 1. 9; VIII, 12; XVIII, 9. 29. 67; XX, 12; XXXIV, 5; XXXVI, 9; the Atharvan is nowhere mentioned in connection with the other three. Once at XXX, 15 = Tait. Br. III, 4, 1, 11, a woman that miscarries (*avatokā*) is devoted to the Atharvans; the reference, in the light of AV. VI, 17; Kaus. 35, 12 (a charm to prevent miscarriage), seems to be to Atharvan hymns or Atharvanic practices. Otherwise the word *atharvan* occurs in connections that admit of no special, or at any rate obvious, reference to the fourth Veda, VIII, 56; XI, 32. Neither is there, as far as is known, any mention of the Atharvan in the *Maitrāyaṇi-samhitā*, the *Aitareya* and *Kaushītaki-brāhmaṇas*, or *Kātyāyana's* and *Lātyāyana's* Srauta-sūtras.

The position of the Atharvan in the srauta-literature according to this evidence is what might be naturally

expected: there is no evidence of repugnance or exclusiveness. Witchcraft is blended with every sphere of religious thought and activity, and the only sane attitude on the part of these texts must be the recognition of the literary products which are by distinction the repositories of witchcraft. No one will expect rigid consistency: witchcraft blows hot and cold from the same mouth; according as it is turned towards the inimical forces, human and demoniac, or is turned by others against oneself, it is regarded as useful, or noxious. The AV. itself takes the same view by implication: the hymn, II, 12, hurls the bitterest invective against enemies that endeavour to thwart one's holy work; this does not prevent one's own endeavour to frustrate the sacrifice of an enemy (VII, 70); the hymn, II, 7, ensures protection against curses and hostile plots, but does not prevent the existence of fierce imprecations and curses issued forth subjectively for the ruin of another (VI, 13 and 37). It is a question throughout of my sorcery, or thy sorcery. The flavour of holiness and virginal innocence is necessarily absent, and this want crops out in connection with the performances of yātu even in the RV. (VII, 104, 15. 16), where the writer exclaims: 'may I die to-day if I am a sorcerer,' and complains against his enemy who calls him, though he is pure, a sorcerer, and against the real sorcerer who pretends that he is pure. Though yātu (sorcery) is regarded here as devilish (cf. e.g. AV. I, 7 and 8), the writer at Sat. Br. X, 5, 2, 20 is not prevented from placing the yātuvidaḥ, 'those that are skilled in sorcery,' in solemn array with the representatives of the holiest forms of literature, immediately after the bahvrikah, as the characteristic exponent of Atharvanic activity. And on the other hand even bhe-shagam, 'cure, medicine,' the altruistic province of the Atharvan, though well regarded in general, does not come off without a sneer. The Tait. S. VI, 4, 9, 3 (cf. Maitr. S. IV, 6, 2; Sat. Br. IV, 1, 5, 14) says, brāhmaṇena bhe-shagam na kâryam, 'a Brahman shall not practise medicine,' the reason that is assigned being that the physician is

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the *śrauta-*
texts estimate
of the AV.

impure, that the practice entails promiscuous, unaristocratic mingling with men: 'men run to the physician' (MS. IV, 6, 2, p. 80, l. 1)¹. And we may trust that the canons of social standing and literary appreciation of a people that had produced the best that is to be found in Vedic literature could not fail altogether, when in the proper mood, to estimate at its right value the wretched hocus-pocus of the *bheshagâni* themselves, though these were the best that the Vedic period had produced for the relief of bodily ailment. Yet the Veda without witchcraft would not be the Veda, and the *śrauta*-texts are not in the position to throw stones against the Atharvan. Moreover it must not be forgotten that the Atharvan contains in its cosmogonic and theosophic sections more material that undertakes to present the highest *brahmavidyâ* than any other Vedic *Samhitâ* (cf. below, p. lxvi); by whatever literary evolution this was associated with this sphere of literature and incorporated into the redaction, it doubtless contributed to the floating of the more compact body of sorcery-charms, and its higher valuation among the more enlightened of the people. At any rate, a sober survey of the position of the Atharvan in the *traividya* yields the result that this Veda, while not within the proper sphere of the greater concerns of Vedic religious life, is considered within its own sphere as a Veda in perfectly good standing; the question of its relative importance, its authority, and its canonicity is not discussed, nor even suggested.

The position of the Atharvan in the Upanishads does not appear to differ from that in the *śruti* in general. Aside from the Atharvan Upanishads, which are naturally somewhat freer in their reference to the AV., and in the mention of more or less apocryphal Atharvan teachers, it is introduced but rarely, and usually in the manner prevalent elsewhere in the *śrauta*-literature, i. e. preceded by the *trayî*, and

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¹ Cf. the contempt for the *pûgayagñiyâti*, *ye pûgân yâgayanti*, 'those who sacrifice for a crowd,' Manu III, 151; Mahâbh. I, 2883, and the *grâmayâgin*, Manu IV, 205, and *grâmayâgaka*, Mahâbh. III, 13355. See also Vishnu LXXXII, 12; Gaut. XV, 16.

followed by a variable list of other literary types. Thus the passages quoted above from Sat. Br. XIV, 5, 4, 10; 6, 10, 6; 7, 3, 11 = *Brîh. Âr. Up.* II, 4, 10; IV, 1, 2; 5, 11, and the Tait. Âr. II, 9 and 10, are of Upanishad character, and the Maitr. Up. VI, 32 repeats the list of texts stated at Sat. Br. = *Brîh. Âr. Up.*, just cited, in precisely the same order. The same text, Maitr. Up. VI, 33 (= Mahâ Up. 2 : Atharvasiras 4), has the list *rigyaguhsâmâtharvângirasâ itihâsah purânam*. The *Khând. Up.* III, 1-4 deals with *rik*, *yaguh*, *sâman*, *atharvângirasah*, and *itihâsapurânâni*; the same text at VII, 1, 2. 4; 2, 1; 7, 1, has the same list, . . . *âtharvanas katurthah itihâsapurânah pañkamah*, to which are added a lengthy series of additional sciences (*vidyâ*). The Tait. Up. = Tait. Âr. VIII, 3, again, presents the Atharvan in a formulaic connection, *tasya* (sc. *âtmanah*) *yagur eva sirah, rig dakshinah pakshah, sâmottarah pakshah, âdesa âtmâ, atharvângirasah pukkham*¹. There is, as far as is known, no additional mention of the Atharvan in the non-Atharvanic Upanishads, and it is evident that there is no marked change in the manner in which the fourth Veda is handled. Very much more numerous are the instances in which the trayî alone appears; see Jacob's Concordance to the principal Upanishads, under the words *rigveda, rinmaya, rik*; *yagurveda, yagurmaya, yagus*; *sâmaveda, sâmamaya, sâman*. They show that the draughts upon the Atharvan and the subsequent literary forms are, in general, made under the excitement of formulaic solemnity; while on the other hand, needless to say, the Upanishads with their eye aloft alike from hymn, sacrificial formula, and witchcraft charm, have no occasion to condemn the Atharvan, aside from that superior attitude of theirs which implies, and diplomatically expresses condemnation of the entire Veda that is not brahmavidyâ.

Even in the Atharvan Upanishads there is sounded in

¹ This Upanishad belongs to a Yagus-school; hence the pre-eminence of the *yagus*. The Atharvan is here forced into a position of disadvantage, and it may be admitted that its mention after the *âdesa* (Upanishad) is intentional. But there is really no other course open to the writer. The tenor of the entire passage excludes the notion of disparagement of any of the texts mentioned.

general neither the polemic nor the apologetic note which characterises the ritualistic writings of the Atharvan. We find, to be sure, in the late *Praxava Up.* a sporadic, if not solitary, assumption of superiority on the part of the AV.¹, and an interpolated passage in the *Prasna Up.* V, 5 betrays the distinct tendency to secure at any cost the correlation of the Atharvan with the highest brahma². The authority of Atharvanic teachers, Sanatkumâra, Âṅgiras, Paippalâda, &c., is, of course, cited with especial frequency in the Atharvan Upanishads, helping to confer upon them an esoteric school character. But in general, all that may be said is, that the Atharvan Upanishads mention the fourth Veda along with the other three more frequently than the corresponding tracts of the other schools, that the Atharvan is quietly added to the trayî, whether other literary forms like the *itihâsapurânam*, &c., appear in the sequel, or not. Even these Upanishads, however, occasionally lapse into the more frequent habit of the bulk of the Vedic literature, and fail to refer to the Atharvan, whether consciously or not, it seems impossible to tell. Thus the *Mundaka Up.* I, 1, 5 counts the four Vedas (Atharvan included) along with the Âṅgas as the lesser science, above which towers the science of Brahma: *rigvedo, yagurvedah, sâmavedo atharvavedah sikshâ*, &c. But in II, 1, 6 the list is, *rikah sâmâ yagûmshi dikshâ yagñaska*. The *Prasna Up.* II, 8 says of the *Prâna*, 'life's breath' (personified), *rishînâm karitam satyam atharvângirasâm asi*, which seemingly contains an allusion to the Atharvan writings, but in II, 6 we have, *prâne sarvam pratishhitam riko yagûmshi sâmâni yagñah kshatram brahma ka*³. See also *Mahânârâyana Up.* 22. This betrays the usual preoccupation with the *traividya*, which is not quite effaced by the possible allusion to the Atharvan in II, 8. The *Nṛsimhapûrvatâpani Up.*

¹ See *Ind. Stud.* I, 296; IX, 51.

² See *Ind. Stud.* I, 453, note, and cf. Lœhtling's critical edition of the *Prasna* in the *Proceedings of the Royal Saxon Academy*, November, 1890.

³ It would have been easy to substitute for the last four words, *atharvângirasas ka ye*, or the like. Cf. also *Prasna V*, 5, alluded to above.

I, 2 has, *rigyaguhsâmâtharvânas katvâro vedâh*; I, 4, *rigyaguhsâmâtharvarûpah sûryah*; II, 1 (= *Nrisimhottaratâpanî* Up. 3; *Atharvasikhâ* Up. 1), *rigbhih rigveda*^h, *yagurbhir yagurveda*^h, *sâmabhih sâmaveda*^h, *atharvanair mantrair atharvaveda*^h; in V, 9 it falls into the broader style of reference, *rikah*, *yagûmshi*, *sâmâni*, *atharvânam*, *angirasam*, *sâkhâh*, *purânâni*, *kalpân*, *gâthâh*, *nârâsamsth*, leading up finally to *pranavam*, the Om which embraces all (*sarvam*). But in V, 2 we have *rigmayam yagurmayam sâmamayam brahmamayam amritamayam*, where *brahmamayam* obviously refers to the *brahmavidyâ*, the holy science, not to the fourth Veda, the *Brahmaveda*¹. And thus the *Brahmavidyâ* Up. 5 ff. recounts the merits of the *traividya*, culminating in the Om, without reference to the *Atharvan*. It seems clear that even the *Atharvan Upanishads* as a class are engaged neither in defending the *Atharvan* from attack, nor in securing for it any degree of prominence. Other references to the *Atharvan* occur in *Atharvasiras* I, *rig aham yagur aham sâmâham atharvângirasoham*; *Muktikâ* Up. 12-14, *rigveda, yaguh, sâmam, âtharvana*; *ibid.* I, *atharvavedagatânâm . . . upanishadâm*; *Mahâ Up.* 3, *gâyâtram khanda rigveda*^h, *traishṭubham khando yagurveda*^h, *gâgatam khanda*^h *sâmaveda*^h, *ânushṭubham khandotharvaveda*^h. Cf. also *Kûlikâ* Up. 10, 13, 14.

On turning to the *Grihya-sûtras* it would be natural to anticipate a closer degree of intimacy with the *Atharvan*, and hence a more frequent and less formulaic reference to its writings. For the subject-matter of these texts is itself, broadly speaking, *Atharvanic*, besides being dashed strongly with many elements of *vidhâna* or sorcery-practice, i.e. *Atharvanic* features in the narrower sense and by distinction². Many verses quoted in the *Grihya-sûtras* are

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sûtras.

¹ The *Upanishads* do not designate the fourth Veda as *Brahmaveda*, unless we trust certain doubtful variants and addenda, reported by Weber, *Ind. Stud.* I, 301, note. The earliest occurrence of *Brahmaveda* is at *Sâṅkh. Grih.* I, 16, 13 (see above, p. xxvii).

² Cf., e.g. the use of roots, *Pâr.* I, 13, 1; *Sâṅkh.* I, 19, 1; 23, 1; the battle-charm, *Âsv.* III, 12 (cf. p. 117 ff. of this volume); the *bhaishagyâni*, 'remedial charms,' *Âsv.* III, 6, 3 ff.; *Pâr.* I, 16, 24 ff.; III, 6; *Hir.* II, 7;

identical with, or variants of those contained in the Atharva-saṃhitā. But even the Gr̥hya-rites, popular, nay vulgar, as they must have been in their untrammelled beginnings, were, so to speak, Rishified, and passed through in due time a process of school-treatment which estranged them as far as possible from the specifically Atharvanic connections, and assimilated them, as far as possible, to the Rig-veda, Sāma-veda, and Yagur-veda, as the case may be. Thus the battle-charm, Āsv. III, 12, instead of drawing upon the very abundant mantras of this kind, contained in the AV. (see p. 117 ff.), is decked out with the scattering material of this sort that may be extracted from the RV. (see the notes to Stenzler's and Oldenberg's translations). In general the preference for mantras of the particular school is nearly if not quite as great as in the Srauta-sūtras. The anticipation of a marked degree of literary relationship with the Atharvan is not materialised. The Gr̥hya-sūtras of the Sama-veda (Gobhila and Khādīra), and Āpastamba¹, do not seem to mention the Atharvan at all; Āsvalāyana (III, 3, 1-3), on the occasion of the svādhyāya, the daily recitation of the Veda, recommends the Atharvan, but the mention of this text is that which we have found to be the normal one in the Srauta-literature, i.e. preceded by *ṛik*, *yaguh*, and *sāman*; followed by *brāhmaṇa*, *kalpa*, *gāthā*, *nārāsaṃsī*, *itihāsa*, and *purāṇa*². Similarly Hiranyakesin (II, 19, 6), in connection with a long list of deities, mentions in order *ṛigveda*, *yagurveda*, *sāmaveda*, and *itihāsapurāṇa*; in Sāṅkhāyana I, 24, 8 the Atharvan is even omitted in a similar list, which catalogues

Āpast. VII, 18 (cf. p. 1 ff.); the *sāma*manasyāni, 'charms to secure harmony,' Pār. III, 7; Āpast. III, 9, 4 ff.; VIII, 23, 6. 7; Hir. I, 13, 19 ff. (cf. p. 134 ff.), &c. See in general the list of miscellaneous Gr̥hya-rites in Oldenberg's index to the Gr̥hya-sūtras, Sacred Books, vol. xxx, p. 306 ff.

¹ This Sūtra mentions neither *ṛik*, *sāman*, nor atharvan, a probably unconscious preoccupation with the *yaguh* that must not be construed as intentional chauvinism against the other Vedas. The mantra-materials quoted and employed do not differ in their general physiognomy from those of the other Sūtras, but they are always referred to as *yaguh*.

² The passage contains in slightly different arrangement the list of Vedic texts presented by the Tait. Ār. II, 9 and 10, above; cf. also Sat. Br. XI, 5, 7, 5. 6.

ṛigveda, *yagurveda*, *sāmaveda*, *vākovākya*m, *itihāsapurānam*, and finally *sarvān vedān* (cf. the same grouping, *Sat. Br.* XI, 5, 7, 6 ff.). But in *Sāṅkh.* I, 16, 3 (*brahmaveda*); *Hir.* II, 3, 9 (*atharvāṅgirasa*); II, 18, 3; 20, 9 (*atharvaveda*); *Pār.* II, 10, 7 (*atharvaveda*); II, 10, 21 (*atharvanām*) there is a distinct advance along the line of later development in the familiar mention of the fourth Veda; this is not balanced altogether by the restriction to the *trayī*, *Sāṅkh.* I, 22, 15; 24, 2; *Hir.* I, 5, 13; II, 13, 1, or the restriction to two Vedas, *Gobh.* I, 6, 19; III, 2, 48; *Āśv.* I, 7, 6 = *Pār.* I, 6, 3 = *Sāṅkh.* I, 13, 4, because these passages are to a considerable extent quotations, or modifications of mantras derived from the *sruti*. The true value of this testimony is chronological, not sentimental: the *Gṛīhya-sūtras*, as much as their subject-matter is akin to the *Atharvan*, are not imbued with a sense of its especial value and importance, any more than the *śrauta*-texts. They handle their materials in a self-centred fashion, without acknowledging any dependence upon the literary collections of the *Atharvans*; their more frequent reference to the fourth Veda is formulaic in every single instance, and the greater frequency with which it is mentioned marks the later chronology of the *Gṛīhya-sūtras* (cf. Oldenberg, *Sacred Books*, vol. xxx, pp. i and xvii ff.).

The construction of the Vedic literature in general is, as we have seen, such as to forbid any genuine discrimination there against the *Atharvan*. In so far as this Veda offers the means of defence against the ills of life (disease and possession by demons); in so far as it presents the auspicious blessings pronounced at the sacramental points in the life of the individual, from conception to death, it is holy by its very terms. Even witchcraft is part of the religion; it has penetrated and has become intimately blended with the holiest Vedic rites; the broad current of popular religion and superstition has infiltrated itself through numberless channels into the higher religion that is presented by the Brahman priests, and it may be presumed that the priests were neither able to cleanse their

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in the law-
books.

own religious beliefs from the mass of folk-belief with which it was surrounded, nor is it at all likely that they found it in their interest to do so. But there is another field of literature whose roots also reach down to the Veda, in which judgment must be passed over the more unclean and sinister phases of Atharvanic activity. The broad arena on which men meet in daily contact is the true field for the golden rule. The need of doing unto others what one would have others do unto oneself, and leaving the opposite undone, is sure to be felt, and sure to gain expression in the proper literature. This literature is the legal literature (*dharma*), more narrowly that part of it which deals with the mutual rights and obligations of men, the *vyavahâra*-chapters of the legal *Sûtras* and *Sâstras*. Here also the Atharvan retains in a measure its place by virtue of its profound hold upon popular beliefs, because indispensable sciences like medicine and astrology are Atharvanic by distinction, and because the Atharvan performs, especially for the king, inestimable services in the injury and overthrow of enemies. The king's chaplain (*purohita*) was in all probability as a rule an Atharvan priest (cf. *Yâgñav.* I, 312). But incantations, sorceries, and love-charms do work injury, and the *dharma*-literature pronounces with no uncertain voice the judgment that the Atharvan, while useful and indispensable under certain circumstances, is on the whole inferior in character and position, that its practices are impure, and either stand in need of regulation, or must be prohibited by the proper punishments.

The Atharvan is not mentioned very frequently either in the *Dharma-sûtras*, the older metrical *Dharma-sâstras*, or in the more modern legal *Smritis*. In *Vishnu* XXX, 37; *Baudh.* II, 5, 9, 14; IV, 3, 4; *Yâgñav.* I, 44 (cf. *Manu* II, 107); 101¹ (cf. *Manu* II, 85); *Ausanasa-smṛiti* III, 44 (*Givâ-nanda*, vol. i, p. 514), the Atharvan is mentioned in the

¹ In this passage, *vedâtharvapurânâni setihâsâni*, the Atharvan is kept distinct from the *trayî*, the *veda* by distinction; cf. Weber, *Indische Literaturgeschichte*², p. 165, note.

normal Vedic manner, i.e. preceded by the traividya, and followed by other literary types, especially the itihâsapurâṇam. It is worthy of note that in only three of the five cases (Baudh. II, 5, 9, 14; Yâgñav. I, 44; Aus. III, 44), the older name atharvâṅgirasah appears; the other three have atharvaveda, or atharvan. But it seems altogether impossible to derive from this any chronological indications as to the date of a given legal text, since Uśanas, or even Yâgñavalkya, is certainly later than Baudhâya and Viṣṇu. At this time the names atharvaveda, atharvan, âtharvava have established themselves as the equivalent of the older atharvâṅgirasah, but the older name crops out at times in a purely chance way. At Yâgñav. I, 3 the fourth Veda is also implied as one of the fourteen foundations of knowledge and law, without being mentioned by name; cf. also Ausanasa-smṛiti V, 66 (Gīvananda, vol. i, p. 531, bottom). The Atharvan, however, holds also the position of the fourth Veda in cases where no additional literature is mentioned; at Baudh. III, 9, 4 burnt oblations are offered to the four Vedas and many divinities; at Baudh. IV, 5, 1 the Sâman, Rik, Yagus, and Atharva-veda are mentioned in connection with oblations calculated to procure the special wishes of one's heart (kâmyeshṭayaḥ). At Vas. XXII, 9 the Samhitâs of all the Vedas (sarvakhandaḥsamhitâḥ) are counted among the purificatory texts: the Atharvan is probably intended to be included, especially as the Atharvasiras (see below) is explicitly mentioned. In the late Vriddhahârîta-samhitâ III, 45¹ the âtharvanâni (sc. sùktâni) are on a level with the riko yagûmshi and sâmanî. In the Ausanasa-smṛiti III, 86 (Gīvananda, vol. i, p. 518) the twice-born is recommended to read either a Veda, two Vedas, the Vedas, or the four Vedas, a distinction between the trayî vidyâ and the four Vedas, not explicitly stated elsewhere. The Atharvasiras, an Upanishad connected with the AV., is mentioned a number of times, Gaut. XIX, 12; Vas. XXII, 9; XXVIII, 14; Ausanasa-smṛiti IV, 5; the same text is mentioned under the name of Siras at Baudh. IV, 1, 28;

¹ See Gīvanandavidyâśāgara's Dharmasâstrasamgraha, vol. i, p. 213.

Vas. XXI, 6-8; XXV, 13; Vishnu LV, 9. Certain vows called Siras, Baudh. II, 8, 14, 2; Vas. XXVI, 12, also emanate from the sphere of Atharvanic practices; so Govinda at Baudh. loc. cit. More pointedly, and without the company of the traividya, the sacred texts of the Atharvan and Aṅgiras (śrutir atharvāṅgirasīḥ) are recommended as the true weapons with which the Brāhmaṇa may slay his enemies, Manu XI, 33; the king must choose for his chaplain (purohita) one who is skilled in the Atharvan and Aṅgiras (atharvāṅgirase), Yāgñav. I, 312¹; and the same recommendation is implied at Gaut. XI, 15, 17, where the king is enjoined to take heed of that which astrologers and interpreters of omens tell him, and to cause the purohita to perform in his house-fire among other expiatory rites (śānti), rites for prosperity (maṅgala), and witchcraft practices (abhiḥāra) against enemies². Such a purohita is eo ipso an Atharvan priest. In the Atri-saṃhitā (Gīva-nanda's collection, vol. i, p. 45) *gyotirvido* . . . *atharvānaḥ*, 'Atharvan priests skilled in astrology' are recommended for the performance of śrāddhas and sacrifices (cf. Vishnu III, 75; Yāgñav. I, 332). The snātaka must not live in a country without physicians, Vishnu LXXI, 66, and the king should consult his physicians in the morning, Yāgñav. I, 332. At Vishnu III, 87, the king himself is urged to be conversant with incantations dispelling the effects of poison and sickness, and at Manu VII, 217, the food of the king is rendered salubrious by sacred texts that destroy poison: these passages evidently refer to Atharvanic bhai-shagyāni (cf. p. 25 ff.), and Atharvan priests skilled in their use. At Baudh. II, 8, 15, 4; Vishnu LXXIII, 11; LXXXI, 4, the demons called yātudhāna are driven out by means of sesame, in perfect accord with AV. I, 7, 2.

Thus far then the dharma-literature expresses regard for the Atharvan, and distinct dependence upon its literature and its practices. But the ever dubious quality of the fourth Veda sounds from notes pitched in a different key. In the

¹ The king himself is urged (ib. I, 310) to devote himself to the trayā.

² This is the stereotyped summary of the functions of the AV., śāntapushī-kābhiḥārika; see p. xxix.

first place we may remark that the conspicuous omission of this Veda which characterises the *śrauta*-literature, without pronounced disapproval of the Atharvan, is continued in the *dharma*-texts. Thus notably in the prohibition of the recital of the other Vedas while the sound of the *Sāmans* is heard, these texts mention only the *ṛik* and the *yaguh*; see Gaut. XVI, 21; Vas. XIII, 30; Vishṇu XXX, 26; Manu IV, 123. 124. At Baudh. IV, 5, 29; Manu XI, 263-66, the recitation of the *traividya* is recommended as a most efficient means of purification and release from sin. In the cosmogonic account, Manu I, 23, only *ṛik*, *yaguh*, and *sāman* are derived from the primeval creation. In Baudh. II, 8, 14, 4. 5; Manu III, 145, the *traividya* and its adherents only appear at the funeral-offerings (*śrāddha*), though the *Atri-saṃhitā* singles out Atharvans skilled in astronomy on that very occasion (see above, p. xlviii). At Manu XII, 112 (cf. *Yāgñav.* I, 9) adherents of the three Vedas are recommended as an assembly (*parishad*) to decide points of law; at *Yāgñav.* II, 211 punishment is declared for him that abuses one skilled in the three Vedas; at *Yāgñav.* I, 310 the king is urged to devote himself to the study of the *trayī* (*vidyā*); his chaplain, on the other hand, must be skilled in the manipulation of the *atharvāṅgirasam* (ib. I, 312). The inferiority of the Atharvan is stated outright at *Āpast.* II, 11, 29, 10. 11, where it is said that the knowledge of women and *Sūdras* is a supplement of the *Atharva-veda* (cf. Bühler, *Sacred Books*, vol. ii, p. xxix); and yet more brusquely Vishṇu V, 191 counts him that recites a deadly incantation from the *Atharva-veda* as one of the seven kinds of assassins.

Still more frequently, performances which imply the knowledge and use of the Atharvan are decried and punished, though the writings of the Atharvan are not expressly mentioned. Thus magic rites with intent to harm enemies, and sorceries and curses in general, cause impurity, and are visited with severe penances at *Āpast.* I, 9, 26, 7; 10, 29, 15; Baudh. II, 1, 2, 16; Gaut. XXV, 7; Vishṇu XXXVII, 26; LIV, 25; Manu IX, 290; XI, 198; *Yāgñav.* III, 289. Yet the other side of the coin is turned

up at Manu XI, 33, where the Atharvan is recommended as the natural weapon of the Brāhmaṇa against his enemies (see above). Nārada, V, 108, also betrays his hostile attitude towards sorcery when he remarks that the sage Vasishṭha took an oath, being accused of witchcraft¹. With especial frequency and emphasis the impurity of physicians is insisted upon, Āpast. I, 6, 18, 20; 19, 15; Vishṇu LI, 10; LXXXII, 9; Gaut. XVII, 17; Vas. XIV, 2. 19; Manu III, 152. 180; IV, 212. 220; Yāgñav. I, 162; III, 240: we gathered above (p. xxxix) that the practice of medicine is regarded in the same light in the Brāhmaṇas; the charge, of course, reflects upon the Atharvan. Astrology also, and fortune-telling, are impure occupations, Baudh. II, 1, 2, 16; Manu IX, 258; the practice of astrology is forbidden to ascetics, Vas. X, 21; Manu VI, 50; and the astrologer is excluded from the śrāddha, Vishṇu LXXXII, 7; Manu III, 162. That these practices were Atharvanic in character we may gather from AV. VI, 128; Kaus. 50, 15². An especially pointed reflection against the AV. is implied in the prohibition of the mûlakriyâ or mûlakarma, 'practices with roots³:' at Vishṇu XXV, 7 wives are especially forbidden to engage in such practice; at Manu IX, 290 magic rites with roots, practised by persons not related to him against whom they are directed, are regarded as sinful⁴; at Manu XI, 64 practices with roots in general are forbidden. Such practices abound in the AV. and its ritual; see I, 34; III, 18 (=RV. X, 145); V, 31, 12; VI, 138. 139; VII, 38, &c., and the performances connected with them (cf. p. 99 ff. and the commentary on these hymns). Though they are not wanting elsewhere, especially in the Grîhya-sûtras, the brunt of the charge is without doubt directed against the Atharvan. Finally, at Gaut. XV, 16; Vishṇu LXXXII, 12; Manu III, 151; IV,

¹ He has in mind the asseveration of the poet, RV. VII, 104, 15, adyâ murîya yâdi yâtudhâno âsmi, &c., 'may I die to-day if I am a sorcerer.'

² Cf. 'Seven Hymns of the Atharva-veda,' Amer. Journ. Phil. VII, 484 ff. (19 ff. of the reprint); the present volume, pp. 160, 532 ff.

³ Cf. the same prohibition in the Mahâbhârata, below, p. liv.

⁴ The commentator Nārada states that they are permissible, if practised against a husband or relative.

205, he who practises for a multitude (grāmayaṅaka) is pronounced impure: we may presume that this kind of activity was largely, if not entirely in the hands of Atharvan-priests; cf. the note on p. xl.

The position of the Atharvan in the Mahābhārata may be characterised in the single statement that its importance

The AV. in
the Mahā-
bhārata.

as a Veda, and its canonicity, are finally and completely established; that its practices are familiarly known and, in general, not sub-

jected to any particular criticism. There is no especial affinity between the great Epic and the *śrauta*-literature, barring the continuance of a considerable quantity of the legendary materials (ākhyāna) which are woven into the descriptions of the Vedic sacrifices in the *Brāhmaṇas*; hence there is nothing in the Epic to induce preoccupation with the *trayī vidyā*. On the other hand, the great collection deals so largely with the interests of the *Kṣatriyas* as to preclude any conscious discrimination against the fourth Veda, since this Veda also is to a very considerable extent engaged in the interest of the kings (*rāgakarmāṇi*, *Kausika*, chapters 14 to 17), and the practices of their chaplains (*purohita*) are also largely Atharvanic in character. It is true that the Mahābhārata in common with all Hindu literature, the Atharvan literature not excluded, mentions frequently only the three Vedas by their distinctive names, or by the generic terms *trayī vidyā* and *trayo vedāḥ*. Thus in the passages assembled in A. Holtzmann's sufficiently exhaustive collectanea on this question in his work on the Epic, *Das Mahābhārata und seine Theile*, vol. iv, p. 5, the prevailing Vedic habit of referring to the Vedas is continued. But there can be little question that this mode of reference has at this time, as doubtless in a measure also in the period of Vedic productivity, become a stereotyped mechanical habit, continued from the tradition of earlier times; cf. Bühler, *Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XL, 701, who compares the German expression 'die vier Erdtheile,' and the like. There is no indication that the mention of the Atharvan is consciously avoided.

The main proof of the high regard for the Atharvan and its unchallenged position in the canon, are the quasi-cosmogonic passages in which the four Vedas figure in the primordial transactions of the creation of the world, and its affinity with the personified creator. Thus, at V, 108, 10=3770 Brahman is said to have first sung the four Vedas; Brahman himself is called *Katurveda*, III, 203, 15=13560, as similarly *Vishnu* at XIX, 238, 9 (Bhav.)=12884; at III, 189, 14=12963; VI, 67, 6=3019 *Vishnu* himself declares that the four Vedas (atharvāṇa the fourth) have sprung from him. According to XIX, 14, 15 (Bhav.)=11516, Brahman created first the tristich called *Gāyatrī*, the mother of the Vedas, and afterwards the four Vedas; according to XIX, 53, 41 (Bhav.)=13210 he carries upon each of his four heads one of the Vedas, or, according to II, 11, 32=449, the four Vedas dwell bodily in his palace. At XII, 347, 27=13476 malicious demons steal the four Vedas from Brahman, and *Vishnu* restores them. Accordingly the Brahman priest and the kings, both of whom owe it to themselves to be vedavid, are more specifically described as knowing and reciting the four Vedas, at I, 70, 37=2880 ff.; VII, 9, 29=289; XIX, 142, 1 (Vish.)=7993, where a *Brāhmaṇa* is designated as *katurvedaḥ*, just as the divinity Brahman, above. Other instances of the mention of the four Vedas, with or without other literary compositions, are I, 1, 21; I, 1, 264; II, 11, 32=450; III, 43, 41=1661 (*ākhyānapaṇīkamair vedaiḥ*); III, 58, 9=2247 (*katuro vedān sarvān ākhyānapaṇīkamān*); III, 64, 17=2417 (*katvāro vedāḥ sāṅgopāṅgāḥ*); III, 189, 14=12963; V, 44, 28=1711; VII, 59, 15=2238; VII, 149, 22=6470; XII, 236, 1=8613; XII, 335, 28=12723; XII, 339, 8=12872; XII, 341, 8=13136 (*ṛigvede . . . yagurvede tathai-vā-tharvasāmasu, purāṇe sopanishade*); XII, 342, 97=13256 ff.; XII, 347, 28=13476; XIII, 17, 91=1205 ff. (where the Atharvan appears first, *atharvasīrshaḥ sāmāsyā ṛikṣahasrāmitekṣanaḥ, yagurpādabhugo guhyaḥ*); XIII, 111, 46=5443; XIII, 168, 31=7736; XIX, 109, 5 (Vish.)=9491 (*katvāro sakhilā vedāḥ sarahasyāḥ savistarāḥ*); XIX, 14, 15 (Bhav.)=11665. Cf. Holtzmann, l. c., p. 6.

By itself the Atharvan is mentioned numerous times: as atharvāṅgiras (singular), atharvāṅgirasah (plural), atharvāṅgirasā, atharvan, atharvāna, atharvāna, and atharva-veda. Invariably the statements presenting these names are either directly laudatory, or they exhibit the Atharvan in an indisputable position of usefulness. At III, 305, 20=17066 Kuntî knows mantras, atharvāṅgirasī¹ srutam, for compelling the gods to appear; at II, 11, 19=437 the atharvāṅgirasah, personified, are mentioned honorifically along with other Vedic Rishis; at V, 18, 5=548 ff. Aṅgiras praises Indra with atharvavedamantraiḥ, and Indra declares that this Veda shall henceforth have the name atharvāṅgirasā. At XII, 342, 99=13258 ff. Pragâpati declares that the sages skilled in the Atharvan (viprâ atharvānavidas) fashion him into an Atharvan priest, devoted to the practice of the five kalpas (pañcakalpam atharvānam). At V, 37, 58=1391 Atharvan practitioners (atharvanāḥ) are spoken of in a friendly way: 'For him that has been wounded with the arrow of wit there are no physicians and no herbs, no sacrificial formulas, no amulets, no Atharvanas (conjurers), and no skilful remedies².' See also I, 70, 40=2883; III, 251, 24=15147; XIII, 14, 309=901; XIII, 94, 44=4590. In a number of places weapons are said to be as fierce and efficacious as the sorcery-practices of the Atharvan (krîtyâm atharvāṅgirasīm iva), VIII, 40, 33=1848; VIII, 90, 4=4625; VIII, 91, 48=4795; IX, 17, 44=907; XIII, 98, 13=4706: the passages imply neither praise nor blame, but represent Atharvan practices as familiarly established among the customs of the people.

It is scarcely to be expected that the Atharvan and its practices, notwithstanding their establishment in the good graces of the epic writers, shall come off entirely without criticism; there must have been persons aching under its supposed inflictions, and moods awake to a full sense of its vulgarity. In such cases the Mahābhārata reflects entirely the spirit of the dharma-texts. Thus at XII, 36-28=1322;

¹ In the Calcutta edition, atharvasirasi for atharvāṅgirasī.

² Cf. Böhrtlingk, Indische Sprüche, 1497-8.

XIII, 90, 13=4282, physicians are declared to be impure (cf. above, p. 1). Practices undertaken by bad women with charms and roots (mantramûlaparâ strî . . . mûlaprakâra) are inveighed against: the man that has a wife addicted to them would be afraid of her, as of a snake that had got into the house, III, 233, 13=14660 ff.; cf. the identical prohibition of the dharma-texts above, p. 1)¹. Women are said at XIII, 39, 6=2237 ff. (cf. Böhtlingk's Indische Sprüche², 6407) to be skilled in the sorceries of the evil demons Namukî, Sambara, and Kumbhînasi. Magic or sorcery is in general regarded as good. Thus *krîtyâ* is regarded as the divinity of witchcraft (abhi-kâradevatâ) by the commentator on VII, 92, 54=3314, and *krîtyâ*, abhi-kâra, and mâyâ are in general allowable, but yet it is possible in the view of the Epic to bewitch right to make it wrong, to be a dharmâbhi-kârin, XII, 140, 42=5288, or to use foul mâyâ, VII, 30, 15=1316 ff. (see above, p. xxix, and cf. Hopkins, Journ. Amer. Or. Soc. XIII, 312 ff.).

In the Râmâyana the Vedas in general are mentioned very frequently; special Vedic names appear to be rare, the Sâma-veda (sâmagâh) being mentioned at IV, 27, 10, the Taittirîya (âkâryas taittirîyânam) at II, 32, 7 (cf. Ind. Stud. I, 297). The Atharvan (mantrâs kâ-tharvanâh) occurs at II, 26, 21.

In the proverb-literature the Atharvan is scarcely mentioned (cf. Mahâbh. V, 37, 58=1391 in Böhtlingk's Indische Sprüche², 4216), but the mantras of the Atharvan are in the minds of the poets, though they usually speak of mantras in general without specification. Thus a comparison of proverbs 1497-8 with 4216 seems to call up the atmosphere of the Atharvan practices in their mention of aushadhâni and mantrâni; still more clearly rogaviyogamantramahimâ at 2538 refers to the bhesagâni of the AV., and sakyam vârayitum . . . vyâdhir bhesagasamgrahais ka vividhamantraprayogair visham, proverb 6348, both to the

The AV. in
the later
literature
in general.

¹ The sentiment has become proverbial; see Sârîng. Padh., nîti 76 b (Böhtlingk's Indische Sprüche², 5260).

bheshagāni and the charms against poison (see p. 25 ff.). The knowledge of sorcery, dreaded in women (see the prohibitions in the dharma, p. 1 above), is alluded to in proverbial form at 5260 = Mahābh. III, 233, 13 = 14660; and 6407 = Mahābh. XIII, 39, 6 = 2237.

In the Dasakumāra-karita the Atharvan is employed twice, once in an obvious sorcery practice, ātharvanikena vidhinā (chapter iii, p. 108, 13), where priests perform sacrifices preliminary to transforming a person from one shape to another. Another time (chapter ii, p. 94) a marriage is celebrated with Atharvanic ceremonies (ātharvarena vidhinā). Cf. Weber, Ind. Stud. I, 297; Ind. Streifen, I, 328.

In the Kirātārguniya X, 10 (cf. Weber, Ind. Stud. I, 289; Muir, Orig. Sanskrit Texts I², p. 395) there is a passage which shows that the potency of the Atharvan had not then waned: anupamasamadīptitāgarīyān *krīta* padapañktir atharvarena vedah, 'he (Arguna), being through unparalleled composure and fervour exceedingly powerful, as the Veda arranged by Atharvan ¹.'

The Purāṇas always speak of the fourfold Veda ², and present the Atharvan in the advanced position of the ritualistic literature of the AV. itself; cf. below, p. lvii ff. The Vishṇu-purāṇa, p. 276, assigns the four Vedas to the four priests of the *srauta*-ritual, the AV. to the Brahman. Similarly at Prasthāna-bheda, p. 16, l. 10, there is the statement, paurohityam sântipaushṭikāni rāgñām atharva-vedena kārayed brahmatvam ka; cf. Max Müller, Ancient Sanskrit Literature, p. 476. The Bhāgavata-purāṇa I, 4, 19. 20 speaks of the fourfold Veda designed for the execu-

¹ Mallinātha comments upon the passage, and cites an āgama, to wit: samaḥ sântir abhyudayakānde dīptitā ugratā abhiḥārakānde atharvanā vasishṭhena *krīta* rāhitā padānām pañktir anupūrvō yasya sa vedas katurthavedah, atharvanas tu mantroddhāro vasishṭhena *krīta* ity āgamaḥ. The passage has a twofold interest: it reflects the ancient Atharvanic (abhyudaya) and Aṅgirasic (abhiḥāra) components of the Veda, and it ascribes its redaction to Vasishṭha; cf. above, p. xviii, and below, p. lxxv.

² Cf. Colebrooke, Miscellaneous Essays, vol. i, p. 10. See, e.g. Vishṇu-purāṇa I, 5 (Wilson's translation, vol. i, p. 85), where the Atharvan is said to be the northern mouth of Brahman.

tion of the sacrifice (*yagñasamtatyai vedam ekam katurvidham*), mentioning them by name in the sequel. At VI, 6, 19 figures the atharvāṅgīrāsa veda. Also, the *Matsya-purāṇa*, as quoted by *Sāyana* in the introduction to the AV., p. 6, orders that the purohita shall compass the Mantras and the *Brāhmaṇa* of the AV.; and the *Mārkaṇḍeya-purāṇa* claims that the king consecrated with the Mantras of the AV. enjoys the earth and the ocean; see *Sāyana*, *ibid.*

In the *Gainist Siddhānta*, fifth āṅga (*bhagavati*), I, 441; II, 246-7; upāṅga, I, 76; X, 3, the scope of Vedic or Brahmanical literature is stated as *riurveda*, *gaguveda*, *sāmaveda*, *ahavvanaveda* (*athavvana-*), *itihāsapamkama* . . .; see Weber, *Verzeichniss der Sanskrit- und Prākṛit-Handschriften*, II, 423-4; and *Ind. Stud.* XVI, pp. 238, 304, 379, 423, 474¹. According to Weber, *ibid.*, p. 237, the *Siddhānta* is to be placed between the second and fifth centuries of our era. This mode of describing the Vedic literature we found above to prevail from the time of the *Sat. Br.* to the *Mahābhārata*. In the *Sūtrakṛitāṅga-sūtra* II, 27 (see *Jacobi's translation*, *Sacred Books*, vol. xlv, p. 366) the incantations of the Atharvan (*atharvaṇi*) are naturally spoken of in condemnatory language.

As specimens of the view of the Buddhist writings we may quote the *Atthakavagga* 14, 13 of the *Sutta-nipāta* (*Fausböll's translation*, *Sacred Books*, vol. x, part ii, p. 176), where the practice of the *Āthabbana-veda* is forbidden. To the condemnation of practices essentially Atharvanic in character is devoted the *Mahā Silam*, in the second chapter of the *Tevigga-sutta*; see *Rhys Davids' translation* in the *Sacred Books*, vol. xi, pp. 196-200, similarly the *Vinaya*, *Kullavagga* V, 32, 2, *ibid.*, vol. xx, p. 152.

¹ Cf. also *Kalpa-sūtra*, in *Jacobi's translation*, *Sacred Books*, vol. xxii, p. 221.

III. THE ATHARVA-VEDA IN THE VIEW OF ITS RITUALISTIC LITERATURE.

It is but natural to expect, and the expectation nowhere meets with disappointment, that the Atharvan texts in general should allude with predilection, and in terms of praise, to their own kind of compositions, to the mythical sages who are their reputed authors, and to the priests devoted to the practices that went hand in hand with the recitation of the Atharvans and Āṅgiras. We found above, (pp. xxxii, xlii), a sufficiently marked tendency on the part of the *Samhitā* itself and the Atharvan Upanishads to do this; there was occasion to note, too, that this tendency was followed out naturally and with moderation. Certainly there is no indication in these texts of any systematic attempt to make battle against the ancient threefold Veda, or to enter into polemics against the priests devoted to their respective duties while reciting or chanting its mantras. Similarly the ritual texts of the AV. allude preferably, and yet incidentally, to their own Veda, and as occasion offers, bring to the front the priests schooled in it. Thus Kaus. 139, 6 an oblation is offered to *Bhr̥ṣṇu* and *Āṅgiras* along with other divinities, without mention, however, of any specific representatives of the other Vedas. The expression, Kaus. 125, 2, *vedābhigupto brahmanā parivṛito 'tharvabhiḥ śāntaḥ*¹, illustrates this passive preference for the Atharvan very well; cf. also 137, 25. Again, Kaus. 63, 3, four priests descended from *R̥shis*, skilled in the *bhr̥ṣṇvaṅgirasah*, are employed very naturally, and similarly allusion is made to Atharvan priests and Atharvan schools, Kaus. 59, 25; 73, 12; Vait. Sū. 1, 5; Ath. Paris. 46, 2; 73, 1; 77, 4. In the Atharva-pariśiṣṭas *Bhr̥ṣṇu*, *Āṅgiras*, and Atharvan figure more frequently than any

¹ The passage reflects also the Atharvanic connection of their Veda with *Brahmán* and the *bráhma*; cf. Ath. Paris. 2, 1, *brahmane brahmavedāya . . . namaskṛīya*, and see below, p. lxii ff.

other names: they have become the typical teachers of the trivialities which these texts profess.

But over and above this the ritual texts raise certain special claims regarding the position of the Atharvan among the Vedas, and they further make the demand with strident voice and obvious polemic intention that certain offices shall be reserved for the priests conversant with that Veda. The position of these texts may be stated under three heads. First, they are not content with the rather vacillating attitude of the non-Atharvanic texts which refer in general to a threefold Veda, reserving, as we have seen, the honorific mention of the fourth Veda to more or less well-defined occasions, especially to moods when it is felt desirable to call into requisition the entire range of Vedic literary composition in addition to the trayī vidyā (e.g. itihāsa, purāṇa, gāthā, &c.). Secondly, the office of the Brahman, the fourth priest at the *srauta*-ceremonies, who oversees and corrects by means of expiatory formulas (*prāyaskitta*) the accidents and blunders of *hotar*, *udgātar*, and *adhvaryu*, is said to belong to an Atharvavedin, and the *Vaitāna-sūtra* in fact exhibits the *bhrigvaṅgirovid* in possession of that office. Thirdly, a similar claim is advanced in respect to the office of the *purohita*. Again and again it is stated that the *purohita*, *guru*, or *brahman* of a king, the chaplain or house-priest, shall be conversant with the Atharvan writings, shall be an Atharvan priest, and this claim, as we have seen above (p. xlvi), is supported to some extent by later Brahmanical treatises not derived from Atharvan schools. Cf. also below, p. lxxvii.

The *Gopatha-brāhmaṇa*, in its opening chapters I, 1, 4-10, describes the cosmogonic origin of the universe and the Vedas from the lone *brahma*. Unlike other texts, which as a rule ignore the Atharvan in these creative accounts, the atharvan and the *aṅgiras* texts are placed at the head; the other Vedic texts (*ṛik*, *yagur*, and *sāman*, I, 1, 6), as well as the subsidiary compositions (the five Vedas, called *sarpaveda*, *pisāṭaveda*, *asuraveda*, *itihāsaveda*, and *purāṇaveda*, I, 1,

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especial claims
of the ritual
texts.

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of the AV.
in general.

10), are relegated to the rear. At Vait. Sû. 6, 1 the Atharvan is again placed at the head of the four Vedas. Gop. Br. I, 3, 4 lauds the Atharvan compositions as the greatest religious manifestation, *etad vai bhûyishtham brahma yad bhrigvâṅgirasah*, and at I, 2, 16 (cf. I, 2, 18) the Atharvan figures as the fourth Veda by the name of Brahma-veda, being here correlated with the service of the Brahman-priest as the overseer at the *śrauta*-ceremonies¹. At I, 1, 9 there is quoted a stanza, thoroughly Upanishad in character, which shows that the Atharvanists correlated their Veda with the knowledge of *brahma*, the higher and subtler religious conception, which at all times is raised above any special knowledge of the constituent parts of the Vedic religion: 'The highest Veda was born of *tapas*, it grew in the heart of those that know the *brahma*'². The Atharvan ritual texts never cite the *trayî vidyâ* in formulary order without including the fourth Veda³, differing in this regard even from the text of the *Saṃhitâ* and the Atharvan Upanishads (see pp. xxxii, xliii). The first half of the Gop. Br. (I, 5, 25) ends with the assertion that they who study the *trayî* reach, to be sure, the highest heaven (*trivishṭapam tridivam nâkam uttamam*), but yet the Atharvans and *Āṅgiras* go beyond to the great worlds of Brahma (*ata uttare brahmalokâ mahântah*).

As regards the Brahman, the overseer at the *śrauta*-performances, the Vait. Sû. 1, 1 states that he must be conversant with the Brahma-veda, and in 1, 17, 18 this priest is described as the lord of beings, lord of the world, &c. These expressions seem to indicate that he is the representative at the sacrifice of the personified god *Brahmân*. At II, 2 (cf. Gop. Br. I, 2, 16) the Brahman is again ordered to be conversant with the *atharvâṅgirasah*, this time in

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of Brahman
in the ritual
texts.

¹ *katasro vâ ime hotrâ, hautram âdhvaryavam audgâtram brahmatvam*.

² Thus according to the version of *Sâyana*, Introduction to the AV., p. 5, *śreshṭho hi vedas tapaso dhigâto brahmagyânâm hrîdaye sambabhûva*. *Râgendraśālamitra's* edition, *śreshṭho ha vedas tapaso dhigâto brahmagyânâm kshitaye sambabhûva*, 'it was created for the destruction of the oppressors of Brahmins.'

³ See especially Gop. Br. II, 2, 14, where the *atharvâṅgirasah* are added every time in liturgical formulas to the *ṛikah*, *yagûmshi*, and *sâmâni*.

expressed contrast with udgâtar, hotar, and adhvaryu (sāmaveda, *ṛigveda*, yagurveda). At Gop. Br. I, 2, 18 (end) the Brahman is described with the words, *esha ha vai vidvân sarvavid brahmâ yad bhrigvaṅgirovid*. The last statement is of especial interest as indicating the identification of the Atharvan with the sarvavidyâ which stands above the trayî vidyâ (cf. below, p. lxiii). Especially at Gop. I, 3, 1. 2 the futility of the sacrifice without a Brahman skilled in the *bhrigvaṅgirasah* is described vividly: a cow, a horse, a mule, a chariot cannot proceed with less than four feet, therefore the sacrifice, in order to succeed, must have four feet: the four Vedas, and the four priests. Especially characteristic is the following: At Tait. S. III, 5, 2, 1, &c. (cf. Ind. Stud. X, 34), the well-known legend is told, according to which Vasishtha 'saw Indra clearly, though the *Rishis* (in general) did not see him clearly.' Indra makes Vasishtha his Brahman (*purohita*), and confides to him moreover a mystery, the *stomabhâga*-verses. Since then men have Vasishtha for their *purohita*: therefore a descendant of Vasishtha is to be chosen as Brahman. The same legend is repeated almost verbatim Gop. Br. II, 2, 13, but the text demurs at the last clause. The Gop. Br. cannot say *tasmâd vâsishtâo brahmâ kâryah*, because it has previously stated emphatically that a *bhrigvaṅgirovid* is the only person fitted for that exalted office (I, 2, 18; 3, 1 ff.). At Vait. Sû. 6, 1 the *gârhapatya*-fire is personified as a steed which is prepared by the four Vedas for the Brahman, and by *Pragâpati* for Atharvan: the equation *brahman=atharvan* is implied. The passage, Vait. Sû. 37, 2, a *brahmodya* or theological contest between the Brahman and the Udgâtar, betrays perhaps a certain insecurity and touchiness on the part of the Brahman in his assumed superiority to the other priests: 'Not art thou superior, better than I, goest not before me. . . . Thou speakest these words that are worthy of being learned, (but) shalt not become equal to me.' The superiority of the Brahman was occasionally disputed¹, and possibly the Atharvanic

¹ See Haug, *Brahma und die Brahmanen*, p. 10.

Brahman felt that he stood in special need of asserting his dignity.

Even more energetic are the demands of the liturgical texts in the matter of the office of purohita who is known also by the name of brahman and guru. 'The king who rules the country shall seek a wise Brahman (*brahmānam*). He verily is wise that is skilled in the *bhrigu* and *aṅgiras*; for the *bhrigu* and *aṅgiras* act as a charm against all ominous occurrences, and protect everything' (Kaus. 94, 2-4; cf. 126, 2). The equivalence of brahman, purohita, and guru is guaranteed by comparing with this Ath. Paris. 3, 1, *kulinam srotriyam bhrigvaṅgirovidam . . . gurum vriniyād bhūpatiḥ*; and 3, 3, *tasmād bhrigvaṅgirovidam . . . kuryāt purohitam*. Cf. also 2, 2, *brahmā tasmād atharvavit*. Conversely, 'The gods, the Fathers, and the twice-born (priests) do not receive the oblation of the king in whose house there is no guru that is skilled in the Atharvan' (2, 3). Cf. Weber, *Omina und Portenta*, p. 346 ff.; Ind. Stud. X, 138; *Sâyana*, Introduction to the AV., p. 6. In Kaus. 17, 4 ff. the king and the purohita (*Dārila: rāgā, purodhâ*) are seen in active co-operative practice at the consecration of the king; and again (*brahmā rāgā ka*) in 140, 4 ff. at the *indramahotsava*-festival.

The Atharva-parisishṭas are not content with these strong recommendations of their own adherents, but they would have the adherents of the other Vedas, yea even of certain branches (*jâkhâ*) of the Atharvan itself, excluded from the purohiti: 'The Atharvan keeps off terrible occurrences, and acts as a charm against portentous ones . . . not the *adhvaryu*, not the *khandoga*, and not the *bahvrika*. . . . The *bahvrika* destroys the kingdom, the *adhvaryu* destroys sons, the *khandoga* dissipates wealth; hence the guru must be an *Âtharvana*. . . . A *Paippalâda* as guru increases happiness, sovereignty, and health, and so does a *Saunakin* who understands the gods and the mantras. . . . The king whose *purodhâ* is in any way a *Galada* or a *Mauda* is deposed from his kingdom within the year' (Ath. Paris.

2, 2-5)¹. The Paippalâdas, Saunakins, Galadas, and Maudas are alike representatives of Atharvan schools (see Kausika, Introduction, p. xxxiii ff.): the passage shows how eager the scramble for the office of purohita had become. That the Atharvans finally succeeded in making heard their clamorous demand for this office (see below, p. lxvii) is probably due, as we shall see, to their superior, if not exclusive knowledge of witchcraft, which was doubtless regarded in the long run as the most practical and trenchant instrument for the defence of king and people.

In order to estimate at its correct value the claims of the Atharvanists that their own Veda is entitled to the name Brahma-veda, and that the so-called Brahman-priests and the Purohitas must be adherents of the AV., we need to premise certain considerations of a more general nature.

Causes
leading up to
the exaltation
of the AV.

In the Vedic religious system, or we might say more cautiously religious evolution, three literary forms and correspondingly three liturgical methods of application of these forms to the sacrifice were evolved at a time prior to the recorded history of Hindu religious thought and action. They are the *rikah*, *sâmâni*, and *yagûmshi*, known also by a variety of other designations, and characterised to a considerable extent by special verbs expressing the act of reciting or chanting them². Correspondingly the priests who had learned one of these varieties of religious expression and its mode of application to the sacrifice appear, again for aught we know from prehistoric times as individual actors (*hotar*, *udgâtar*, *adhvaryu*), in no wise qualified each by himself to shoulder the burden of literary knowledge or liturgic technique. The Hindus were at all times well aware that these religious forms are fragmentary and parts of a whole. The Rig-veda contains countless expressions indicating the insufficiency of the *rikah* to fulfil alone

¹ Cf. Weber, Ind. Stud. I, 296; the author, Journ. Amer. Or. Soc. XI, 378, note.

² See Max Müller, History of Ancient Sanskrit Literature, p. 489 ff.; Ludwig, Der Rigveda, III, p. 25 ff.

the scheme of religious action, and the interdependence of the three Vedic types. There is a Rig-veda, but no Rig-vedic religion, as even recent writers on the religions of India unfortunately tend to assume: the absence of *sâmans* would in principle leave Vedic religion just as much mutilated as the absence of *ṛiks*; the categories are the three parts of a trio whose melody is carried by each in turn.

A comprehensive vision was never wanting, though the search for a word for 'religion,' or religious practice, as a whole was at first not very successful. The Brâhmaṇa-texts still struggle with the notion of the superiority of him that knows all the Vedas, and they consequently posit a *sarvavidyâ*¹ which is superior to a knowledge of each of the Vedas. The most successful attempt at describing the religious literature and action as a whole is the word *brâhma*, and, correspondingly, he who knows the religion as a whole is a *brahmân*. Each of these words appears occasionally in the fourth place, *brâhma* after the *trayî*; *brahmân* in company with the priests of the *trayî*. In a sense the *brâhma* is a fourth Veda, but it is not co-ordinate with the other three; it embraces and comprehends them and much else besides; it is the religious expression and religious action as a whole, and it is the learned esoteric understanding of the nature of the gods and the mystery of the sacrifice as a whole (*brahma* in *brahmodya* and *brahmavâdin*). Needless to say, this fourth Veda, if we may so call it, has primarily no connection with the Atharvan, not even in the Atharva-*samhitâ* itself (XI, 8, 23; XV, 3, 7; 6, 3), nor in the Upanishads of that Veda (e.g. *Nṛisimha-pûrvatâpanî* Up. V, 2): the claim that the Atharvan is the Brahma-veda belongs to the Atharvan ritual. In the Upanishads this *brahma*, still frequently contrasted with the ordinary *Vêdas*, is taken up eagerly, extolled above all other knowledge, and in a way personified, so that it furnishes one of the main sources of the various conceptions which finally precipitate themselves in the pantheistic

¹ Tait. Br. III, 10, 11, 4; Tait. Âr. X, 47; cf. Sat. Br. XIV, 6, 7, 18; 9, 4, 17.

Brahman-Ātman. The knowledge of this brahma constitutes the brahmavidyā, which is separated by the widest imaginable gap from the Brahma-veda in the Atharvanic sense ; cf. above, p. xliii.

This broader religious knowledge exists again from earliest times, not only in the abstract, but centres in persons who grasped it in its entirety, in distinction from the technically qualified priests devoted to some speciality. What the bráhma is to the trayî, that the brahmán is to hotar, adhvaryu, &c. Thus the important stanza, RV. X, 71, 11, depicts the activity of four priests at a *srauta*-sacrifice, the hotar (*rikām* pósham áste pupushván), the udgâtar (*gâyatrām* gáyati sákvarishu), the adhvaryu (*yagnásya* mátrām ví mimíte), and the brahmán. The latter is described in the words, brahmá vádati gâtavidyám, 'the Brahman tells (his) innate wisdom ¹.' The association of the first three priests with the three Vedic categories, *rik*, *sâman*, and *yaguh*, is expressed with a degree of clearness commensurate with the character of the hymn, which is in the nature of a brahmodya. But the brahmán has no peculiar Veda ; certainly there is no allusion to the Atharvan. His knowledge is that of the entire Veda, the sarvavidyâ (Tait. Br. III, 10, 11, 4), religious knowledge as a whole. By means of this knowledge he is able to assume in the ritual practices the function of correcting the mistakes of the other priests, whose knowledge is more mechanical. The Brahman is as it were the stage-manager in the sacerdotal drama, the physician of the sacrifice when it is attacked by the disease of faulty execution (Sat. Br. XIV, 2, 2, 19) ; he is the mind of the sacrificer (Sat. Br. XIV, 6, 1, 7)². As such he is also conversant with the mystic aspects of the divine powers, the powers of nature, and the details of the sacrifice. In the expression, brahmá vádati gâtavidyám, the 'own wisdom' is the bráhma (neuter), and vádati gâtavidyám foreshadows the brahmodya, 'the holy, or theo-

¹ Cf. RV. I, 10, 1 ; II, 1, 2 ; IV, 22, 1 ; VI, 38, 3. 4 ; VII, 33, 14 ; X, 52, 2 ; X, 91, 10.

² Cf. Weber, Ind. Stud. X, 135 ff. ; Haug, *Brahma und die Brahmanen*, p. 9 ff. ; Ludwig, *Der Rigveda*, III, 28 ff.

logical mystery, or riddle¹, as well as the ritualist refinements which the Brāhmaṇa and Sūtra-texts introduce times without end with the closely-related expression, brahmavādino vadanti. In the non-Atharvanic Vedic texts it is never suggested that the Atharvan is the specific equipment, above all other things, which shapes the faculties of this all-round Vedic theologian. On the contrary, the Kaush. Br. VI, 11 raises the rather one-sided claim that a Rig-veda scholar is the proper Brahman². Vasishṭha was a celebrated Brahman and Purohita, and the qualifications for this office were said for a time (probably by the descendants of Vasishṭha themselves) to be especially at home in this family. But the Brāhmaṇa-texts declare explicitly that this is an 'überwundener standpunkt,' an obsolete custom: every one properly equipped may be a Brahman; see Weber, Ind. Stud. X, 34. 35. 137. There is no original connection between Vasishṭha and the Atharvan³, and it is not going too far to assume that the distinguished abilities demanded by the theory of this office were rare enough to admit every one that had intrinsically valid claims upon it.

How, then, did the Atharvans come to raise the plea that the Brahman must be one of themselves, and that, consequently, the Atharva-veda was the Brahma-veda? Schematically this was suggested by an obvious proportion. As the hotar, &c., is to the Rig-veda, &c., so the Brahman is to the fourth Veda, and as the Atharvan is the fourth Veda, or rather a fourth Veda, it required no too violent wrench to identify it with that other comprehensive fourth Veda, the knowledge of the brahma. Thus the Atharvan

¹ See the author, Journ. Amer. Or. Soc. XV, pp. 172, 184 ff.

² A broader view, yet one that ignores the Atharvan claim, is taken by Āpastamba, in the Yagñā-paribhāṣā-sūtra 19. There the Brahman is said to perform with all three Vedas. Only the commentator admits that the Atharvan may be included. See Max Müller, Ancient Sanskrit Literature, p. 470; Zeitschr. d. Deutsch. Morgenl. Gesellsch. IX, p. xlvii; Sacred Books, vol. xxx, p. 321. Cf. also Sat. Br. XI, 5, 8, 7, and Madhusūdana's statement of the final orthodox view, Max Müller, ib. 445 ff.; Ind. Stud. I, 4. 14.

³ The interesting association of Vasishṭha with the redaction of the Atharvan, reported by Mallinātha in his comment on Kirātārguṇīya X, 10, may be founded upon this very title to the office of purohita, and thus show that purohitas were naturally supposed to be Atharvavedins; cf. above, p. lv.

became the Brahma-veda. The fact that there was no systematic sharply-defined provision for the Atharvanists in the scheme of the hieratic religion must have been galling at first, until this arrangement was completed to their own satisfaction. They may have, though we do not know that they did, gathered courage for this tour de force by the frequent mention in the AV. itself of the word *bráhma* in the sense of charm, prayer, e.g. I, 10, 1; 14, 44; 23, 4, &c. If this was done it was a proceeding both arbitrary and superficial: the word has in the AV. the meaning of charm only in so far and inasmuch as the hymns of that Veda happen to be charms; the RV. employs the term freely to designate its own *sûktâni* (e.g. V, 85, 1; VII, 28, 1; 36, 1; X, 13, 1; 61, 1). One misses, too, the plural *bráhmâni* as the true Vedic type of designation for a special class of composition, on a level with *rikah*, *sâmâni*, *yagûmshi*, *atharvângirasaḥ*, or *atharvâṇaḥ* (*bheshagâni*) and *āngirasaḥ* (*ābhikārikâni*). We may also remember that the Atharvan of all *Samhitās* contains the largest collection of theosophic hymns which deal explicitly (X, 2), or implicitly (X, 7), with Brahman and the *brahma*¹. This may, of course, have helped to suggest that the Atharvavedin was the truly superior theologian. In the Upanishads the knowledge of just such theosophic relations is styled the *brahmavidyā*. *Sâyana* in the Introduction to the AV., p. 4, argues that the AV. is known as Brahma-veda because it was revealed to Brahman who is called Atharvan². His authority, however, is Gop. Br. I, 4 ff., a text that elsewhere identifies the AV. with that *bhūyishṭam brahma* which was produced by the *tapas* (cf. AV. VIII, 10, 25), pressing to an unwarranted degree the relationship of the Atharvan texts with the sphere of the Upanishads³; cf. above, p. lix.

It may be safe to assume that all these and other notions

¹ Cf. also the superabundant Upanishads, composed in Atharvanic schools.

² *atharvākhyena brahmaṇā drīṣṭvāt tannāmnā ayaṁ vedo vyapadyate*.

³ Similarly the *Vishṇu-purāṇa* VI, 5 (Wilson's translation, vol. v, p. 210): 'The AV. also states that there are two kinds of knowledge. By the one which is the supreme, God (*akshara*) is obtained; the other is that which consists of *Rik* and other Vedas.'

flitted through the minds of the systematic theologians of the Atharvan schools as they continued to insist upon the name *Brahma-veda* for their scriptures, and upon the office of *Brahman* for their priests. A measure of substantiality may, however, come to their claim from another quarter at a comparatively early time, in this instance with the passive support of all Vedic schools. The matter concerns the office of the *purohita*, the spiritual and temporal aid of the king, his chaplain, and chancellor. One would again look in vain in the non-Atharvanic *Samhitās*, *Brāhmaṇas*, or *Sūtras* for the direct declaration that the *purohita* either was, or should be, an adherent of the Atharvan. These texts do not mention the Atharvan in this connection any more than in connection with the office of the *Brahman* at the sacrifice. Yet it seems extremely unlikely that the knowledge of Atharvan practices should not have been considered a very valuable adjunct, if not a *conditio sine qua non*, of the *purohiti*. *Purohitas*, whether they are formal adherents of the AV. or not, are always engaging in Atharvanic practices, even against one another (cf. Max Müller, *Ancient Sanskrit Literature*, p. 486). The interests of the king and his sovereignty (*kshatriya* and *kshatram*) are too obviously dependent upon magic rites to admit the likelihood that the pretensions to this office on the part of him that knew them should have been ignored. At all periods the safety of the king, the prosperity of his people, his ascendancy over hostile neighbours, must have depended upon the skill of his *purohita* in magic. The description, Ait. Br. VIII, 24-28, of the *purohita*, his functions, and his relation to the king, transfer the reader to the sphere and spirit of the Atharvan. The *purohita* secures for the king royalty, strength, empire, and people (VIII, 24, 7). The *purohita* is a fire with five flaming missiles, dangerous when not properly propitiated; but, duly honoured, he embraces the king, protecting him with his flames as the ocean the earth (VIII, 25, 1). His people do not die young, his own life's breath does not leave him before he has reached the full limits of his life, he lives to

a good old age, if a Brāhmaṇa, imbued with this knowledge, is his purohita, the shepherd of his kingdom. The subjects of such a king are loyal and obedient (VIII, 25, 2. 3). The prescriptions regarding the purohita are followed (VIII, 25) by a magic rite, called *brahmaṇaḥ parimāra*, designed to kill hostile kings, which might have found a place in the ritual of the Atharvan¹. In later texts, as a matter of fact, the rule is laid down formally that the purohita should be an Atharvavedin. Thus in Gaut. XI, 15. 17; Yāgñav. I, 312 (cf. also Manu XI, 33); see p. xlviii, above. Sāyana in the Introduction to the AV., pp. 5, 6, claims outright that the office of purohita belongs to the Atharvanists (*paurohityam ka atharvavidaiḥ va kāryam*), and he is able to cite in support of his claim not only the rather hysterical dicta of the Atharvan writings, but also slokas from a number of Purāṇas, the Nītisāstra, &c.; cf. above, p. lvi². In the Dasakumāra-karita magic rites, as well as the marriage ceremony, are in fact performed at the court of a king with Atharvan rites. *ātharvanena* (*ātharvanikena*) *vidhinā*, and the statement is the more valuable as it is incidental; see above, p. lv.

I do not desire to enter here upon a discussion of the question of the original relation between the purohita and the brahman, whose identity is baldly assumed in many passages of the earlier Hindu literature³. I believe that they were not originally the same, but that they were bound together by certain specific ties. They are similar,

¹ Cf. the battle-charm, AV. III, 19: the purohita figures in it as well as in the accompanying performances, Kaus. 14, 22-23 (Dārila). And RV. IV, 50, 7-9, perhaps earlier, shows the *br̥haspati* (purohita) in essentially the same important relation to the king.

² Cf. Deva at Kāty. Sr. XV, 7, 11, *purohito yoḥ atharvavedavihitānām śānti-kapaushikābbhiḥ kārakarmaṇām kartā*.

³ Cf. Max Müller, History of Ancient Sanskrit Literature, p. 485 ff.; Weber, Ind. Stud. X, 31 ff.; Rāgasūya, p. 23, note; Haug, Brahma und die Brahmanen, p. 9 ff.; Geldner, Vedische Studien, II, 144 ff.; Oldenberg, Die Religion des Veda, pp. 374, 395 ff. Sāyana at RV. VII, 33, 14 equates purohita and brahman, and Ait. Br. VII, 16, 1 exhibits Vasishṭha, the typical purohita, in the office of brahman at a *śrauta*-rite. At RV. IV, 50, 7 ff. the activity of a purohita is sketched: the purohita, however, is called *br̥haspati* (= brahman).

above all, in this, that they have in charge, each in his own way, the general interests of their noble employers, whereas other priests are likely ordinarily to have had only subordinate charges, because of the technical character of their knowledge and occupation. RV. X, 71, 11 expresses clearly the existence of broader theological interests than the mere knowledge of the recitation and chanting of hymns and the mechanical service of the sacrifice (*hotar*, *udgâtar*, and *adhvaryu*). This is the Brahmanship which later forks into two directions, on one side the general knowledge of the procedures at the sacrifice (the Brahman as fourth priest), and the theological speculations attaching (*brahmavâdin*); on the other, the higher theosophy which leads ultimately to the *brahmavidyâ* of the Upanishads. It is natural that a divine thus qualified should at a very early time assume permanent and confidential relations to the noble *râganya* in all matters that concerned his religious and sacrificial interests. His functions are those of chaplain and high-priest. It seems unlikely that this Brahman was in all cases; too, competent to attend to those more secular and practical needs of the king connected with the security of his kingdom, the fealty of his people, and the suppression of his enemies. These activities, *râgakarmâni*, as the Atharvan writings call them, must have called for different training and different talents—they represent rather the functions of a chancellor, or prime-minister, than those of a chaplain—and there is no warrant to assume that every Brahman possessed these necessary qualifications in addition to his expertness in systematic theology. On the other hand, conversely, there must have been *purohitas* incapable of assuming the charge of their employers' interests on the occasion of the more elaborate Vedic performances (*śrauta*), unless we conceive that in such cases the Brahman was a mere figure-head and his office a sinecure.

And yet precisely here is to be found the measure of truth which we may suspect in the Atharvanist claim that the supervising Brahman shall be an adherent of the AV. In many cases the tribal king, or *râgâ*, might have had but

one body-priest, well capable of attending to the kingdom's needs in all manner of charms and sorcery, and thus filling the paurohitya creditably with the entire armament of the Veda of charms and sorcery, himself an Atharvavedin. If the king had about him no systematic theologian resplendent in his *gâtavidyâ*, if there was no adherent of that ideal fourth Veda, the *sarvavidyâ* that looms above the *trayi vidyâ*, the remoter applicability of the *śrauta*-practices to the weal and woe of everyday life, or confidence in the ability of *hotar*, *adhvaryu*, &c., to perform their duties correctly of themselves, would lead him to entrust the general supervision of the Vedic performances (in the narrower sense) to his Atharvan *purohita*. Thus the sweeping claim of the Atharvan priests may be founded at least upon a narrow margin of fact, and later the Atharvan priests are likely to have equipped themselves with a sufficiency of rather external and mechanical knowledge to perform the function of Brahman with a show of respectability, witness the activity of the Brahman in the *śrauta*-rites of the *Vaitâna-sûtra*. In very late times the ability of Atharvan priests to practise *śrauta*-rites, and the canonicity of their *śrauta*-manual, the *Vaitâna-sûtra*, were recognised by other Vedic schools, if the matter-of-fact references to that *Sûtra* on the part of the commentators to *Kâtyâyana's Śrauta-sûtras* may be regarded as normal; see Garbe in the preface to the edition of the *Vait. Sû.*, p. vi.

We may remark, however, that the entire question of the relation of the AV. to *śrauta*-practices is a very obscure point in the history of Vedic literature, it being assumed generally that the Atharvan had originally nothing to do with the larger Vedic ritual. The assumption in this broad form is at any rate erroneous, or defective. The existing *Samhitâs* of the AV. contain mantras which could have had no sense and purpose except in connection with *śrauta*-performances. A series of formulas, e.g. like AV. VI, 47 and 48, has no meaning except in connection with the three daily pressures of soma (*savana*), and the *Vait. Sû.*

Relation of
the AV. to
the *śrauta*-
ritual.

21, 7 exhibits them, properly no doubt, as part of an ordinary *śrauta*-rite, the *agnishōma*. It would seem then that the Atharvavedins possessed the knowledge of, and practised *śrauta*-rites prior to the conclusion of the present redactions of their hymns, and thus perhaps, after all, the *purohita*, in case of his being an Atharvan, was not altogether unequipped for taking a hand in the broader Vedic rites with the three fires and the usual assortment of priests. Again, the AV. contains hymns which are evidently expiatory formulas for faults committed at the sacrifice. Thus AV. VI, 114 presents itself in the light of an ordinary *prāyaskitta*-formula, and there are MSS. of the *Vaitāna-sūtra* which add six *prāyaskitta* chapters to the eight which make up the body of that text¹. The *Gop. Br.*, more frequently than other *Brāhmaṇas*, refers to defects in the sacrifice (*virishṭa*, *ūna*, *yātayāma*) which are to be corrected (*samdhāna*) by certain hymns, stanzas, and formulas; see I, 1, 13 and 22. Possibly the germs of the correlation of the Atharvan and the Brahman, in his function as supervisor and corrector of the sacrifice, may also turn out to be traceable to a period prior to the present redaction of the *Samhitās*.

The present volume of translations comprises about one third of the entire material of the Atharva-veda in the text of the Saunaka-school. But it represents the contents and spirit of the fourth Veda in a far greater measure than is indicated by this numerical statement. The twentieth book of the *Samhitā*, with the exception of the so-called *kuntāpa-sūktāni* (hymns 127-136²), seems to be a verbatim repetition of mantras contained in the *Rig-veda*, being employed in the *Vaitāna-sūtra* at the *sastras* and *stotras* of the soma-sacrifice: it is altogether foreign to the spirit of the original

¹ See Garbe, in the preface of his edition of the text, p. 5; Weber, *Verzeichniss der Sanskrit und Prākrit Handschriften*, II, 83; Kausika, *Introduction*, p. xxxiii.

² One of these, hymn 127, appears in the present volume, p. 197 ff.

Atharvan. The nineteenth book is a late addendum¹, in general very corrupt; its omission (with the exception of hymns 26, 34, 35, 38, 39, 53, and 54) does not detract much from the general impression left by the body of the collection. The seventeenth book consists of a single hymn of inferior interest. Again, books XV and XVI, the former entirely Brahmanical prose², the latter almost entirely so, are of doubtful quality and chronology. Finally, books XIV and XVIII contain respectively the wedding and funeral stanzas of the Atharvan, and are largely coincident with corresponding mantras of the tenth book of the Rig-veda: they are, granted their intrinsic interest, not specifically Atharvanic³. Of the rest of the Atharvan (books I–XIII) there is presented here about one half, naturally that half which seemed to the translator the most interesting and characteristic. Since not a little of the collection rises scarcely above the level of mere verbiage, the process of exclusion has not called for any great degree of abstemiousness.

These successive acts of exclusion have made it possible to present a fairly complete history of each of the hymns translated. The employment of the hymns in the Atharvanic practices is in closer touch with the original purpose of the composition or compilation of the hymns than is true in the case of the other collections of Vedic hymns. Many times, though by no means at all times, the practices connected with a given hymn present the key to the correct interpretation of the hymn itself. In any case it is instructive to see what the Atharvan priests did with the hymns of their own school, even if we must judge their performances to be secondary.

I do not consider any translation of the AV. at this time as final. The most difficult problem, hardly as yet ripe for final solution, is the original function of many mantras,

¹ See Kausika, Introduction, p. xl ff.

² Translated by Professor Aufrecht, *Indische Studien*, I, 130, 140.

³ The fourteenth book has been rendered by Professor Weber, *Indische Studien*, V, p. 195 ff.; the eighteenth book by the same scholar in the *Proceedings of the Royal Prussian Academy*, 1895, p. 815 ff.; 1896, p. 253 ff.

after they have been stripped of certain adaptive modifications, imparted to them to meet the immediate purpose of the Atharvavedin. Not infrequently a stanza has to be rendered in some measure of harmony with its connection, when, in fact, a more original meaning, not at all applicable to its present environment, is but scantily covered up by the secondary modifications of the text. This garbled tradition of the ancient texts partakes of the character of popular etymology in the course of the transmission of words. New meaning is read into the mantras, and any little stubbornness on their part is met with modifications of their wording. The critic encounters here a very difficult situation: searching investigation of the remaining Vedic collections is necessary before a bridge can be built from the more original meaning to the meaning implied and required by the situation in a given Atharvan hymn. Needless to say the only correct and useful way to translate a mantra in the Atharvan, is to reproduce it with the bent which it has received in the Atharvan. The other Vedic collections are by no means free from the same taint. The entire Vedic tradition, the Rig-veda not excepted, presents rather the conclusion than the beginning of a long period of literary activity. Conventionality of subject-matter, style, form (metre), &c., betray themselves at every step: the 'earliest' books of the RV. are not exempt from the same processes of secondary grouping and adaptation of their mantras, though these are less frequent and less obvious than is the case in the Atharva-veda.

Obligations to previous translators: Weber, Muir, Ludwig, Zimmer, Grill¹, Henry, &c., are acknowledged in the introduction to each hymn. I regret that the work was in the hands of the printer prior to the appearance of Professor Henry's excellent version of books X-XII². The late lamented Professor Whitney kindly furnished me with the

¹ Grill's work, entitled, *Hundert Lieder des Atharva-veda*, second edition (1888), is cited as 'Grill¹.' My own six series of Contributions to the Interpretation of the Veda, are cited for the sake of brevity as 'Contributions.'

² Les livres X, XI, et XII de l'Atharva-véda. Paris, 1896.

advance sheets of the late Shankar Pandurang Pandit's scholarly edition of the AV. with Sâyana's commentary, as also with many of the readings of the Cashmir text (the so-called Paippalâda-sâkhâ) of the AV. Neither the Paippalâda nor Sâyana sensibly relieves the task of its difficulty and responsibility.

MAURICE BLOOMFIELD.

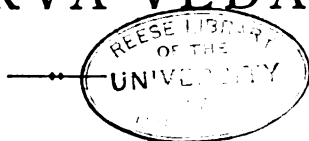
JOHNS HOPKINS UNIVERSITY,
BALTIMORE: April, 1896.

HYMNS
OF THE
ATHARVA-VEDA.

HYMNS

OF THE

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I.

CHARMS TO CURE DISEASES AND POSSESSION BY
DEMONS OF DISEASE (BHAISHAGYÂNI).

V, 22. Charm against takman (fever) and
related diseases.

1. May Agni drive the takman away from here, may Soma, the press-stone, and Varuna, of tried skill; may the altar, the straw (upon the altar), and the brightly-flaming fagots (drive him away)! Away to naught shall go the hateful powers!

2. Thou that makest all men sallow, inflaming them like a searing fire, even now, O takman, thou shalt become void of strength: do thou now go away down, aye, into the depths!

3. The takman that is spotted, covered with spots, like reddish sediment, him thou, (O plant) of unremitting potency, drive away down below!

4. Having made obeisance to the takman, I cast him down below: let him, the champion of Sakambhara, return again to the Mahāvṛishas!

5. His home is with the Mūgavants, his home

with the Mahâvṛishas. From the moment of thy birth thou art indigenous with the Balhikas.

6. O takman, vyāla, ví gada, vyāṅga, hold off (thy missile) far! Seek the gadabout slave-girl, strike her with thy bolt!

7. O takman, go to the Mûgavants, or to the Balhikas farther away! Seek the lecherous Sûdra-female: her, O takman, give a good shaking-up!

8. Go away to the Mahâvṛishas and the Mûgavants, thy kinsfolk, and consume them! Those (regions) do we bespeak for the takman, or these regions here other (than ours).

9. (If) in other regions thou dost not abide, mayest thou that art powerful take pity on us! Takman, now, has become eager: he will go to the Balhikas.

10. When thou, being cold, and then again deliriously hot, accompanied by cough, didst cause the (sufferer) to shake, then, O takman, thy missiles were terrible: from these surely exempt us!

11. By no means ally thyself with balâsa, cough and spasm! From there do thou not return hither again: that, O takman, do I ask of thee!

12. O takman, along with thy brother balâsa, along with thy sister cough, along with thy cousin pâman, go to yonder foreign folk!

13. Destroy the takman that returns on (each) third day, the one that intermits (each) third day, the one that continues without intermission, and the autumnal one; destroy the cold takman, the hot, him that comes in summer, and him that arrives in the rainy season!

14. To the Gandhâris, the Mûgavants, the Aṅgas, and the Magadhas, we deliver over the takman, like a servant, like a treasure!

VI, 20. Charm against takman (fever).

1. As if from this Agni (fire), that burns and flashes, (the takman) comes. Let him then, too, as a babbling drunkard, pass away! Let him, the impious one, search out some other person, not ourselves! Reverence be to the takman with the burning weapon!

2. Reverence be to Rudra, reverence to the takman, reverence to the luminous king Varuṇa! Reverence to heaven, reverence to earth, reverence to the plants!

3. To thee here, that burnest through, and turnest all bodies yellow, to the red, to the brown, to the takman produced by the forest, do I render obeisance.

I, 25. Charm against takman (fever).

1. When Agni, having entered the waters, burned, where the (gods) who uphold the order (of the universe) rendered homage (to Agni), there, they say, is thy origin on high: do thou feel for us, and spare us, O takman!

2. Whether thou art flame, whether thou art heat, or whether from licking chips (of wood) thou hast arisen, Hrûḍu by name art thou, O god of the yellow: do thou feel for us, and spare us, O takman!

3. Whether thou art burning, whether thou art scorching, or whether thou art the son of king Varuṇa, Hrûḍu by name art thou, O god of the yellow: do thou feel for us, and spare us, O takman!

4. To the cold takman, and to the deliriously hot, the glowing, do I render homage. To him that returns on the morrow, to him that returns for two (successive) days, to the takman that returns on the third day, homage shall be!

VII, 116. Charm against takman (fever).

1. Homage (be) to the deliriously hot, the shaking, exciting, impetuous (takman)! Homage to the cold (takman), to him that in the past fulfilled desires!

2. May (the takman) that returns on the morrow, he that returns on two (successive) days, the impious one, pass into this frog!

V, 4. Prayer to the kush/ha-plant to destroy takman (fever).

1. Thou that art born upon the mountains, as the most potent of plants, come hither, O kush/ha, destroyer of the takman, to drive out from here the takman!

2. To thee (that growest) upon the mountain, the brooding-place of the eagle, (and) art sprung from Himavant, they come with treasures, having heard (thy fame). For they know (thee to be) the destroyer of the takman.

3. The asvattha-tree is the seat of the gods in the third heaven from here. There the gods procured the kush/ha, the visible manifestation of amṛita (ambrosia).

4. A golden ship with golden tackle moved upon the heavens. There the gods procured the kush/ha, the flower of amṛita (ambrosia).

5. The paths were golden, and golden were the oars; golden were the ships, upon which they carried forth the kush/ha hither (to the mountain).

6. This person here, O kush/ha, restore for me, and cure him! Render him free from sickness for me!

7. Thou art born of the gods, thou art Soma's good friend. Be thou propitious to my in-breathing and my out-breathing, and to this eye of mine!

8. Sprung in the north from the Himavant (mountains), thou art brought to the people in the east. There the most superior varieties of the kush/ha were apportioned.

9. 'Superior,' O kush/ha, is thy name; 'superior' is the name of thy father. Do thou drive out all disease, and render the takman devoid of strength!

10. Pain in the head, affliction in the eye, and ailment of the body, all that shall the kush/ha heal—a divinely powerful (remedy), forsooth!

XIX, 39. Prayer to the kush/ha-plant to destroy takman (fever), and other ailments.

1. May the protecting god kush/ha come hither from the Himavant: destroy thou every takman, and all female spooks!

2. Three names hast thou, O kush/ha, (namely: kush/ha), na-ghâ-mâra ('forsooth-no-death'), and na-ghâ-risha ('forsooth-no-harm'). Verily no harm shall suffer (na ghâ . . . rishat) this person here, for whom I bespeak thee morn and eve, aye the (entire) day!

3. Thy mother's name is g1valâ ('quickenings'), thy father's name is g1vanta ('living'). Verily no

harm shall suffer this person here, for whom I bespeak thee morn and eve, aye the entire day!

4. Thou art the most superior of the plants, as a steer among cattle, as the tiger among beasts of prey. Verily no harm shall suffer this person here, for whom I bespeak thee morn and eve, aye the entire day!

5. Thrice begotten by the Sāmbu Aṅgiras, thrice by the Ādityas, and thrice by all the gods, this kushtha, a universal remedy, stands together with soma. Destroy thou every takman, and all female spooks!

6. The asvattha-tree is the seat of the gods in the third heaven from here. There came to sight the amṛita (ambrosia), there the kushtha-plant was born.

7. A golden ship with golden tackle moved upon the heavens. There came to sight the amṛita, there the kushtha-plant was born.

8. On the spot where the ship glided down, on the peak of the Himavant, there came to sight the ambrosia, there the kushtha-plant was born. This kushtha, a universal remedy, stands together with soma. Destroy thou every takman, and all female spooks!

9. (We know) thee whom Ikshváku knew of yore, whom the women, fond of kushtha, knew, whom Vâyasa and Mâtsya knew: therefore art thou a universal remedy.

10. The takman that returns on each third day, the one that continues without intermission, and the yearly one, do thou, (O plant) of unremitting strength, drive away down below!

I, 12. Prayer to lightning, conceived as the cause of fever, headache, and cough.

1. The first red bull, born of the (cloud-)womb, born of wind and clouds, comes on thundering with rain. May he, that cleaving moves straight on, spare our bodies; he who, a single force, has passed through threefold !

2. Bowing down to thee that fastenest thyself with heat upon every limb, we would reverence thee with oblations ; we would reverence with oblations the crooks and hooks of thee that hast, as a seizer, seized the limbs of this person.

3. Free him from headache and also from cough, (produced by the lightning) that has entered his every joint ! May the flashing (lightning), that is born of the cloud, and born of the wind, strike the trees and the mountains !

4. Comfort be to my upper limb, comfort be to my nether ; comfort be to my four members, comfort to my entire body !

I, 22. Charm against jaundice and related diseases.

1. Up to the sun shall go thy heart-ache and thy jaundice : in the colour of the red bull do we envelop thee !

2. We envelop thee in red tints, unto long life. May this person go unscathed, and be free of yellow colour !

3. The cows whose divinity is *Rohinī*, they who, moreover, are (themselves) red (*róhinī*)—(in their) every form and every strength we do envelop thee.

4. Into the parrots, into the ropanâkâs (thrush) do we put thy jaundice, and, furthermore, into the hâridravas (yellow wagtail) do we put thy jaundice.

VI, 14. Charm against the disease balâsa.

1. The internal disease that has set in, that crumbles the bones, and crumbles the joints, every balâsa do thou drive out, that which is in the limbs, and in the joints !

2. The balâsa of him that is afflicted with balâsa do I remove, as one gelds a lusty animal. Its connection do I cut off as the root of a pumpkin.

3. Fly forth from here, O balâsa, as a swift foal (after the mare). And even, as the reed in every year, pass away without slaying men !

VI, 105. Charm against cough.

1. As the soul with the soul's desires swiftly to a distance flies, thus do thou, O cough, fly forth along the soul's course of flight !

2. As a well-sharpened arrow swiftly to a distance flies, thus do thou, O cough, fly forth along the expanse of the earth !

3. As the rays of the sun swiftly to a distance fly, thus do thou, O cough, fly forth along the flood of the sea !

I, 2. Charm against excessive discharges from the body.

1. We know the father of the arrow, Parganya, who furnishes bountiful fluid, and well do we know his mother, Prithivî (earth), the multiform !

2. O bowstring, turn aside from us, turn my body

into stone ! Do thou firmly hold very far away the hostile powers and the haters !

3. When the bowstring, embracing the wood (of the bow), greets with a whiz the eager arrow, do thou, O Indra, ward off from us the piercing missile !

4. As the point (of the arrow) stands in the way of heaven and earth, thus may the muṅga-grass unfailingly stand in the way of sickness and (excessive) discharge !

II, 3. Charm against excessive discharges from the body, undertaken with spring-water.

1. The spring-water yonder which runs down upon the mountain, that do I render healing for thee, in order that thou mayest contain a potent remedy.

2. Then surely, yea quite surely, of the hundred remedies contained in thee, thou art the most superior in checking discharges and removing pain.

3. Deep down do the Asuras bury this great healer of wounds : that is the cure for discharges, and that hath removed disease.

4. The ants bring the remedy from the sea : that is the cure for discharges, and that hath quieted disease.

5. This great healer of wounds has been gotten out of the earth : that is the cure for discharges, and that hath removed disease.

6. May the waters afford us welfare, may the herbs be propitious to us ! Indra's bolt shall beat off the Rakshas, far (from us) shall fly the arrows cast by the Rakshas !

VI, 44. Charm against excessive discharges from the body.

1. The heavens have stood still, the earth has stood still, all creatures have stood still. The trees that sleep erect have stood still : may this disease of thine stand still !

2. Of the hundred remedies which thou hast, of the thousand that have been collected, this is the most excellent cure for discharges, the best remover of disease.

3. Thou art the urine of Rudra, the navel of amṛita (ambrosia). Thy name, forsooth, is viśhâ-nakâ, (thou art) arisen from the foundation of the Fathers, a remover of diseases produced by the winds (of the body).

I, 3. Charm against constipation and retention of urine.

1. We know the father of the arrow, Parganya, of hundredfold power. With this (charm) may I render comfortable thy body : make thy outpouring upon the earth ; out of thee may it come with the sound bâl !

2. We know the father of the arrow, Mitra, &c.

3. We know the father of the arrow, Varuṇa, &c.

4. We know the father of the arrow, Kandra, &c.

5. We know the father of the arrow, Sûrya, &c.

6. That which has accumulated in thy entrails, in thy canals, in thy bladder—thus let thy urine be released, out completely, with the sound bâl !

7. I split open thy penis like the dike of a lake—thus let thy urine be released, out completely, with the sound bâl !

8. Relaxed is the opening of thy bladder like the ocean, the reservoir of water—thus let thy urine be released, out completely, with the sound *bâl*!

9. As an arrow flies to a distance when hurled from the bow—thus let thy urine be released, out completely, with the sound *bâl*!

VI, 90. Charm against internal pain (colic), due to the missiles of Rudra.

1. The arrow that Rudra did cast upon thee, into (thy) limbs, and into thy heart, this here do we now draw out away from thee.

2. From the hundred arteries which are distributed along thy limbs, from all of these do we exorcise forth the poisons.

3. Adoration be to thee, O Rudra, as thou casteth (thy arrow); adoration to the (arrow) when it has been placed upon (the bow); adoration to it as it is being hurled; adoration to it when it has fallen down!

I, 10. Charm against dropsy.

1. This Asura rules over the gods; the commands of Varuṇa, the ruler, surely come true. From this (trouble), from the wrath of the mighty (Varuṇa), do I, excelling in my incantation, lead out this man.

2. Reverence, O king Varuṇa, be to thy wrath, for all falsehood, O mighty one, dost thou discover. A thousand others together do I make over to thee: this thy (man) shall live a hundred autumns!

3. From the untruth which thou hast spoken, the abundant wrong, with thy tongue—from king Varuṇa I release thee, whose laws do not fail.

4. I release thee from Vaisvânara (Agni), from the great flood. Our rivals, O mighty one, do thou censure here, and give heed to our prayer!

VII, 83. Charm against dropsy.

1. Thy golden chamber, king Varuṇa, is built in the waters! Thence the king that maintains the laws shall loosen all shackles!

2. From every habitation (of thine), O king Varuṇa, from here do thou free us! In that we have said, 'ye waters, ye cows;' in that we have said, 'O Varuṇa,' from this (sin), O Varuṇa, free us!

3. Lift from us, O Varuṇa, the uppermost fetter, take down the nethermost, loosen the middlemost! Then shall we, O Âditya, in thy law, exempt from guilt, live in freedom!

4. Loosen from us, O Varuṇa, all fetters, the uppermost, the nethermost, and those imposed by Varuṇa! Evil dreams, and misfortune drive away from us: then may we go to the world of the pious!

VI, 24. Dropsy, heart-disease, and kindred maladies cured by flowing water.

1. From the Himavant (mountains) they flow forth, in the Sindhu (Indus), forsooth, is their assembling-place: may the waters, indeed, grant me that cure for heart-ache!

2. The pain that hurts me in the eyes, and that which hurts in the heels and the fore-feet, the waters, the most skilled of physicians, shall put all that to rights!

3. Ye rivers all, whose mistress is Sindhu, whose

queen is Sindhu, grant us the remedy for that : through this (remedy) may we derive benefit from you !

VI, 80. An oblation to the sun, conceived as one of the two heavenly dogs, as a cure for paralysis.

1. Through the air he flies, looking down upon all beings : with the majesty of the heavenly dog, with that oblation would we pay homage to thee !

2. The three *kâlakânḡa* that are fixed upon the sky like gods, all these I have called for help, to render this person exempt from injury.

3. In the waters is thy origin, upon the heavens thy home, in the middle of the sea, and upon the earth thy greatness. With the majesty of the heavenly dog, with that oblation would we pay homage to thee !

II, 8. Charm against *kshetriya*, hereditary disease.

1. Up have risen the majestic twin stars, the *vîritau* (' the two looseners '); may they loosen the nethermost and the uppermost fetter of the *kshetriya* (inherited disease) !

2. May this night shine (the *kshetriya*) away, may she shine away the witches ; may the plant, destructive of *kshetriya*, shine the *kshetriya* away !

3. With the straw of thy brown barley, endowed with white stalks, with the blossom of the sesame—may the plant, destructive of *kshetriya*, shine the *kshetriya* away !

4. Reverence be to thy ploughs, reverence to thy

wagon-poles and yokes ! May the plant, destructive of kshetriya, shine the kshetriya away !

5. Reverence be to those with sunken eyes (?), reverence to the indigenous (evils ?), reverence to the lord of the field ! May the plant, destructive of kshetriya, shine the kshetriya away !

II, 10. Charm against kshetriya, hereditary disease.

1. From kshetriya (inherited disease), from Nirriti (the goddess of destruction), from the curse of the kinswoman, from Druh (the demon of guile), from the fetter of Varuna do I release thee. Guiltless do I render thee through my charm; may heaven and earth both be propitious to thee !

2. May Agni together with the waters be auspicious to thee, may Soma together with the plants be auspicious. Thus from kshetriya, from Nirriti, from the curse of the kinswoman, from the Druh, from the fetter of Varuna do I release thee. Guiltless do I render thee through my charm; may heaven and earth both be propitious to thee !

3. May the wind in the atmosphere auspiciously bestow upon thee strength, may the four quarters of the heaven be auspicious to thee. Thus from kshetriya, from Nirriti &c.

4. These four goddesses, the directions of space, the consorts of the wind, the sun surveys. Thus from kshetriya, from Nirriti &c.

5. Within these (directions) I assign thee to old age; forth to a distance shall go Nirriti and disease ! Thus from kshetriya, from Nirriti &c.

6. Thou hast been released from disease, from

mishap, and from blame; out from the fetter of Druh, and from Grâhi (the demon of fits) thou hast been released. Thus from kshetriya, from Nirriti &c.

7. Thou didst leave behind Arâti (the demon of grudge), didst obtain prosperity, didst enter the happy world of the pious. Thus from kshetriya, from Nirriti &c.

8. The gods, releasing the sun and the *ritam* (the divine order of the universe) from darkness and from Grâhi, did take them out of sin. Thus from kshetriya, from Nirriti &c.

III, 7. Charm against kshetriya, hereditary disease.

1. Upon the head of the nimble antelope a remedy grows! He has driven the kshetriya (inherited disease) in all directions by means of the horn.

2. The antelope has gone after thee with his four feet. O horn, loosen the kshetriya that is knitted into his heart!

3. (The horn) that glistens yonder like a roof with four wings (sides), with that do we drive out every kshetriya from thy limbs.

4. The lovely twin stars, the *vikritau* ('the two looseners') that are yonder upon the sky, shall loosen the nethermost and the uppermost fetter of the kshetriya!

5. The waters, verily, are healers, the waters are scatterers of disease, the waters cure all disease: may they relieve thee from the kshetriya!

6. The kshetriya that has entered into thee from the prepared (magic) concoction, for that I know the remedy: I drive the kshetriya out of thee.

7. When the constellations fade away, and when the dawn does fade away, (then) shall he shine away from us every evil and the kshetriya !

I, 23. Leprosy cured by a dark plant.

1. Born by night art thou, O plant, dark, black, sable. Do thou, that art rich in colour, stain this leprosy, and the gray spots !

2. The leprosy and the gray spots drive away from here—may thy native colour settle upon thee—the white spots cause to fly away !

3. Sable is thy hiding-place, sable thy dwelling-place, sable art thou, O plant: drive away from here the speckled spots !

4. The leprosy which has originated in the bones, and that which has originated in the body and upon the skin, the white mark begotten of corruption, I have destroyed with my charm.

I, 24. Leprosy cured by a dark plant.

1. The eagle (suparna) that was born at first, his gall thou wast, O plant. The Âsuri having conquered this (gall) gave it to the trees for their colour.

2. The Âsuri was the first to construct this remedy for leprosy, this destroyer of leprosy. She has destroyed the leprosy, has made the skin of even colour.

3. 'Even-colour' is the name of thy mother; 'Even-colour' is the name of thy father; thou, O plant, producest even colour: render this (spot) of even colour !

4. The black (plant) that produces even colour has been fetched out of the earth. Do thou now, pray, perfect this, construct anew the colours !

VI, 83. Charm for curing scrofulous sores called *apaḥit*.

1. Fly forth, ye *apaḥit* (sores), as an eagle from the nest! *Sûrya* (the sun) shall prepare a remedy, *Kandramâs* (the moon) shall shine you away!

2. One is variegated, one is white, one is black, and two are red: I have gotten the names of all of them. Go ye away without slaying men!

3. The *apaḥit*, the daughter of the black one, without bearing offspring will fly away; the boil will fly away from here, the *galunta* (swelling) will perish.

4. Consume thy own (proper) oblation with gratification in thy mind, when I here offer *svâhâ* in my mind!

VII, 76. A. Charm for curing scrofulous sores called *apaḥit*.

1. Ye (sores) fall easily from that which falls easily, ye exist less than those that do not exist (at all); ye are drier than the (part of the body called) *sehu*, more moist than salt.

2. The *apaḥit* (sores) that are upon the neck, and those that are upon the shoulders; the *apaḥit* that are upon the *vigâman* (some part of the body) fall off of themselves.

B. Charm for curing tumours called *gâyânya*.

3. The *gâyânya* that crushes the ribs, that which passes down to the sole of the foot, and whichever is fixed upon the crown of the head, I have driven out every one.

4. The *gâyânya*, winged, flies; he settles down upon man. Here is the remedy both for sores not caused by cutting, as well as for wounds sharply cut!

5. We know, O *gâyânya*, thy origin, whence thou didst spring. How canst thou slay there, in whose house we offer oblations?

C. Stanza sung at the mid-day pressure
of the soma.

6. Drink stoutly, O Indra, slayer of *Vṛitra*, hero, of the soma in the cup, at the battle for riches! Drink thy fill at the mid-day pressure! Living in wealth, do thou bestow wealth upon us!

VII, 74. A. Charm for curing scrofulous sores
called *apaḥit*.

1. We have heard it said that the mother of the black *apaḥit* (pustules) is red: with the root (found by) the divine sage do I strike all these.

2. I strike the foremost one of them, and I strike also the middlemost of them; this hindmost one I cut off as a flake (of wool).

B. Charm to appease jealousy.

3. With *Tvashṭar*'s charm I have sobered down thy jealousy; also thy anger, O lord, we have quieted.

C. Prayer to Agni, the lord of vows.

4. Do thou, O lord of vows, adorned with vows, ever benevolently here shine! May we all, adoring thee, when thou hast been kindled, O *Gâtavedas*, be rich in offspring!

VI, 25. Charm against scrofulous sores upon neck and shoulders.

1. The five and fifty (sores) that gather together upon the nape of the neck, from here they all shall pass away, as the pustules of the (disease called) *apaṅkit*!

2. The seven and seventy (sores) that gather together upon the neck, from here they all shall pass away, as the pustules of the (disease called) *apaṅkit*!

3. The nine and ninety (sores) that gather together upon the shoulders, from here they all shall pass away, as the pustules of the (disease called) *apaṅkit*!

VI, 57. Urine (*gālāsha*) as a cure for scrofulous sores.

1. This, verily, is a remedy, this is the remedy of Rudra, with which one may charm away the arrow that has one shaft and a hundred points!

2. With *gālāsha* (urine) do ye wash (the tumour), with *gālāsha* do ye sprinkle it! The *gālāsha* is a potent remedy: do thou (Rudra) with it show mercy to us, that we may live!

3. Both well-being and comfort shall be ours, and nothing whatever shall injure us! To the ground the disease (shall fall): may every remedy be ours, may all remedies be ours!

IV, 12. Charm with the plant *arundhatti* (*lākshā*) for the cure of fractures.

1. *Rohanī* art thou, causing to heal (*rohanī*), the broken bone thou causest to heal (*rohanī*): cause this here to heal (*rohaya*), O *arundhatti*!

2. That bone of thine which, injured and burst, exists in thy person, Dhâtar shall kindly knit together again, joint with joint!

3. Thy marrow shall unite with marrow, and thy joint (unite) with joint; the part of thy flesh that has fallen off, and thy bone shall grow together again!

4. Thy marrow shall be joined together with marrow, thy skin grow together with skin! Thy blood, thy bone shall grow, thy flesh grow together with flesh!

5. Fit together hair with hair, and fit together skin with skin! Thy blood, thy bone shall grow: what is cut join thou together, O plant!

6. Do thou here rise up, go forth, run forth, (as) a chariot with sound wheels, firm feloe, and strong nave; stand upright firmly!

7. If he has been injured by falling into a pit, or if a stone was cast and hurt him, may he (Dhâtar, the fashioner) fit him together, joint to joint, as the wagoner (*Ribhu*) the parts of a chariot!

V, 5. Charm with the plant *silâṭī* (*lâkshâ*, *arundhatti*) for the cure of wounds.

1. The night is thy mother, the cloud thy father, Aryaman thy grandfather. *Silâṭī*, forsooth, is thy name, thou art the sister of the gods.

2. He that drinks thee lives; (that) person thou dost preserve. For thou art the supporter of all successive (generations), the refuge of men.

3. Every tree thou dost climb, like a wench lusting after a man. 'Victorious,' 'firmly founded,' 'saving,' verily, is thy name.

4. The wound that has been inflicted by the club, by the arrow, or by fire, of that thou art the cure : do thou cure this person here !

5. Upon the noble plaksha-tree (*ficus infectoria*) thou growest up, upon the asvattha (*ficus religiosa*), the khadira (*acacia catechu*), and the dhava (*grislea tomentosa*) ; (thou growest up) upon the noble nyagrodha (*ficus indica*, banyan-tree), and the parṇa (*butea frondosa*). Come thou to us, O arundhati !

6. O gold-coloured, lovely, sun-coloured, most handsome (plant), mayest thou come to the fracture, O cure ! 'Cure,' verily, is thy name !

7. O gold-coloured, lovely, fiery (plant), with hairy stem, thou art the sister of the waters, O lākshâ, the wind became thy very breath.

8. Silâḥī is thy name, O thou that art brown as a goat, thy father is the son of a maiden. With the blood of the brown horse of Yama thou hast verily been sprinkled.

9. Having dropped from the blood of the horse she ran upon the trees, turning into a winged brook. Do thou come to us, O arundhati !

VI, 109. The pepper-corn as a cure for wounds.

1. The pepper-corn cures the wounds that have been struck by missiles, it also cures the wounds from stabs. Anent it the gods decreed : ' Powerful to secure life this (plant) shall be ! '

2. The pepper-corns spake to one another, as they came out, after having been created : ' He whom we shall find (as yet) alive, that man shall not suffer harm ! '

3. The Asuras did dig thee into the ground, the

gods cast thee up again, as a cure for disease produced by wind (in the body), moreover as a cure for wounds struck by missiles.

I, 17. Charm to stop the flow of blood.

1. The maidens that go yonder, the veins, clothed in red garments, like sisters without a brother, bereft of strength, they shall stand still!

2. Stand still, thou lower one, stand still, thou higher one; do thou in the middle also stand still! The most tiny (vein) stands still: may then the great artery also stand still!

3. Of the hundred arteries, and the thousand veins, those in the middle here have indeed stood still. At the same time the ends have ceased (to flow).

4. Around you has passed a great sandy dike: stand ye still, pray take your ease!

II, 31. Charm against worms.

1. With Indra's great mill-stone, that crushes all vermin, do I grind to pieces the worms, as lentils with a mill-stone.

2. I have crushed the visible and the invisible worm, and the kurûru, too, I have crushed. All the *algandû* and the *saluna*, the worms, we grind to pieces with our charm.

3. The *algandû* do I smite with a mighty weapon: those that have been burned, and those that have not been burned, have become devoid of strength. Those that are left and those that are not left do I destroy with my song, so that not one of the worms be left.

4. The worm which is in the entrails, and he that is in the head, likewise the one that is in the ribs : avaskava and vyadhvara, the worms, do we crush with (this) charm.

5. The worms that are within the mountains, forests, plants, cattle, and the waters, those that have settled in our bodies, all that brood of the worms do I smite.

II, 32. Charm against worms in cattle.

1. The rising sun shall slay the worms, the setting sun with his rays shall slay the worms that are within the cattle !

2. The variegated worm, the four-eyed, the speckled, and the white—I crush his ribs, and I tear off his head.

3. Like Atri, like Kaṇva, and like Gamadagni do I slay you, ye worms ! With the incantation of Agastya do I crush the worms to pieces.

4. Slain is the king of the worms, and their viceroy also is slain. Slain is the worm, with him his mother slain, his brother slain, his sister slain.

5. Slain are they who are inmates with him, slain are his neighbours ; moreover all the quite tiny worms are slain.

6. I break off thy two horns with which thou deliverest thy thrusts ; I cut that bag of thine which is the receptacle for thy poison.

V, 23. Charm against worms in children.

1. I have called upon heaven and earth, I have called upon the goddess Sarasvatī, I have called

upon Indra and Agni: 'they shall crush the worm,' (I said).

2. Slay the worms in this boy, O Indra, lord of treasures! Slain are all the evil powers by my fierce imprecation!

3. Him that moves about in the eyes, that moves about in the nose, that gets to the middle of the teeth, that worm do we crush.

4. The two of like colour, the two of different colour; the two black ones, and the two red ones; the brown one, and the brown-eared one; the (one like a) vulture, and the (one like a) cuckoo, are slain.

5. The worms with white shoulders, the black ones with white arms, and all those that are variegated, these worms do we crush.

6. In the east rises the sun, seen by all, slaying that which is not seen; slaying the seen and the unseen (worms), and grinding to pieces all the worms.

7. The yevâsha and the kashkasha, the egatka, and the sipavitnuka—the seen worm shall be slain, moreover the unseen shall be slain!

8. Slain of the worms is the yevâsha, slain further is the nadaniman; all have I crushed down like lentils with a mill-stone.

9. The worm with three heads and the one with three skulls, the speckled, and the white—I crush his ribs and I tear off his head.

10. Like Atri, like Kanva, and like Gamadagni do I slay you, ye worms! With the incantation of Agastya do I crush the worms to pieces.

11. Slain is the king of the worms, and their viceroy also is slain. Slain is the worm, with him his mother slain, his brother slain, his sister slain.

12. Slain are they who are inmates with him, slain are his neighbours; moreover all the quite tiny worms are slain.

13. Of all the male worms, and of all the female worms do I split the heads with the stone, I burn their faces with fire.

IV, 6. Charm against poison.

1. The Brâhmaṇa was the first to be born, with ten heads and ten mouths. He was the first to drink the soma; that did render poison powerless.

2. As great as heaven and earth are in extent, as far as the seven streams did spread, so far from here have I proclaimed forth this charm that destroys poison.

3. The eagle Garutmant did, O poison, first devour thee. Thou didst not bewilder him, didst not injure him, yea, thou didst turn into food for him.

4. The five-fingered hand that did hurl upon thee (the arrow) even from the curved bow—from the point of the tearing (arrow) have I charmed away the poison.

5. From the point (of the arrow) have I charmed away the poison, from the substance that has been smeared upon it, and from its plume. From its barbed horn, and its neck, I have charmed away the poison.

6. Powerless, O arrow, is thy point, and powerless is thy poison. Moreover of powerless wood is thy powerless bow, O powerless (arrow)!

7. They that ground (the poison), they that daubed it on, they that hurled it, and they that let

it go, all these have been rendered impotent. The mountain that grows poisonous plants has been rendered impotent.

8. Impotent are they that dig thee, impotent art thou, O plant! Impotent is that mountain height whence this poison has sprung.

IV, 7. Charm against poison.

1. This water (vâr) in the (river) Varanâvati shall ward off (vârayâtai)! Amrita (ambrosia) has been poured into it: with that do I ward off (vâraye) poison from thee.

2. Powerless is the poison from the east, powerless that from the north. Moreover the poison from the south transforms itself into a porridge.

3. Having made thee (the poison) that comes from a horizontal direction into a porridge, rich in fat, and cheering, from sheer hunger he has eaten thee, that hast an evil body: do thou not cause injury!

4. Thy bewildering quality (madam), O (plant?) that art bewildering (madâvati), we cause to fall like a reed. As a boiling pot of porridge do we remove thee by (our) charm.

5. (Thee, O poison) that art, as it were, heaped about the village, do we cause to stand still by (our) charm. Stand still as a tree upon its place; do not, thou that hast been dug with the spade, cause injury!

6. With broom-straw (?), garments, and also with skins they purchased thee: a thing for barter art thou, O plant! Do not, thou that hast been dug with the spade, cause injury!

7. Those of you who were of yore unequalled in

the deeds which they performed—may they not injure here our men: for this very purpose do I engage you!

VI, 100. Ants as an antidote against poison.

1. The gods have given, the sun has given, the earth has given, the three Sarasvatis, of one mind, have given this poison-destroying (remedy)!

2. That water, O ants, which the gods poured for you into the dry land, with this (water), sent forth by the gods, do ye destroy this poison!

3. Thou art the daughter of the Asuras, thou art the sister of the gods. Sprung from heaven and earth, thou didst render the poison devoid of strength.

V, 13. Charm against snake-poison.

1. Varuṇa, the sage of heaven, verily lends (power) to me. With mighty charms do I dissolve thy poison. The (poison) which has been dug, that which has not been dug, and that which is inherent, I have held fast. As a brook in the desert thy poison has dried up.

2. That poison of thine which is not fluid I have confined within these (serpents?). I hold fast the sap that is in thy middle, thy top, and in thy bottom, too. May (the sap) now vanish out of thee from fright!

3. My lusty shout (is) as the thunder with the cloud: then do I smite thy (sap) with my strong charm. With manly strength I have held fast that sap of his. May the sun rise as light from the darkness!

4. With my eye do I slay thy eye, with poison

do I slay thy poison. O serpent, die, do not live ; back upon thee shall thy poison turn !

5. O kairâta, speckled one, upatrin̐ya (grass-dweller ?), brown one, listen to me ; ye black repulsive reptiles, (listen to me) ! Do not stand upon the ground of my friend ; cease with your poison and make it known (to people ?) !

6. I release (thee) from the fury of the black serpent, the taimâta, the brown serpent, the poison that is not fluid, the all-conquering, as the bow-string (is loosened) from the bow, as chariots (from horses).

7. Both Âligt and Viligt, both father and mother, we know your kin everywhere. Deprived of your strength what will ye do ?

8. The daughter of urugûlâ, the evil one born with the black—of all those who have run to their hiding-place the poison is devoid of force.

9. The prickly porcupine, tripping down from the mountain, did declare this : ‘Whatsoever serpents, living in ditches, are here, their poison is most deficient in force.’

10. Tâbuvam (or) not tâbuvam, thou (O serpent) art not tâbuvam. Through tâbuvam thy poison is bereft of force.

11. Tastuvam (or) not tastuvam, thou (O serpent) art not tastuvam. Through tastuvam thy poison is bereft of force.

VI, 12. Charm against snake-poison.

1. As the sun (goes around) the heavens I have surrounded the race of the serpents. As night (puts to rest) all animals except the hamsa bird, (thus) do I with this (charm) ward off thy poison.

2. With (the charm) that was found of yore by the Brahmans, found by the *Rishis*, and found by the gods, with (the charm) that was, will be, and is now present, with this do I ward off thy poison.

3. With honey do I mix the rivers; the mountains and peaks are honey. Honey are the rivers *Parushnī* and *Śipālā*. Prosperity be to thy mouth, prosperity to thy heart!

VII, 56. Charm against the poison of serpents, scorpions, and insects.

1. The poison infused by the serpent that is striped across, by the black serpent, and by the adder; that poison of the *kaṅkaparvan* ('with limbs like a comb,' scorpion) this plant has driven out.

2. This herb, born of honey, dripping honey, sweet as honey, honied, is the remedy for injuries; moreover it crushes insects.

3. Wherever thou hast been bitten, wherever thou hast been sucked, from there do we exorcise for thee the poison of the small, greedily biting insect, (so that it be) devoid of strength.

4. Thou (serpent) here, crooked, without joints, and without limbs, that twisteth thy crooked jaws—mayest thou, O *Bṛihaspati*, straighten them out, as a (bent) reed!

5. The poison of the *sarkoṭa* (scorpion) that creeps low upon the ground, (after he) has been deprived of his strength, I have taken away; moreover I have caused him to be crushed.

6. There is no strength in thy arms, in thy head, nor in the middle (of thy body). Then why dost thou so wickedly carry a small (sting) in thy tail?

7. The ants devour thee, pea-hens hack thee to pieces. Yea, every one of you shall declare the poison of the sarkoṭa powerless!

8. Thou (scorpion) that strikest with both, with mouth as well as tail, in thy mouth there is no poison: then what can there be in the receptacle in thy tail?

VI, 16. Charm against ophthalmia.

1. O âbayu, (and even if) thou art not âbayu, strong is thy juice, O âbayu! We eat a gruel, compounded of thee.

2. Vihalha is thy father's name, Madâvatî thy mother's name. Thou art verily not such, as to have consumed thy own self.

3. O Tauvilikâ, do be quiet! This howling one has become quiet. O brown one, and brown-eared one, go away! Go out, O âla!

4. Alasâlâ thou art first, silâñgalâlâ thou art the next, nilâgalasâlâ (thou art third?)!

VI, 21. Charm to promote the growth of hair.

1. Of these three earths (our) earth verily is the highest. From the surface of these I have now plucked a remedy.

2. Thou art the most excellent of remedies, the best of plants, as Soma (the moon) is the lord in the watches of the night, as Varuṇa (is king) among the gods.

3. O ye wealthy, irresistible (plants), ye do generously bestow benefits. And ye strengthen the hair, and, moreover, promote its increase.

VI, 136. Charm with the plant *nitatni*
to promote the growth of hair.

1. As a goddess upon the goddess earth thou wast born, O plant! We dig thee up, O *nitatni*, that thou mayest strengthen (the growth) of the hair.

2. Strengthen the old (hair), beget the new! That which has come forth render more luxurious!

3. That hair of thine which does drop off, and that which is broken root and all, upon it do I sprinkle here the all-healing herb.

VI, 137. Charm to promote the growth of hair.

1. The (plant) that *Gamadagni* dug up to promote the growth of his daughter's hair, *Vitahavya* has brought here from the dwelling of *Asita*.

2. With reins they had to be measured, with outstretched arms they had to be measured out. May thy hairs grow as reeds, may they (cluster), black, about thy head!

3. Make firm their roots, draw out their ends, expand their middle, O herb! May thy hairs grow as reeds, may they (cluster), black, about thy head!

IV, 4. Charm to promote virility.

1. Thee, the plant, which the *Gandharva* dug up for *Varuṇa*, when his virility had decayed, thee, that causest strength¹, we dig up.

2. *Ushas* (Aurora), *Sūrya* (the sun), and this charm of mine; the bull *Pragâpati* (the lord of creatures) shall with his lusty fire arouse him!

¹ The original, more drastically, *sepaharsham*. By a few changes and omissions in stanzas 3, 6, and 7 the direct simplicity of the original has been similarly veiled.

3. This herb shall make thee so very full of lusty strength, that thou shalt, when thou art excited, exhale heat as a thing on fire!

4. The fire of the plants, and the essence of the bulls shall arouse him! Do thou, O Indra, controller of bodies, place the lusty force of men into this person!

5. Thou (O herb) art the first-born sap of the waters and also of the plants. Moreover thou art the brother of Soma, and the lusty force of the antelope buck!

6. Now, O Agni, now, O Savitar, now, O goddess Sarasvati, now, O Brahmanaspati, do thou stiffen the pasas as a bow!

7. I stiffen thy pasas as a bowstring upon the bow. Embrace thou (women) as the antelope buck the gazelle with ever unfailing (strength)!

8. The strength of the horse, the mule, the goat and the ram, moreover the strength of the bull bestow upon him, O controller of bodies (Indra)!

VI, III. Charm against mania.

1. Release for me, O Agni, this person here, who, bound and well-secured, loudly jabbers! Then shall he have due regard for thy share (of the offering), when he shall be free from madness!

2. Agni shall quiet down thy mind, if it has been disturbed! Cunningly do I prepare a remedy, that thou shalt be freed from madness.

3. (Whose mind) has been maddened by the sin of the gods, or been robbed of sense by the Rakshas, (for him) do I cunningly prepare a remedy, that he shall be free from madness.

4. May the Apsaras restore thee, may Indra, may

Bhaga restore thee; may all the gods restore thee, that thou mayest be freed from madness!

IV, 37. Charm with the plant *agasringī* to drive out Rakshas, Apsaras and Gandharvas.

1. With thee, O herb, the Atharvans first slew the Rakshas, with thee Kasyapa slew (them), with thee Kanva and Agastya (slew them).

2. With thee do we scatter the Apsaras and Gandharvas. O *agasringī* (odina pinnata), goad (aga) the Rakshas, drive them all away with thy smell!

3. The Apsaras, Guggulū, Pīlā, Naladī, Auksha-gandhi, and Pramandanī (by name), shall go to the river, to the ford of the waters, as if blown away! Thither do ye, O Apsaras, pass away, (since) ye have been recognised!

4. Where grow the *asvattha* (*ficus religiosa*) and the banyan-trees, the great trees with crowns, thither do ye, O Apsaras, pass away, (since) ye have been recognised!

5. Where your gold and silver swings are, where cymbals and lutes chime together, thither do ye, O Apsaras, pass away, (since) ye have been recognised.

6. Hither has come the mightiest of the plants and herbs. May the *agasringī* *arātakī* pierce with her sharp horn (*tikshmasringī*)!

7. Of the crested Gandharva, the husband of the Apsaras, who comes dancing hither, I crush the two mushkas and cut off the sepals.

8. Terrible are the missiles of Indra, with a hundred points, brazen; with these he shall pierce the Gandharvas, who devour oblations, and devour the *avakā*-reed.

9. Terrible are the missiles of Indra, with a hundred points, golden ; with these he shall pierce the Gandharvas, who devour oblations, and devour the avakâ-reed.

10. All the Pisâkas that devour the avakâ-reeds, that burn, and spread their little light in the waters, do thou, O herb, crush and overcome !

11. One is like a dog, one like an ape. As a youth, with luxuriant locks, pleasant to look upon, the Gandharva hangs about the woman. Him do we drive out from here with our powerful charm.

12. The Apsaras, you know, are your wives ; ye, the Gandharvas, are their husbands. Speed away, ye immortals, do not go after mortals !

II, 9. Possession by demons of disease, cured by an amulet of ten kinds of wood.

1. O (amulet) of ten kinds of wood, release this man from the demon (rakshas) and the fit (grâhi) which has seized upon (gagrâha) his joints ! Do thou, moreover, O plant, lead him forth to the world of the living !

2. He has come, he has gone forth, he has joined the community of the living. And he has become the father of sons, and the most happy of men !

3. This person has come to his senses, he has come to the cities of the living. For he (now) has a hundred physicians, and also a thousand herbs.

4. The gods have found thy arrangement, (O amulet) ; the Brahmans, moreover, the plants. All the gods have found thy arrangement upon the earth.

5. (The god) that has caused (disease) shall perform the cure ; he is himself the best physician.

Let him indeed, the holy one, prepare remedies for thee, together with the (earthly) physician !

IV, 36. Charm against demons (pisāka) conceived as the cause of disease.

1. May Agni Vaisvânara, the bull of unfailing strength, burn up him that is evil-disposed, and desires to harm us, and him that plans hostile deeds against us !

2. Between the two rows of teeth of Agni Vaisvânara do I place him that plans to injure us, when we are not planning to injure him ; and him that plans to injure us, when we do plan to injure him.

3. Those who hound us in our chambers, while shouting goes on in the night of the new moon, and the other flesh-devourers who plan to injure us, all of them do I overcome with might.

4. With might I overcome the Pisākas, rob them of their property ; all evil-disposed (demons) do I slay : may my device succeed !

5. With the gods who vie with, and measure their swiftness with this sun, with those that are in the rivers, and in the mountains, do I, along with my cattle, consort.

6. I plague the Pisākas as the tiger the cattle-owners. As dogs who have seen a lion, these do not find a refuge.

7. My strength does not lie with Pisākas, nor with thieves, nor with prowlers in the forest. From the village which I enter the Pisākas vanish away.

8. From the village which my fierce power has entered the Pisākas vanish away ; they do not devise evil.

9. They who irritate me with their jabber, as (buzzing) mosquitoes the elephant, them I regard as wretched (creatures), as small vermin upon people.

10. May Nirṛiti (the goddess of destruction) take hold of this one, as a horse with the halter ! The fool who is wroth with me is not freed from (her) snare.

II, 25. Charm with the plant *prisniparṇi* against the demon of disease, called *kanva*.

1. The goddess *Prisniparṇi* has prepared prosperity for us, mishap for Nirṛiti (the goddess of destruction). For she is a fierce devourer of the *Kanvas* : her, the mighty, have I employed.

2. The *Prisniparṇi* was first begotten powerful ; with her do I lop off the heads of the evil brood, as (the head) of a bird.

3. The blood-sucking demon, and him that tries to rob (our) health, *Kanva*, the devourer of our offspring, destroy, O *Prisniparṇi*, and overcome !

4. These *Kanvas*, the effacers of life, drive into the mountain ; go thou burning after them like fire, O goddess *Prisniparṇi* !

5. Drive far away these *Kanvas*, the effacers of life ! Where the dark regions are, there have I made these flesh-eaters go.

VI, 32. Charm for driving away demons (*Rakshas* and *Pisâkas*).

1. Do ye well offer within the fire this oblation with ghee, that destroys the spook ! Do thou, O Agni, burn from afar against the *Rakshas*, (but) our houses thou shalt not consume !

2. Rudra has broken your necks, ye Pisākas: may he also break your ribs, ye spooks! The plant whose power is everywhere has united you with Yama (death).

3. Exempt from danger, O Mitra and Varuna, may we here be; drive back with your flames the devouring demons (Atrin)! Neither aider, nor support do they find; smiting one another they go to death.

II, 4. Charm with an amulet derived from the *gaṅgīdā* tree, against diseases and demons.

1. Unto long life and great delights, for ever unharmed and vigorous, do we wear the *gaṅgīdā*, as an amulet destructive of the vishkandha.

2. From convulsions, from tearing pain, from vishkandha, and from torturing pain, the *gaṅgīdā* shall protect us on all sides—an amulet of a thousand virtues!

3. This *gaṅgīdā* conquers the vishkandha, and smites the Atrin (devouring demons); may this all-healing *gaṅgīdā* protect us from adversity!

4. By means of the invigorating *gaṅgīdā*, bestowed by the gods as an amulet, do we conquer in battle the vishkandha and all the Rakshas.

5. May the hemp and may the *gaṅgīdā* protect me against vishkandha! The one (*gaṅgīdā*) is brought hither from the forest, the other (hemp) from the sap of the furrow.

6. Destruction of witchcraft is this amulet, also destruction of hostile powers: may the powerful *gaṅgīdā* therefore extend far our lives!

XIX, 34. Charm with an amulet derived from the *gaṅgīdā*-tree, against diseases and demons.

1. Thou art an Aṅgiras, O *gaṅgīdā*, a protector art thou, O *gaṅgīdā*. All two-footed and four-footed creatures that belong to us the *gaṅgīdā* shall protect !

2. The sorceries fifty-three in number, and the hundred performers of sorcery, all these having lost their force, the *gaṅgīdā* shall render bereft of strength!

3. Bereft of strength is the gotten-up clamour, bereft of strength are the seven debilitating (charms). Do thou, O *gaṅgīdā*, hurl away from here poverty, as an archer an arrow!

4. This *gaṅgīdā* is a destroyer of witchcraft, and also a destroyer of hostile powers. May then the powerful *gaṅgīdā* extend far our lives!

5. May the greatness of the *gaṅgīdā* protect us about on all sides, (the greatness) with which he has overcome the vishkandha (and) the *samskandha*, (overcoming) the powerful (disease) with power!

6. Thrice the gods begot thee that hast grown up upon the earth. The Brāhmaṇas of yore knew thee here by the name of Aṅgiras.

7. Neither the plants of olden times, nor they of recent times, surpass thee; a fierce slayer is the *gaṅgīdā*, and a happy refuge.

8. And when, O *gaṅgīdā* of boundless virtue, thou didst spring up in the days of yore, O fierce (plant), Indra at first placed strength in thee.

9. Fierce Indra, verily, put might into thee, O lord of the forest! Dispersing all diseases, slay thou the Rakshas, O plant!

10. The breaking disease and the tearing disease,

the *balāsa*, and the pain in the limbs, the *takman* that comes every autumn, may the *gaṅgida* render devoid of force!

XIX, 35. Charm with an amulet derived from the *gaṅgida*-tree, against diseases and demons.

1. While uttering Indra's name the seers bestowed (upon men) the *gaṅgida*, which the gods in the beginning had made into a remedy, destructive of the *vishkandha*.

2. May that *gaṅgida* protect us as a treasurer his treasures, he whom the gods and the *Brāhmaṇas* made into a refuge that puts to naught the hostile powers!

3. The evil eye of the hostile-minded, (and) the evil-doer I have approached. Do thou, O thousand-eyed one, watchfully destroy these! A refuge art thou, O *gaṅgida*.

4. May the *gaṅgida* protect me from heaven, protect me from earth, protect (me) from the atmosphere, protect me from the plants, protect me from the past, as well as the future; may he protect us from every direction of space!

5. The sorceries performed by the gods, and also those performed by men, may the all-healing *gaṅgida* render them all devoid of strength!

VI, 85. Exorcism of disease by means of an amulet from the *varana*-tree.

1. This divine tree, the *varana*, shall shut out (*vārayātai*). The gods, too, have shut out (*avīvaran*) the disease that hath entered into this man!

2. By Indra's command, by Mitra's and by

Varuna's, by the command of all the gods do we shut out thy disease.

3. As *Vṛitra* did hold fast these ever-flowing waters, thus do I shut out (*vāraye*) disease from thee with (the help of) *Agni Vaisvânara*.

VI, 127. The *Āpudru*-tree as a panacea.

1. Of the abscess, of the *balâsa*, of flow of blood, O plant; of neuralgia, O herb, thou shalt not leave even a speck!

2. Those two boils (testicles) of thine, O *balâsa*, that are fixed upon the arm-pits—I know the remedy for that: the *Āpudru*-tree takes care of it.

3. The neuralgia that is in the limbs, that is in the ears and in the eyes—we tear them out, the neuralgia, the abscess, and the pain in the heart. That unknown disease do we drive away downward.

XIX, 38. The healing properties of bdellium.

1. [Neither diseases, nor yet a curse, enters this person, O *arundhatî*!] From him that is penetrated by the sweet fragrance of the healing bdellium, diseases flee in every direction, as antelopes and as horses run.

2. Whether, O bdellium, thou comest from the *Sindhu* (*Indus*), or whether thou art derived from the sea, I have seized the qualities of both, that this person shall be exempt from harm.

VI, 91. Barley and water as universal remedies.

1. This barley they did plough vigorously, with yokes of eight and yokes of six. With it I drive off to a far distance the ailment from thy body.

2. Downward blows the wind, downward burns the sun, downward the cow is milked: downward shall thy ailment pass!

3. The waters verily are healing, the waters chase away disease, the waters cure all (disease): may they prepare a remedy for thee!

VIII, 7. Hymn to all magic and medicinal plants, used as a universal remedy.

1. The plants that are brown, and those that are white; the red ones and the speckled ones; the sable and the black plants, all (these) do we invoke.

2. May they protect this man from the disease sent by the gods, the herbs whose father is the sky, whose mother is the earth, whose root is the ocean.

3. The waters and the heavenly plants are foremost; they have driven out from every limb thy disease, consequent upon sin.

4. The plants that spread forth, those that are bushy, those that have a single sheath, those that creep along, do I address; I call in thy behalf the plants that have shoots, those that have stalks, those that divide their branches, those that are derived from all the gods, the strong (plants) that furnish life to man.

5. With the might that is yours, ye mighty ones, with the power and strength that is yours, with that do ye, O plants, rescue this man from this disease! I now prepare a remedy.

6. The plants *gīvalā* ('quickening'), *na-ghâ-rishâ* ('forsooth-no-harm'), *gīvanti* ('living'), and the *arun-dhatti*, which removes (disease), is full of blossoms,

and rich in honey, do I call to exempt him from injury.

7. Hither shall come the intelligent (plants) that understand my speech, that we may bring this man into safety out of misery !

8. They that are the food of Agni (the fire), the offspring of the waters, that grow ever renewing themselves, the firm (plants) that bear a thousand names, the healing (plants), shall be brought hither !

9. The plants, whose womb is the avakâ (blyxa octandra), whose essence are the waters, shall with their sharp horns thrust aside evil !

10. The plants which release, exempt from Varuṇa (dropsy), are strong, and destroy poison ; those, too, that remove (the disease) balâsa, and ward off witchcraft shall come hither !

11. The plants that have been bought, that are right potent, and are praised, shall protect in this village cow, horse, man, and cattle !

12. Honied are the roots of these herbs, honied their tops, honied their middles, honied their leaves, honied their blossoms ; they share in honey, are the food of immortality. May they yield ghee, and food, and cattle chief of all !

13. As many in number and in kind the plants here are upon the earth, may they, furnished with a thousand leaves, release me from death and misery !

14. Tiger-like is the amulet (made of) herbs, a saviour, a protector against hostile schemes : may it drive off far away from us all diseases and the Rakshas !

15. As if at the roar of the lion they start with fright, as if (at the roar) of fire they tremble before

the (plants) that have been brought hither. The diseases of cattle and men have been driven out by the herbs : let them pass into navigable streams !

16. The plants release us from Agni Vaisvânara. Spreading over the earth, go ye, whose king is the tree !

17. The plants, descended from Aṅgiras, that grow upon the mountains and in the plains, shall be for us rich in milk, auspicious, comforting to the heart !

18. The herbs which I know, and those which I see with my sight ; the unknown, those which we know, and those which we perceive to be charged with (power),—

19. All plants collectively shall note my words, that we may bring this man into safety out of misfortune,—

20. The asvattha (*ficus religiosa*), and the darbha among the plants ; king Soma, *amṛita* (ambrosia) and the oblation ; rice and barley, the two healing, immortal children of heaven !

21. Ye arise : it is thundering and crashing, ye plants, since Parganya (the god of rain) is favouring you, O children of *Prisni* (the spotted cloud), with (his) seed (water).

22. The strength of this *amṛita* (ambrosia) do we give this man to drink. Moreover, I prepare a remedy, that he may live a hundred years !

23. The boar knows, the ichneumon knows the healing plant. Those that the serpents and Gandharvas know, I call hither for help.

24. The plants, derived from the Aṅgiras, which the eagles and the heavenly *raghaṭs* (falcons) know, which the birds and the flamingos know, which all

winged (creatures) know, which all wild animals know, I call hither for help.

25. As many plants as the oxen and kine, as many as the goats and the sheep feed upon, so many plants, when applied, shall furnish protection to thee!

26. As many (plants), as the human physicians know to contain a remedy, so many, endowed with every healing quality, do I apply to thee!

27. Those that have flowers, those that have blossoms, those that bear fruit, and those that are without fruit, as if from the same mother they shall suck sap, to exempt this man from injury!

28. I have saved thee from a depth of five fathoms, and, too, from a depth of ten fathoms; moreover, from the foot-fetter of Yama, and from every sin against the gods.

VI, 96. Plants as a panacea.

1. The many plants of hundredfold aspect, whose king is Soma, which have been begotten by *Brihaspati*, shall free us from calamity!

2. May they free us from (the calamity) consequent upon curses, and also from the (toils) of *Varuṇa*; moreover, from the foot-fetter of Yama, and every sin against the gods!

3. What laws we have infringed upon, with the eye, the mind, and speech, either while awake, or asleep—may Soma by his (divine) nature clear these (sins) away from us!

II, 32. Charm to secure perfect health.

1. From thy eyes, thy nostrils, ears, and chin—the disease which is seated in thy head—from thy brain and tongue I do tear it out.

2. From thy neck, nape of the neck, ribs, and spine—the disease which is seated in thy fore-arm—from thy shoulders and arms I do tear it out.

3. From thy heart, thy lungs, viscera, and sides; from thy kidneys, spleen, and liver we do tear out the disease.

4. From thy entrails, canals, rectum, and abdomen; from thy belly, guts, and navel I do tear out the disease.

5. From thy thighs, knees, heels, and the tips of thy feet—from thy hips I do tear out the disease seated in thy buttocks, from thy bottom the disease seated in thy buttocks.

6. From thy bones, marrow, sinews and arteries; from thy hands, fingers, and nails I do tear out the disease.

7. The disease that is in thy every limb, thy every hair, thy every joint; that which is seated in thy skin, with Kasyapa's charm, that tears out, to either side we do tear it out.

IX, 8. Charm to procure immunity from all diseases.

1. Headache and suffering in the head, pain in the ears and flow of blood, every disease of the head, do we charm forth from thee.

2. From thy ears, from thy kaṅkūshas the ear-pain, and the neuralgia—every disease of the head do we charm forth from thee.

3. (With the charm) through whose agency disease hastens forth from the ears and the mouth—every disease of the head do we charm forth from thee.

4. (The disease) that renders a man deaf and

blind—every disease of the head do we charm forth from thee.

5. Pain in the limbs, fever in the limbs, the neuralgia that affects every limb—every disease of the head do we charm forth from thee.

6. (The disease) whose frightful aspect makes man tremble, the takman (fever) that comes every autumn, do we charm forth from thee.

7. The disease that creeps along the thighs, and then enters the canals, out of thy inner parts do we charm forth.

8. If from the heart, from love, or from disgust, it arises, from thy heart and from thy limbs the balâsa do we charm forth.

9. Jaundice from thy limbs, diarrhoea from within thy bowels, the core of disease from thy inner soul do we charm forth.

10. To ashes (âsa) the balâsa shall turn; what is diseased shall turn to urine! The poison of all diseases I have charmed forth from thee.

11. Outside the opening (of the bladder) it shall run off; the rumbling shall pass from thy belly! The poison of all diseases I have charmed forth from thee.

12. From thy belly, lungs, navel, and heart—the poison of all diseases I have charmed forth from thee.

13. (The pains) that split the crown (of the head), pierce the head, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

14. They that pierce the heart, creep along the ribs, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

15. They that pierce the sides, bore along the ribs, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

16. They that pierce crosswise, burrow in thy abdomen, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

17. They that creep along the rectum, twist the bowels, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

18. They that suck the marrow, and split the joints, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

19. The diseases and the injuries that paralyse thy limbs, the poison of all diseases I have charmed forth from thee.

20. Of neuralgia, of abscesses, of inflation, or of inflammation of the eyes, the poison of all diseases I have driven forth from thee.

21. From thy feet, knees, thighs, and bottom; from thy spine, and thy neck the piercing pains, from thy head the ache I have removed.

22. Firm are the bones of thy skull, and the beat of thy heart. At thy rising, O sun, thou didst remove the pains of the head, quiet the pangs in the limbs.

II, 29. Charm for obtaining long life and prosperity by transmission of disease.

1. In the essence of earthly bliss, O ye gods, in strength of body (may he live)! May Agni, Sûrya, Br̥haspati bestow upon him life's vigour!

2. Give life to him, O *Gâtavedas*, bestow in addition progeny upon him, O *Tvashṭar*; procure, O *Savitar*, increase of wealth for him; may this one, who belongs to thee, live a hundred autumns!

3. May our prayer bestow upon us vigour, and possession of sound progeny; ability and property do ye two, (O heaven and earth), bestow upon us! May he, conquering lands with might, (live), O *Indra*, subjecting the others, his enemies!

4. Given by *Indra*, instructed by *Varuna*, sent by the *Maruts*, strong, he has come to us; may he, in the lap of ye two, heaven and earth, not suffer from hunger and not from thirst!

5. Strength may ye two, that are rich in strength, bestow upon him; milk may ye two, that are rich in milk, bestow upon him! Strength heaven and earth did bestow upon him; strength all the gods, the *Maruts*, and the waters.

6. With the gracious (waters) do I delight thy heart, mayest thou, free from disease, full of force, rejoice! Clothed in the same garment do ye two drink this stirred drink, taking on as a magic form the shape of the two *Asvins*!

7. *Indra*, having been wounded, first created this vigour, and this ever fresh divine food: that same belongs to thee. By means of that do thou, full of force, live (a hundred) autumns; may it not flow out of thee: physicians have prepared it for thee!

II.

PRAYERS FOR LONG LIFE AND HEALTH (ÂYUSHYÂNI).

III, 11. Prayer for health and long life.

1. I release thee unto life by means of (my) oblation, from unknown decline, and from consumption. If Grâhi (seizure) has caught hold (*gagrâha*) of this person here, may Indra and Agni free him from that!

2. If his life has faded, even if he has passed away, if he has been brought to the very vicinity of death, I snatch him from the lap of Nirriti (the goddess of destruction): I have freed him unto a life of a hundred autumns.

3. I have snatched him (from death) by means of an oblation which has a thousand eyes, hundredfold strength, and ensures a hundredfold life, in order that Indra may conduct him through the years across to the other side of every misfortune.

4. Live thou, thriving a hundred autumns, a hundred winters, and a hundred springs! May Indra, Agni, Savitar, *Bṛihaspati* (grant) thee a hundred years! I have snatched him (from death) with an oblation that secures a life of a hundred years.

5. Enter ye, O in-breathing and out-breathing, as two bulls a stable! Away shall go the other deaths, of which, it is said, there are a hundred more!

6. Remain ye here, O in-breathing and out-

breathing, do not go away from here; do ye carry anew to old age his body and his limbs!

7. To old age I make thee over, into old age I urge thee; may a happy old age guide thee! Away shall go the other deaths, of which, it is said, there are a hundred more!

8. Upon thee (life unto) old age has been deposited, as a rope is tied upon a bull. That death which has fettered thee at thy birth with a firm rope, *Brîhaspati* with the hands of the truth did strip off from thee.

II, 28. Prayer for long life pronounced over a boy.

1. For thee alone, O (death from) old age, this (boy) shall grow up: the other hundred kinds of death shall not harm him! Like a provident mother in her lap *Mitra* shall befriend him, shall save him from misfortune!

2. May *Mitra* or *Varuṇa*, the illustrious, co-operating, grant him death from old age! Then *Agni*, the priest, who knows the ways, promulgates all the races of the gods.

3. Thou, (O *Agni*), rulest over all the animals of the earth, those which have been born, and those which are to be born: may not in-breathing leave this one, nor yet out-breathing, may neither friends nor foes slay him!

4. May father *Dyaus* (sky) and mother *Prithivi* (earth), co-operating, grant thee death from old age, that thou mayest live in the lap of *Aditi* a hundred winters, guarded by in-breathing and out-breathing!

5. Lead this dear child to life and vigour, O *Agni*,

Varuna, and king Mitra! As a mother afford him protection, O Aditi, and all ye gods, that he may attain to old age!

III, 31. Prayer for health and long life.

1. The gods are free from decrepitude; thou, O Agni, art removed from the demon of hostility. I free thee from all evil and disease, (and) unite thee with life.

2. (Vāyu), the purifying (wind), shall free thee from misfortune, Sakra (Indra) from evil sorcery! I free thee from all evil and disease, (and) unite thee with life.

3. The tame (village) animals are separate from the wild (forest animals); the water has flowed apart from thirst. I free thee from all evil and disease, (and) unite thee with life.

4. Heaven and earth here go apart; the paths go in every direction. I free thee from all evil and disease, (and) unite thee with life.

5. 'Tvashṭar is preparing a wedding for his daughter,' thus (saying) does this whole world pass through. I free thee from all evil and disease, (and) unite thee with life.

6. Agni unites (life's) breaths, the moon is united with (life's) breath. I free thee from all evil and disease, (and) unite thee with life.

7. By means of (life's) breath the gods aroused the everywhere mighty sun. I free thee from all evil and disease, (and) unite thee with life.

8. Live thou by the (life's) breath of them that have life, and that create life; do not die! I free thee from all evil and disease, (and) unite thee with life.

9. Breathe thou with the (life's) breath of those that breathe; do not die! I free thee from all evil and disease, (and) unite thee with life.

10. Do thou (rise) up with life, unite thyself with life, (rise) up with the sap of the plants! I free thee from all evil and disease, (and) unite thee with life.

11. From the rain of Parganya we have risen up, immortal. I free thee from all evil and disease, (and) unite thee with life.

VII, 53. Prayer for long life.

1. When, O *Bṛihaspati*, thou didst liberate (us) from existence in yonder world of *Yama*, (and) from hostile schemes, then did the *Asvins*, the physicians of the gods, with might sweep death from us, O *Agni*!

2. O in-breathing and out-breathing, go along with the body, do not leave it: may they be thy allies here! Live and thrive a hundred autumns; *Agni* shall be thy most excellent shepherd and overseer!

3. Thy vital force that has been dissipated afar, thy in-breathing and thy out-breathing, shall come back again! *Agni* has snatched them from the lap of *Nirṛiti* (the goddess of destruction), and I again introduce them into thy person.

4. Let not his in-breathing desert him, nor his out-breathing quit him and depart! I commit him to the Seven *Rishis*: may they convey him in health to old age!

5. Enter, O in-breathing and out-breathing, like two bulls into a stable: this person shall here flourish, an unmolested repository for old age!

6. Life's breath we do drive into thee, disease we do drive away from thee. May this excellent Agni endow us with life from every source!

7. Ascending from the darkness of death to the highest firmament, to Sûrya (the sun), the god among gods, we have reached the highest light.

VIII, 1. Prayer for exemption from the dangers of death.

1. To the 'Ender,' to Death be reverence! May thy in-breathing and thy out-breathing remain here! United here with (life's) spirit this man shall be, sharing in the sun, in the world of immortality (*amṛita*)!

2. Bhaga has raised him up, Soma with his rays (has raised) him up, the Maruts, the gods, (have raised) him up, Indra and Agni (have raised) him up unto well-being.

3. Here (shall be) thy (life's) spirit, here thy in-breathing, here thy life, here thy mind! We rescue thee from the toils of Nirṛiti (destruction) by means of our divine utterance.

4. Rise up hence, O man! Casting off the foot-shackles of death, do not sink down! Be not cut off from this world, from the sight of Agni and the sun!

5. The wind, Mâtarisvan, shall blow for thee, the waters shall shower *amṛita* (ambrosia) upon thee, the sun shall shine kindly for thy body! Death shall pity thee: do not waste away!

6. Thou shalt ascend and not descend, O man! Life and alertness do I prepare for thee. Mount, forsooth, this imperishable, pleasant car; then in old age thou shalt hold converse with thy family!

7. Thy mind shall not go thither, shall not disappear! Do not become heedless of the living, do not follow the Fathers! All the gods shall preserve thee here!

8. Do not long after the departed, who conduct (men) afar! Ascend from the darkness, come to the light! We lay hold of thy hands.

9. The two dogs of Yama, the black and the brindled one, that guard the road (to heaven), that have been despatched, shall not (go after) thee! Come hither, do not long to be away; do not tarry here with thy mind turned to a distance!

10. Do not follow this path: it is terrible! I speak of that by which thou hast not hitherto gone. Darkness is this, O man, do not enter it! Danger is beyond, security here for thee.

11. May the fires that are within the waters guard thee, may (the fire) which men kindle guard thee, may Gâtavedas Vaisvânara (the fire common to all men) guard thee! Let not the heavenly (fire) together with the lightning burn thee!

12. Let not the flesh-devouring (fire) menace thee: move afar from the funeral pyre! Heaven shall guard thee, the earth shall guard thee, the sun and moon shall guard thee, the atmosphere shall guard thee against the divine missile!

13. May the alert and the watchful divinities guard thee, may he that sleeps not and nods not guard thee, may he that protects and is vigilant guard thee!

14. They shall guard thee, they shall protect thee. Reverence be to them. Hail be to them!

15. Into converse with the living Vâyu, Indra, Dhâtâr, and saving Savitar shall put thee; breath

and strength shall not leave thee! Thy (life's) spirit do we call back to thee.

16. Convulsions that draw the jaws together, darkness, shall not come upon thee, nor (the demon) that tears out the tongue (?)! How shalt thou then waste away? The Âdityas and Vasus, Indra and Agni shall raise thee up unto well-being!

17. The heavens, the earth, Pragâpati, have rescued thee. The plants with Soma their king have delivered thee from death.

18. Let this man remain right here, ye gods, let him not depart hence to yonder world! We rescue him from death with (a charm) of thousandfold strength.

19. I have delivered thee from death. The (powers) that furnish strength shall breathe upon thee. The (mourning women) with dishevelled hair, they that wail lugubriously, shall not wail over thee!

20. I have snatched thee (from death), I have obtained thee; thou hast returned with renewed youth. O thou, that art (now) sound of limb, for thee sound sight, and sound life have I obtained.

21. It has shone upon thee, light has arisen, darkness has departed from thee. We remove from thee death, destruction, and disease.

VIII, 2. Prayer for exemption from the dangers of death.

1. Take hold of this (charm) that subjects to immortality (life), may thy life unto old age not be cut off! I bring to thee anew breath and life: go not to mist and darkness, do not waste away!

2. Come hither to the light of the living; I rescue thee unto a life of a hundred autumns! Loosing the bands of death and imprecation, I bestow upon thee long life extended very far.

3. From the wind thy breath I have obtained, from the sun thine eye; thy soul I hold fast in thee: be together with thy limbs, speak articulating with thy tongue!

4. With the breath of two-footed and four-footed creatures I blow upon thee, as on Agni when he is born (as on fire when kindled). I have paid reverence, O death, to thine eye, reverence to thy breath.

5. This (man) shall live and shall not die: we rouse this man (to life)! I make for him a remedy: O death, do not slay the man!

6. The plant *gṛvalâ* ('quickenings'), *na-ghâ-rishâ* ('forsooth-no-harm'), and *gṛvantî* ('living'), a victorious, mighty saviour-plant do I invoke, that he may be exempt from injury.

7. Befriend him, do not seize him, let him go, (O death); though he be thy very own, let him abide here with unimpaired strength! O Bhava and Sarva, take pity, grant protection; misfortune drive away, and life bestow!

8. Befriend him, death, and pity him: may he from here arise! Unharméd, with sound limbs, hearing perfectly, through old age carrying a hundred years, let him get enjoyment by himself (unaided)!

9. The missile of the gods shall pass thee by! I pass thee across the mist (of death); from death I have rescued thee. Removing far the flesh-devouring Agni, a barrier do I set around thee, that thou mayest live.

10. From thy misty road that cannot be withstood,

O death, from this path (of thine) we guard this (man), and make our charm a protection for him.

11. In-breathing and out-breathing do I prepare for thee, death in old age, long life, and prosperity. All the messengers of Yama, that roam about, dispatched by Vivasvant's son, do I drive away.

12. Arâti (grudge), Nirriti (destruction), Grâhi (seizure), and the flesh-devouring Pisâkas (do we drive) away to a distance, and hurl all wicked Rakshas away into darkness as it were.

13. I crave thy life's breath from the immortal, life-possessing Agni Gâtavedas. That thou shalt not take harm, shalt be immortal in (Agni's) company, that do I procure for thee, and that shall be fulfilled for thee!

14. May heaven and earth, the bestowers of happiness, be auspicious and harmless to thee; may the sun shine, and the wind blow comfort to thy heart; may the heavenly waters, rich in milk, flow upon thee kindly!

15. May the plants be auspicious to thee! I have raised thee from the lower to the upper earth: there may both the Âdityas, the sun and the moon, protect thee.

16. Whatever garment for clothing, or whatever girdle thou makest for thyself, agreeable to thy body do we render it; not rough to thy touch shall it be!

17. When thou, the barber, shearest with thy sharp well-whetted razor our hair and beard, do not, while cleansing our face, rob us of our life!

18. Rice and barley shall be auspicious to thee, causing no balâsa, inflicting no injury! They two drive away disease, they two release from calamity.

19. Whatever thou eatest or drinkest, the grain of the plough-land or milk, whatever is or is not to be eaten, all that food do I render for thee free from poison.

20. To day and to night both do we commit thee : from the demons that seek to devour, do ye preserve this (man) for me !

21. A hundred years, ten thousand years, two, three, four ages (yuga) do we allot to thee ; Indra and Agni, and all the gods without anger shall favour thee !

22. To autumn thee, to winter, spring and summer, do we commit ; the rains in which grow the plants shall be pleasant to thee !

23. Death rules over bipeds, death rules over quadrupeds. From that death, the lord of cattle, do I rescue thee : do not fear !

24. Free from harm thou shalt not die ; thou shalt not die : do not fear ! Verily, they do not die there, they do not go to the nethermost darkness ;—

25. Verily, every creature lives there, the cow, the horse, and man, where this charm is performed, as the (protecting) barrier for life.

26. May it preserve thee from sorcery, from thy equals and thy kin ! Undying be, immortal, exceedingly vital ; thy spirits shall not abandon thy body !

27. From the one and a hundred deaths, from the dangers that are surmountable, from that Agni Vaisvânara (the funeral pyre ?) may the gods deliver thee !

28. Thou, the remedy called pûtudru, art the body of Agni, the deliverer, slayer of Rakshas, slayer of rivals, moreover thou chasest away disease.

V, 30. Prayer for exemption from disease and death.

1. From near thy vicinity, from near thy distance (do I call): remain here, do not follow; do not follow the Fathers of yore! Firmly do I fasten thy life's breath.

2. Whatever sorcery any kinsman or stranger has practised against thee, both release and deliverance with my voice do I declare for thee.

3. If thou hast deceived or cursed a woman or a man in thy folly, both release and deliverance with my voice do I declare for thee.

4. If thou liest (ill) in consequence of a sin committed by thy mother or thy father, both release and deliverance with my voice do I declare for thee.

5. Fight shy of the medicine which thy mother and thy father, thy sister and thy brother let out against thee: I shall cause thee to live unto old age!

6. Remain here, O man, with thy entire soul; do not follow the two messengers of Yama: come to the abodes of the living!

7. Return when called, knowing the outlet of the path (death), the ascent, the advance, the road of every living man!

8. Fear not, thou shalt not die: I shall cause thee to live unto old age! I have charmed away from thy limbs the disease that wastes the limbs.

9. The disease that racks and wastes thy limbs, and the sickness in thy heart, has flown as an eagle to a far distance, overcome by my charm.

10. The two sages Alert and Watchful, the sleepless and the vigilant, these two guardians of thy life's breath, are awake both day and night.

11. Agni here is to be revered; the sun shall rise here for thee: rise thou from deep death, yea from black darkness!

12. Reverence be to Yama, reverence to death; reverence to the Fathers and to those that lead (to them) [death's messengers?]? That Agni who knows the way to save do I engage for this man, that he be exempt from harm!

13. His breath shall come, his soul shall come, his sight shall come, and, too, his strength! His body shall collect itself: then shall he stand firm upon his feet!

14. Unite him, Agni, with breath and sight, provide him with a body and with strength! Thou hast a knowledge of immortality: let him not now depart, let him not now become a dweller in a house of clay!

15. Thy in-breathing shall not cease, thy out-breathing shall not vanish; Sūrya (the sun), the supreme lord, shall raise thee from death with his rays!

16. This tongue (of mine), bound (in the mouth, yet) mobile, speaks within: with it I have charmed away disease, and the hundred torments of the takman (fever).

17. This world is most dear to the gods, unconquered. For whatever death thou wast destined when thou wast born, O man, that (death) and we call after thee: do not die before old age!

IV, 9. Salve (*āṅgana*) as a protector of life and limb.

1. Come hither! Thou art the living, protecting eye-ointment of the mountain, given by all the gods as a safeguard, unto life.

2. Thou art a protection for men, a protection for cattle, thou didst stand for the protection of horses and steeds.

3. Thou art, O salve, both a protection that crushes the sorcerers, and thou hast knowledge of immortality (*amrita*). Moreover, thou art food for the living, and thou art, too, a remedy against jaundice.

4. From him over whose every limb and every joint thou passest, O salve, thou dost, as a mighty interceptor, drive away disease.

5. Him that bears thee, O salve, neither curse, nor sorcery, nor burning pain does reach; nor does the *vishkandha* come upon him.

6. From evil scheme, from troubled dream, from evil deed, and also from foulness; from the evil eye of the enemy, from this protect us, O salve!

7. Knowing this, O salve, I shall speak the truth, avoid falsehood. May I obtain horses and cattle, and thy person, O serving-man!

8. Three are servants of the salve: the *takman* (fever), the *balâsa*, and the serpent. The highest of the mountains, *Trikakud* ('Three-peaks') by name, is thy father.

9. Since the salve of *Trikakud* is born upon the *Himavant*, it shall demolish all the wizards and all the witches.

10. Whether thou art derived from the (mountain) Trikakud, or art said to come from the (river) Yamunâ, both these names of thine are auspicious : with these, O salve, protect us !

IV, 10. The pearl and its shell as an amulet bestowing long life and prosperity.

1. Born of the wind, the atmosphere, the lightning, and the light, may this pearl shell, born of gold, protect us from straits !

2. With the shell which was born in the sea, at the head of bright substances, we slay the Rakshas and conquer the Atrins (devouring demons).

3. With the shell (we conquer) disease and poverty ; with the shell, too, the Sadânvâs. The shell is our universal remedy ; the pearl shall protect us from straits !

4. Born in the heavens, born in the sea, brought on from the river (Sindhu), this shell, born of gold, is our life-prolonging amulet.

5. The amulet, born from the sea, a sun, born from Vritra (the cloud), shall on all sides protect us from the missiles of the gods and the Asuras !

6. Thou art one of the golden substances, thou art born from Soma (the moon). Thou art sightly on the chariot, thou art brilliant on the quiver. [May it prolong our lives !]

7. The bone of the gods turned into pearl ; that, animated, dwells in the waters. That do I fasten upon thee unto life, lustre, strength, longevity, unto a life lasting a hundred autumns. May the (amulet) of pearl protect thee !

XIX, 26. Gold as an amulet for long life.

1. The gold which is born from fire, the immortal, they bestowed upon the mortals. He who knows this deserves it; of old age dies he who wears it.

2. The gold, (endowed by) the sun with beautiful colour, which the men of yore, rich in descendants, did desire, may it gleaming envelop thee in lustre! Long-lived becomes he who wears it!

3. (May it envelop) thee unto (long) life, unto lustre, unto force, and unto strength, that thou shalt by the brilliancy of the gold shine forth among people!

4. (The gold) which king Varuṇa knows, which god Br̥haspati knows, which Indra, the slayer of Vṛitra, knows, may that become for thee a source of life, may that become for thee a source of lustre!

III.

IMPRECATIONS AGAINST DEMONS, SORCERERS, AND ENEMIES (ÂBHIKÂRIKÂNI AND KRITYÂPRATIHARANÂNI).

I, 7. Against sorcerers and demons.

1. The sorcerer (yâtudhâna) that vaunts himself, and the Kimtdin do thou, O Agni, convey hither! For thou, O god, when lauded, becomest the destroyer of the demon.

2. Partake of the ghee, of the sesame-oil, O Agni Gâtavedas, that standest on high, conquerest by thyself! Make the sorcerers howl!

3. The sorcerers and the devouring (atrin) Kimtdin shall howl! Do ye, moreover, O Agni and Indra, receive graciously this our oblation!

4. Agni shall be the first to seize them, Indra with his (strong) arms shall drive them away! Every wizard, as soon as he comes, shall proclaim himself, saying, 'I am he'!

5. We would see thy might, O Gâtavedas; disclose to us the wizards, O thou that beholdest men! May they all, driven forth by thy fire, disclosing themselves, come to this spot!

6. Seize hold, O Gâtavedas: for our good thou wast born! Become our messenger, O Agni, and make the sorcerers howl!

7. Do thou, O Agni, drag hither the sorcerers, bound in shackles; then Indra with his thunderbolt shall cut off their heads!

I, 8. Against sorcerers and demons.

1. May this oblation carry hither the sorcerers, as a river (carries) foam! The man or the woman who has performed this (sorcery), that person shall here proclaim himself!

2. This vaunting (sorcerer) has come hither: receive him with alacrity! O *Bṛhaspati*, put him into subjection; O *Agni* and *Soma*, pierce him through!

3. Slay the offspring of the sorcerer, O soma-drinking (*Indra*), and subject (him)! Make drop out the farther and the nearer eye of the braggart (demon)!

4. Wherever, O *Agni Gâtavedas*, thou perceivest the brood of these hidden devourers (*atrin*), do thou, mightily strengthened by our charm, slay them: slay their (brood), O *Agni*, piercing them a hundredfold!

I, 16. Charm with lead, against demons and sorcerers.

1. Against the devouring demons who, in the night of the full-moon, have arisen in throngs, may *Agni*, the strong, the slayer of the sorcerers, give us courage!

2. To the lead *Varuṇa* gives blessing, to the lead *Agni* gives help. *Indra* gave me the lead: unfailingly it dispels sorcery.

3. This (lead) overcomes the *vishkandha*, this smites the devouring demons (*atrin*); with this I have overwhelmed all the brood of the *Pisákas*.

4. If thou slayest our cow, if our horse or our

domestic, we pierce thee with the lead, so that thou shalt not slay our heroes.

VI, 2. The soma-oblation directed against demons (rakshas).

1. Press the soma, ye priests, and rinse it (for renewed pressing), in behalf of Indra who shall listen to the song of the worshipper, and to my call!

2. Do thou, O doughty (Indra), whom the drops of soma enter as birds a tree, beat off the hostile brood of the Rakshas!

3. Press ye the soma for Indra, the soma-drinker, who wields the thunderbolt! A youthful victor and ruler is he, praised by many men.

II, 14. Charm against a variety of female demons, conceived as hostile to men, cattle, and home.

1. Nissâlâ, the bold, the greedy demon (? dhi-shana), and (the female demon) with long-drawn howl, the bloodthirsty; all the daughters of *Kanda*, the Sadânvâs do we destroy.

2. We drive you out of the stable, out of the axle (of the wagon), and the body of the wagon; we chase you, O ye daughters of Magundî, from the house.

3. In yonder house below, there the grudging demons (arâyî) shall exist; there ruin shall prevail, and all the witches!

4. May (Rudra), the lord of beings, and Indra, drive forth from here the Sadânvâs; those that are seated on the foundation of the house Indra shall overcome with his thunderbolt!

5. Whether ye belong to (the demons) of inherited disease, whether ye have been dispatched by men, or whether ye have originated from the Dasyus (demon-like aborigines), vanish from here, O ye Sadânvâs!

6. About their dwelling-places I did swiftly course, as if on a race-course. I have won all contests with you: vanish from here, O ye Sadânvâs!

III, 9. Against vishkandha and kâbava (hostile demons).

1. Of karsapha and visapha heaven is the father and earth the mother. As, ye gods, ye have brought on (the trouble), thus do ye again remove it!

2. Without fastening they (the protecting plants?) held fast, thus it has been arranged by Manu. The vishkandha do I render impotent, like one who gelds cattle.

3. A talisman tied to a reddish thread the active (seers) then do fasten on: may the fastenings render impotent the eager, fiery kâbava!

4. And since, O ye eager (demons), ye walk like gods by the wile of the Asuras, the fastening (of the amulet) is destructive to the kâbava, as the ape to the dog.

5. I revile thee, the kâbava, unto misfortune, (and) shall work harm for thee. Accompanied with curses ye shall go out like swift chariots!

6. A hundred and one vishkandha are spread out along the earth; for these at the beginning they brought out thee, the amulet, that destroys vishkandha.

IV, 20. Charm with a certain plant (*sadampushpâ*)
which exposes demons and enemies.

1. He sees here, he sees yonder, he sees in the distance, he sees—the sky, the atmosphere as well as the earth, all that, O goddess, he sees.

2. The three heavens, the three earths, and these six directions severally; all creatures may I see through thee, O divine plant!

3. Thou art verily the eyeball of the divine eagle; thou didst ascend the earth as a weary woman a palanquin.

4. The thousand-eyed god shall put this plant into my right hand: with that do I see every one, the *Sûdra* as well as the *Ârya*.

5. Reveal (all) forms, do not hide thy own self; moreover, do thou, O thousand-eyed (plant), look the *Kimîdins* in the face!

6. Reveal to me the wizards, and reveal the witches, reveal all the *Pisâkas*: for this purpose do I take hold of thee, O plant!

7. Thou art the eye of *Kasyapa*, and the eye of the four-eyed bitch. Like the sun, moving in the bright day, make thou the *Pisâka* evident to me!

8. I have dragged out from his retreat the sorcerer and the *Kimîdin*. Through this (charm) do I see every one, the *Sûdra* as well as the *Ârya*.

9. Him that flies in the air, him that moves across the sky, him that regards the earth as his resort, that *Pisâka* do thou reveal (to me)!

IV, 17. Charm with the apâmârga-plant, against sorcery, demons, and enemies.

1. We take hold, O victorious one, of thee, the mistress of remedies. I have made thee a thing of thousandfold strength for every one, O plant!

2. Her, the unfailingly victorious one, that wards off curses, that is powerful and defensive; (her and) all the plants have I assembled, intending that she shall save us from this (trouble)!

3. The woman who has cursed us with a curse, who has arranged dire misfortune (for us), who has taken hold of our children, to rob them of their strength—may she eat (her own) offspring!

4. The magic spell which they have put into the unburned vessel, that which they have put into the blue and red thread, that which they have put into raw flesh, with these slay thou those that have prepared the spell!

5. Evil dreams, troubled life, Rakshas, gruesomeness, and grudging demons (arâyi), all the evil-named, evil-speaking (powers), these do we drive out from us.

6. Death from hunger, and death from thirst, poverty in cattle, and failure of offspring, all that, O apâmârga, do we wipe out (apa mṛigmahe) with thee.

7. Death from thirst, and death from hunger, moreover, ill-luck at dice, all that, O apâmârga, do we wipe out with thee.

8. The apâmârga is sole ruler over all plants, with it do we wipe mishap from thee: do thou then live exempt from disease!

IV, 18. Charm with the apâmârga-plant, against sorcerers and demons.

1. Night is like unto the sun, the (starry) night is similar to day. The truth do I engage for help : the enchantments shall be devoid of force !

2. He, O ye gods, who prepares a spell, and carries it to the house of one that knows not (of it), upon him the spell, returning, shall fasten itself like a suckling calf upon its mother !

3. The person that prepares evil at home, and desires with it to harm another, she is consumed by fire, and many stones fall upon her with a loud crash.

4. Bestow curses, O thou (apâmârga), that hast a thousand homes, upon the (demons) visikha ('crestless'), and vigrîva ('crooked-neck') ! Turn back the spell upon him that has performed it, as a beloved maid (is brought) to her lover !

5. With this plant I have put to naught all spells, those that they have put into thy field, thy cattle, and into thy domestics.

6. He that has undertaken them has not been able to accomplish them : he broke his foot, his toe. He performed a lucky act for us, but for himself an injury.

7. The apâmârga-plant shall wipe out (apamârshu) inherited ills, and curses ; yea, it shall wipe out all witches, and all grudging demons (arâyî) !

8. Having wiped out all sorcerers, and all grudging demons, with thee, O apâmârga, we wipe all that (evil) out.

IV, 19. Mystic power of the apâmârga-plant,
against demons and sorcerers.

1. On the one hand thou deprivest of kin, on the other thou now procurest kinfolk. Do thou, moreover, cut the offspring of him that practises spells, as a reed that springs up in the rain!

2. By a Brâhmaṇa thou hast been blest, by Kaṇva, the descendant of Nṛishad. Thou goest like a strong army; where thou hast arrived, O plant, there there is no fear.

3. Thou goest at the head of the plants, spreading lustre, as if with a light. Thou art on the one hand the protector of the weak, on the other the slayer of the Rakshas.

4. When of yore, in the beginning, the gods drove out the Asuras with thee, then, O plant, thou wast begotten as apâmârga ('wiping out').

5. Thou cuttest to pieces (vibhindati), and hast a hundred branches; vibhindant ('cutting to pieces') is thy father's name. Do thou (turn) against, and cut to pieces (vi bhindhi) him that is hostile towards us!

6. Non-being arose from the earth, that goes to heaven, (as) a great expansion. Thence, verily, that, spreading vapours, shall turn against the performer (of spells)!

7. Thou didst grow backward, thou hast fruit which is turned backward. Ward off from me all curses, ward off very far destructive weapons!

8. Protect me with a hundredfold, guard me with a thousandfold (strength)! Indra, the strong, shall put strength into thee, O prince of plants!

VII, 65. Charm with the apâmârga-plant, against curses, and the consequences of sinful deeds.

1. With fruit turned backward thou verily didst grow, O apâmârga : do thou drive all curses quite far away from here !

2. The evil deeds and foul, or the sinful acts which we have committed, with thee, O apâmârga, whose face is turned to every side, do we wipe them out (apa *mrigmahe*).

3. If we have sat together with one who has black teeth, or diseased nails, or one who is deformed, with thee, O apâmârga, we wipe all that out (apa *mrigmahe*).

X, 1. Charm to repel sorceries or spells.

1. The (spell) which they skilfully prepare, as a bride for the wedding, the multiform (spell), fashioned by hand, shall go to a distance : we drive it away !

2. The (spell) that has been brought forward by the fashioner of the spell, that is endowed with head, endowed with nose, endowed with ears, and multiform, shall go to a distance : we drive it away !

3. (The spell) that has been prepared by a Sûdra, prepared by a Râga, prepared by a woman, prepared by Brahmans, as a wife rejected by her husband, shall recoil upon her fabricator, (and) his kin !

4. With this herb have I destroyed all spells, that which they have put into thy field, into thy cattle, and into thy men.

5. Evil be to him that prepares evil, the curse shall recoil upon him that utters curses : back do we hurl

it against him, that it may slay him that fashions the spell.

6. *Pratīkṣa* ('Back-hurler'), the descendant of *Angiras*, is our overseer and officiator (*purohita*): do thou drive back again (*pratīkṣ*) the spells, and slay yonder fashioners of the spells!

7. He that has said to thee (the spell): 'go on'! upon that enemy, that antagonist do thou turn, O spell: do not seek out us, that are harmless!

8. He that has fitted together thy joints with skill, as the wagoner (*Rābhu*) the joints of a chariot, to him go, there is thy course: this person here shall remain unknown to thee!

9. They that have prepared thee and taken hold of thee, the cunning wizards—this is what cures it, destroys the spell, drives it back the opposite way: with it do we bathe thee.

10. Since we have come upon the wretched (spell), as upon (a cow) with a dead calf, flooded away (by a river), may all evil go away from me, and may possessions come to me!

11. If (thy enemies) have made (offerings) to thy Fathers, or have called thy name at the sacrifice, may these herbs free thee from every indigenous evil!

12. From the sin of the gods, and that of the fathers, from mentions of (thy) name, from (evil schemes) concocted at home, may the herbs free thee with might, through (this) charm, (and these) stanzas, (that are) the milk of the *R̥ṣhis*!

13. As the wind stirs up the dust from the earth, and the cloud from the atmosphere, thus may all misfortune, driven by my charm, go away from me!

14. Stride away (O spell), like a loudly braying

she-ass, that has been loosened (from the tether); reach those that have fabricated thee, driven from here by (my) forceful charm!

15. 'This is the way, O spell,' with these words do we lead thee. Thee that hast been sent out against us do we send back again. Go this way like a crushing army, with heavy carts, thou that art multiform, and crowned by a crest (?)!

16. In the distance there is light for thee, hitherward there is no road for thee; away from us take thy course! By another road cross thou ninety navigable streams, hard to cross! Do not injure, go away!

17. As the wind the trees, crush down and fell (the enemy), leave them neither cow, nor horse, nor serving-man! Turn from here upon those that have fabricated thee, O spell, awaken them to childlessness!

18. The spell or the magic which they have buried against thee in the sacrificial straw (barhis), in the field, (or) in the burial-ground, or if with superior skill they have practised sorcery against thee, that art simple and innocent, in thy household fire,—

19. The hostile, insidious instrument which they have brought hither has been discovered; that which has been dug in we have detected. It shall go whence it has been brought hither; there, like a horse, it shall disport itself, and slay the offspring of him that has fashioned the spell!

20. Swords of good brass are in our house: we know how many joints thou hast, O spell! Be sure to rise, go away from hence! O stranger, what seekest thou here?

21. I shall hew off, O spell, thy neck, and thy feet : run away ! May Indra and Agni, to whom belong the children (of men), protect us !

22. King Soma, who guards and pities us, and the lords of the beings shall take pity on us !

23. May Bhava and Sarva cast the lightning, the divine missile, upon him that performs evil, fashions a spell, and does wrong !

24. If thou art come two-footed, (or) four-footed, prepared by the fashioner of the spell, multiform, do thou, having become eight-footed, again go away from here, O misfortune !

25. Anointed, ornamented, and well equipped, go away, carrying every misfortune ! Know, O spell, thy maker, as a daughter her own father !

26. Go away, O spell, do not stand still, track (the enemy) as a wounded (animal) ! He is the game, thou the hunter : he is not able to put thee down.

27. Him that first hurls (the arrow), the other, laying on in defence, slays with the arrow, and while the first deals the blow, the other returns the blow.

28. Hear, verily, this speech of mine, and then return whence thou camest, against the one that fashioned thee !

29. Slaughter of an innocent is heinous, O spell : do not slay our cow, horse, or serving-man ! Wherever thou hast been put down, thence thee do we remove. Be lighter than a leaf !

30. If ye are enveloped in darkness, covered as if by a net—we tear all spells out from here, send them back again to him that fashioned them.

31. The offspring of them that fashion the spell, practise magic, or plot against us, crush thou, O spell,

leave none of them! Slay those that fashion the spell!

32. As the sun is released from darkness, abandons the night, and the streaks of the dawn, thus every misery, (every) device prepared by the fashioner of the spell, (every) misfortune, do I leave behind, as an elephant the dust.

V, 31. Charm to repel sorceries or spells.

1. The spell which they have put for thee into an unburned vessel, that which they have put into mixed grain, that which they have put into raw meat, that do I hurl back again.

2. The spell which they have put for thee into a cock, or that which (they have put) into a goat, into a crested animal, that which they have put into a sheep, that do I hurl back again.

3. The spell which they have put for thee into solipeds, into animals with teeth on both sides, that which they have put into an ass, that do I hurl back again.

4. The magic which they have put for thee into moveable property, or into personal possession, the spell which they have put into the field, that do I hurl back again.

5. The spell which evil-scheming persons have put for thee into the gârhapatya-fire, or into the house-fire, that which they have put into the house, that do I hurl back again.

6. The spell which they have put for thee into the assembly-hall, that which (they have put) into the gaming-place, that which they have put into the dice, that do I hurl back again.

7. The spell which they have put for thee into the army, that which they have put into the arrow and the weapon, that which they have put into the drum, that do I hurl back again.

8. The spell which they have placed down for thee in the well, or have buried in the burial-ground, that which they have put into (thy) home, that do I hurl back again.

9. That which they have put for thee into human bones, that which (they have put) into the funeral fire, to the consuming, burning, flesh-eating fire do I hurl that back again.

10. By an unbeaten path he has brought it (the spell) hither, by a (beaten) path we drive it out from here. The fool in his folly has prepared (the spell) against those that are surely wise.

11. He that has undertaken it has not been able to accomplish it: he broke his foot, his toe. He, luckless, performed an auspicious act for us, that are lucky.

12. Him that fashions spells, practises magic, digs after roots, sends out curses, Indra shall slay with his mighty weapon, Agni shall pierce with his hurled (arrow)!

V, 14. Charm to repel sorceries or spells.

1. An eagle found thee out, a boar dug thee out with his snout. Seek thou, O plant, to injure him that seeks to injure (us), strike down him that prepares spells (against us)!

2. Strike down the wizards, strike down him that prepares spells (against us); slay thou, moreover, O plant, him that seeks to injure us!

3. Cutting out from the skin (of the enemy) as if (from the skin) of an antelope, do ye, O gods, fasten the spell upon him that prepares it, as (one fastens) an ornament!

4. Take hold by the hand and lead away the spell back to him that prepares it! Place it in his very presence, so that it shall slay him that prepares the spell!

5. The spells shall take effect upon him that prepares the spells, the curse upon him that pronounces the curse! As a chariot with easy-going wheels, the spell shall turn back upon him that prepares the spell!

6. Whether a woman, or whether a man has prepared the spell for evil, we lead that spell to him as a horse with the halter.

7. Whether thou hast been prepared by the gods, or hast been prepared by men, we lead thee back with the help of Indra as an ally.

8. O Agni, gainer of battles, do thou gain the battles! With a counter-charm do we hurl back the spell upon him that prepares the spell.

9. Hold ready, (O plant,) thy weapon, and strike him, slay the very one that has prepared (the spell)! We do not whet thee for the destruction of him that has not practised (spells).

10. Go as a son to his father, bite like an adder that has been stepped upon. Return thou, O spell, to him that prepares the spell, as one who overcomes his fetters!

11. As the shy deer, the antelope, goes out to the mating (buck), thus the spell shall reach him that prepares it!

12. Straighter than an arrow may it (the spell) fly

against him, O ye heaven and earth ; may that spell take hold again of him that prepares it, as (a hunter) of his game !

13. Like fire (the spell) shall progress in the teeth of obstacles, like water along its course ! As a chariot with easy-going wheels the spell shall turn back upon him that prepares the spell !

VIII, 5. Prayer for protection addressed to a talisman made from wood of the *sraktya*-tree.

1. This attacking talisman, (itself) a man, is fastened upon the man : it is full of force, slays enemies, makes heroes of men, furnishes shelter, provides good luck.

2. This talisman slays enemies, makes strong men, is powerful, lusty, victorious, strong ; as a man it advances against sorceries and destroys them.

3. With this talisman Indra slew *Vṛitra*, with it he, full of device, destroyed the *Asuras*, with it he conquered both the heaven and earth, with it he conquered the four regions of space.

4. This talisman of *sraktya* assails and attacks. With might controlling the enemies, it shall protect us on all sides !

5. *Agni* has said this, and *Soma* has said this ; *Bṛihaspati*, *Savitar*, *Indra* (have said) this. These divine *purohitas* (chaplains) shall turn back for me (upon the sorcerer) the sorceries with aggressive amulets !

6. I have interposed heaven and earth, also the day, and also the sun. These divine *purohitas* (chaplains) shall turn back for me (upon the sorcerer) the sorceries with aggressive amulets !

7. (For) the folk that make an armour of the talisman of sraktya—like the sun ascending the sky, it subjects and beats off the sorceries.

8. With the amulet of sraktya, as if with a seer of powerful spirit, I have gained all battles, I slay the enemies, the Rakshas.

9. The sorceries that come from the Aṅgiras, the sorceries that come from the Asuras, the sorceries that prepare themselves, and those that are prepared by others, both these shall go away to a distance across ninety navigable streams!

10. As an armour upon him the gods shall tie the amulet, Indra, Vishṇu, Savitar, Rudra, Agni, Pragâpati, Parameshthin, Virâg, Vaisvânara, and the seers all.

11. Thou art the most superb of plants, as if a steer among the cattle, as if a tiger among beasts of prey. (The amulet) that we did seek, that have we found, a guardian at our side.

12. He that wears this talisman, verily is a tiger, a lion as well, and, too, a bull; moreover a curtailer of enemies.

13. Him slay not the Apsaras, nor the Gandharvas, nor mortal men; all regions does he rule, that wears this talisman.

14. Kasyapa has created thee, Kasyapa has produced thee. Indra wore thee in human (battle); wearing thee in the close combat he conquered. The gods did make the talisman an armour of thousandfold strength.

15. He that plans to harm thee with sorceries, with (unholy) consecrations and sacrifices—him beat thou back, O Indra, with thy thunderbolt that hath a hundred joints!

16. This talisman verily does assail, full of might,

victorious. Offspring and wealth it shall protect, provide defence, abound in luck!

17. Remove our enemies in the south, remove our enemies in the north; remove, O Indra, our enemies in the west: light, O hero, place in front (east) of us!

18. An armour for me be heaven and earth, an armour day, an armour the sun! An armour for me be Indra and Agni; Dhâtar shall bestow (dadhâtu) an armour upon me!

19. The armour of Indra and Agni, that is thick and strong, all the gods united do not pierce. This great (armour) shall protect my body on all sides, that I may obtain long life, and reach old age!

20. The divine talisman has ascended upon me unto complete exemption from injury. Assemble about this post that protects the body, furnishes threefold defence, in order to (secure) strength!

21. Into it Indra shall deposit manliness: do ye, O gods, assemble about it for long life, for life lasting a hundred autumns, that he may reach old age.

22. May Indra who bestows welfare, the lord of the people, the slayer of *Vṛitra*, the controller of enemies, he that conquereth and is unconquered, the soma-drinking bull that frees from danger, fasten the amulet upon thee: may it protect thee on each and every side, by day and by night!

X, 3. Praise of the virtues of an amulet derived from the *varāṇa*-tree.

1. Here is my *varāṇa*-amulet, a bull that destroys the rivals: with it do thou close in upon thy enemies, crush them that desire to injure thee!

2. Break them, crush them, close in upon them : the amulet shall be thy van-guard in front ! With the varana the Devas (gods) did ward off (avārayanta) the onslaught of the Asuras (demons) day after day.

3. This thousand-eyed, yellow, golden varana-amulet is a universal cure ; it shall lay low thy enemies : be thou the first to injure those that hate thee !

4. This varana will ward off (vārayishyate) the spell that has been spread against thee ; this will protect thee from human danger, this will protect thee from all evil !

5. This divine tree, the varana, shall shut out (vārayâtâi) ! The gods, too, have shut out (avīvaran) the disease that has entered into this (man).

6. If when asleep thou shalt behold an evil dream ; as often as a wild beast shall run an inauspicious course ; from (ominous) sneezing, and from the evil shriek of a bird, this varana-amulet will protect thee (vārayishyate).

7. From Arāti (grudge), Nirriti (misfortune), from sorcery, and from danger ; from death and over-strong weapons the varana will protect thee.

8. The sin that my mother, that my father, that my brothers and my sister have committed ; the sin that we (ourselves) have committed, from that this divine tree will protect us.

9. Through the varana are confused my enemies and my (rival) kin. To untraversed gloom they have gone : they shall go to the nethermost darkness !

10. (May) I (be) unharmed, with cows unharmed, long-lived, with undiminished men ! This varana-amulet shall guard me in every region (of space) !

11. This *varana* upon my breast, the kingly, divine tree, shall smite asunder my enemies, as Indra the *Dasyus*, the *Asuras* (demons)!

12. Long-lived, a hundred autumns old, do I wear this *varana* : kingdom and rule, cattle and strength, this shall bestow upon me!

13. As the wind breaks with might the trees, the lords of the forest, thus do thou break my rivals, those formerly born, and the latter born! The *varana* shall watch over thee!

14. As the wind and the fire consume the trees, the lords of the forest, thus do thou consume my rivals, those formerly born, and the latter born! The *varana* shall watch over thee!

15. As, ruined by the wind, the trees lie prostrate, thus do thou ruin and prostrate my rivals, those formerly born, and the latter born! The *varana* shall watch over thee!

16. Do thou cut off, O *varana*, before their appointed time and before old age, those that aim to injure him in his cattle, and threaten his sovereignty!

17. As the sun is resplendent, as in him brilliance has been deposited, thus shall the amulet of *varana* hold fast for me reputation and prosperity, shall sprinkle me with brilliance, and anoint me with splendour!

18. As splendour is in the moon, and in the sun, the beholder of men, thus shall the amulet of *varana* hold fast, &c.

19. As splendour is in the earth, as in this *Gâta-vedas* (the fire), thus shall the amulet of *varana* hold fast, &c.

20. As splendour is in the maiden, as in this

appointed chariot, thus shall the amulet of *varana* hold fast, &c.

21. As splendour is in the soma-draught, as splendour is in the honey-mixture (for guests), thus shall the amulet of *varana* hold fast, &c.

22. As splendour is in the agnihotra-oblation, as splendour is in the call *vashaṭ*, thus shall the amulet of *varana* hold fast, &c.

23. As splendour is in the sacrificer, as (splendour) has been deposited in the sacrifice, thus shall the amulet of *varana* hold fast, &c.

24. As splendour is in *Pragâpati*, as in this *Parameshthin* (the lord on high), thus shall the amulet of *varana* hold fast, &c.

25. As immortality is in the gods, as truth has been deposited in them, thus shall the amulet of *varana* hold fast, &c.

X, 6. Praise of the virtues of amulet of *khadira*-wood in the shape of a ploughshare.

1. The head of the hostile rival, of the enemy that hates me, do I cut off with might.

2. This amulet, produced by the ploughshare, will prepare an armour for me : full of stirred drink it has come to me, together with sap and lustre.

3. If the skilful workman has injured thee with his hand or with his knife, the living bright waters shall purify thee from that, (so that thou shalt be) bright!

4. This amulet has a golden wreath, bestows faith and sacrifice and might; in our house as a guest it shall dwell!

5. Before it (the amulet as a guest) ghee, *surâ*

(liquor), honey, and every kind of food we place. The amulet having gone to the gods shall, as a father for his sons, plan for us growing good, more and more day after day!

6. The amulet which *Bṛihaspati* tied, the plough-share dripping with ghee, the strong khadira, unto strength, that *Agni* did fasten on; that yields him ghee more and more day after day: with it those that hate me do thou slay!

7. This amulet which *Bṛihaspati* tied . . . that *Indra* did fasten on, for strength and heroism; that yields him might more and more, &c.

8. The amulet which *Bṛihaspati* tied . . . that *Soma* did fasten on unto perfect hearing and seeing; that verily yields him lustre more and more, &c.

9. The amulet which *Bṛihaspati* tied . . . that *Sūrya* did fasten on, with that he conquered these directions of space; that yields him prosperity more and more, &c.

10. The amulet which *Bṛihaspati* tied . . . wearing that amulet *Kāndramas* (the moon) conquered the golden cities of the *Asuras* and the *Dānavas*; that yields him fortune more and more, &c.

11. The amulet which *Bṛihaspati* tied for swift *Vāta* (wind), that yields him strength more and more, &c.

12. The amulet which *Bṛihaspati* tied for swift *Vāta*, with that amulet, O *Asvins*, do ye guard this plough-land; that yields the two physicians (the *Asvins*) might more and more, &c.

13. The amulet which *Bṛihaspati* tied for swift *Vāta*, wearing that, *Savitar* through it conquered this light; that yields him abundance more and more, &c.

14. The amulet which *Bṛihaspati* tied for swift *Vâta*, wearing that, the waters ever run undiminished; that verily yields them ambrosia more and more, &c.

15. The amulet which *Bṛihaspati* tied for swift *Vâta*, that comforting amulet king *Varuṇa* did fasten on; that verily yields him truth more and more, &c.

16. The amulet which *Bṛihaspati* tied for swift *Vâta*, wearing that the gods did conquer all the worlds in battle; that verily yields them conquest more and more, &c.

17. The amulet which *Bṛihaspati* tied for swift *Vâta*, that comforting amulet the divinities did fasten on; that verily yields them all more and more, &c.

18. The seasons did fasten it on; the divisions (of the year) did fasten it on. Since the year did fasten it on, it guards every being.

19. The intermediate directions did fasten it on; the directions did fasten it on. The amulet created by *Pragâpati* has subjected those that hate me.

20. The *Atharvans* did tie it on, the descendants of the *Atharvans* did tie it on; with these allied, the *Aṅgiras* cleft the castles of the *Dasyus*. With it those that hate me do thou slay!

21. That *Dhâtar* did fasten on: (then) he shaped the being. With it those that hate me do thou slay!

22. The amulet which *Bṛihaspati* tied for the gods, destructive of the *Asuras*, that has come to me together with sap and lustre.

23. The amulet . . . has come to me together with cows, goats, and sheep, together with food and offspring.

24. The amulet . . . has come to me together with rice and barley, together with might and prosperity.

25. The amulet . . . has come to me with a stream of honey and ghee together with sweet drink.

26. The amulet . . . has come to me together with nourishment and milk, together with goods and fortune.

27. The amulet . . . has come to me together with brilliance and strength, together with glory and reputation.

28. The amulet . . . has come to me together with all kinds of prosperity.

29. This amulet the gods shall give me unto prosperity, the mighty amulet that strengthens sovereignty and injures the rivals!

30. An (amulet) auspicious for me thou shalt fasten upon (me), together with brahma (spiritual exaltation) and brilliance! Free from rivals, slaying rivals, it has subjected my rivals.

31. This god-born amulet, the sap milked from which these three worlds revere, shall render me superior to him that hates me; it shall ascend upon my head unto excellence!

32. The amulet upon which the gods, the Fathers, and men ever live, shall ascend upon my head unto excellence!

33. As the seed grows in the field, in the furrow drawn by the ploughshare, thus in me offspring, cattle, and every kind of food shall grow up!

34. Upon whom, O thou amulet that prosperest the sacrifice, I have fastened thee (that art) propitious, him, O amulet, that yieldest a hundredfold sacrificial reward, thou shalt inspire unto excellence!

35. This fire-wood that has been laid on together with the oblations do thou, Agni, gladly accept: may we in this kindled *Gâtavedas* (fire), through (this) charm, find favour, well-being, offspring, sight, and cattle!

IV, 16. Prayer to *Varuṇa* for protection against treacherous designs.

1. The great guardian among these (gods) sees as if from anear. He that thinketh he is moving stealthily—all this the gods know.

2. If a man stands, walks, or sneaks about, if he goes slinking away, if he goes into his hiding-place; if two persons sit together and scheme, king *Varuṇa* is there as a third, and knows it.

3. Both this earth here belongs to king *Varuṇa*, and also yonder broad sky whose boundaries are far away. Moreover these two oceans are the loins of *Varuṇa*; yea, he is hidden in this small (drop of) water.

4. He that should flee beyond the heaven far away would not be free from king *Varuṇa*. His spies come hither (to the earth) from heaven, with a thousand eyes do they watch over the earth.

5. King *Varuṇa* sees through all that is between heaven and earth, and all that is beyond. He has counted the winkings of men's eyes. As a (winning) gamester puts down his dice, thus does he establish these (laws).

6. May all thy fateful toils which, seven by seven, threefold, lie spread out, ensnare him that speaks falsehood: him that speaks the truth they shall let go!

7. With a hundred snares, O Varuṇa, surround him, let the liar not go free from thee, O thou that observest men! The rogue shall sit, his belly hanging loose, like a cask without hoops, bursting all about!

8. With (the snare of) Varuṇa which is fastened lengthwise, and that which (is fastened) broadwise, with the indigenous and the foreign, with the divine and the human,—

9. With all these snares do I fetter thee, O N. N., descended from N. N., the son of the woman N. N.: all these do I design for thee.

II, 12. Imprecation against enemies thwarting holy work.

1. Heaven and earth, the broad atmosphere, the goddess of the field, and the wonderful, far-striding (Vishṇu); moreover, the broad atmosphere guarded by Vāta (the wind): may these here be inflamed, when I am inflamed!

2. Hear this, O ye revered gods! Let Bharadvâga recite for me songs of praise! May he who injures this our plan be bound in the fetter (of disease) and joined to misfortune!

3. Hear, O soma-drinking Indra, what with burning heart I shout to thee! I cleave, as one cleaves a tree with an axe, him that injures this our plan.

4. With (the aid of) thrice eighty sâman-singers, with (the aid of) the Âdityas, Vasus, and Aṅgiras—may our father's sacrifices and gifts to the priests aid us—do I seize this one with fateful fervour.

5. May heaven and earth look after me, may all the gods support me! O ye Aṅgiras, O ye fathers

devoted to Soma, may he who does harm enter into misfortune!

6. He who perchance despises us, O ye Maruts, he who abuses the holy practice which is being performed by us, may his evil deeds be firebrands to him, may the heavens surround with fire the hater of holy practices!

7. Thy seven in-breathings and thy eight marrows, these do I cut for thee by means of my charm. Thou shalt go to the seat of Yama, fitly prepared, with Agni as thy guide!

8. I set thy footstep upon the kindled fire. May Agni surround thy body, may thy voice enter into breath!

VII, 70. Frustration of the sacrifice of an enemy.

1. Whenever yonder person in his thought, and with his speech, offers sacrifice accompanied by oblations and benedictions, may Nirṛīti (the goddess of destruction), allying herself with death, smite his offering before it takes effect!

2. May sorcerers, Nirṛīti, as well as Rakshas, mar his true work with error! May the gods, despatched by Indra, scatter (churn) his sacrificial butter; may that which yonder person offers not succeed!

3. The two agile supreme rulers, like two eagles pouncing down, shall strike the sacrificial butter of the enemy, whosoever plans evil against us!

4. Back do I tie both thy two arms, thy mouth I shut. With the fury of god Agni have I destroyed thy oblation.

5. I tie thy two arms, I shut thy mouth. With the fury of terrible Agni have I destroyed thy oblation.

II, 7. Charm against curses and hostile plots,
undertaken with a certain plant.

1. The god-begotten plant, hated by the wicked, which wipes away the curses (of the enemies), like water a foul spot it has washed away all curses from me.

2. The curse of the rival and the curse of the kinswoman, the curse which the Brahman shall utter in wrath, all that (do thou put) under our feet!

3. From heaven her root is suspended, from the earth it rises up; with her that has a thousand shoots do thou protect us on all sides!

4. Protect me, protect my offspring, protect our goods; let not ill-will overcome us, let not hostile schemes overcome us!

5. The curse shall go to the curser; joint possession shall we have with the friend. Of the enemy who bewitches with (his) eye we hew off the ribs.

III, 6. The asvattha-tree as a destroyer of
enemies.

1. A male has sprung from a male, the asvattha (ficus religiosa) from the khadira (acacia catechu). May this slay my enemies, those whom I hate and those who hate me!

2. Crush the enemies, as they rush on, O asvattha, 'displacer,' allied with Indra, the slayer of Vritra, (allied) with Mitra and Varuna!

3. As thou didst break forth, O asvattha, into the great flood (of the air), thus do thou break up all those whom I hate and those who hate me!

4. Thou that goest conquering as a conquering

bull, with thee here, O asvattha, may we conquer our rivals!

5. May Nirriti (the goddess of destruction), O asvattha, bind in the toils of death that cannot be loosened those enemies of mine whom I hate and who hate me!

6. As thou climbest up the trees, O asvattha, and renderest them subordinate, thus do thou split in two the head of my enemy, and overcome him!

7. They (the enemies) shall float down like a ship cut loose from its moorings! There is no returning again for those that have been driven out by the 'displacer.'

8. I drive them out with my mind, drive them out with my thought, and also with my incantation. We drive them out with a branch of the asvattha-tree.

VI, 75. Oblation for the suppression of enemies (nairbâdhyam haviḥ).

1. Forth from his home do I drive that person yonder, who as a rival contends with us: through the oblation devoted to suppression Indra has broken him to pieces.

2. Indra, the slayer of Vṛitra, shall drive him to the remotest distance, from which in all successive years he shall not again return!

3. He shall go to the three distances, he shall go beyond the five peoples; he shall go beyond the three ethers, whence he shall not again in all successive years return, while the sun is upon the heavens!

VI, 37. Curse against one that practises hostile charms.

1. The thousand-eyed curse having yoked his chariot has come hither, seeking out him that curses me, as a wolf the house of him that owns sheep.

2. Avoid us, O curse, as a burning fire (avoids) a lake! Strike here him that curses us, as the lightning of heaven the tree!

3. He that shall curse us when we do not curse, and he that shall curse us when we do curse, him do I hurl to death as a bone to a dog upon the ground.

VII, 13. Charm to deprive enemies of their strength.

1. As the rising sun takes away the lustre of the stars, thus do I take away the strength of both the women and the men that hate me.

2. As many enemies as ye are, looking out against me, as I come on—of those that hate me do I take away the strength, as the sun takes away the strength of persons asleep (while it rises).

IV.

CHARMS PERTAINING TO WOMEN (STRÎKARMÂMI).

II, 36. Charm to obtain a husband.

1. May, O Agni, a suitor after our own heart come to us, may he come to this maiden with our fortune! May she, agreeable to suitors, charming at festivals, promptly obtain happiness through a husband!

2. Agreeable to Soma, agreeable to Brahma, arranged by Aryaman, with the unfailing certainty of god Dhâtar, do I bestow upon thee good fortune, the acquisition of a husband.

3. This woman shall obtain a husband, since king Soma makes her lovely! May she, begetting sons, become a queen; may she, going to her husband, shine in loveliness!

4. As this comfortable cave, O Maghavan (Indra), furnishing a safe abode, hath become pleasing to animals, thus may this woman be a favourite of fortune (Bhaga), beloved, not at odds with her husband!

5. Do thou ascend the full, inexhaustible ship of Bhaga (fortune); upon this bring hither the suitor who shall be agreeable (to thee)!

6. Bring hither by thy shouts, O lord of wealth, the suitor, bend his mind towards her; turn thou the right side of every agreeable suitor towards (her)!

7. This gold and bdellium, this balsam, and

Bhaga (fortune), too; these have prepared thee for husbands, that thou mayest obtain the one that is agreeable.

8. Hither to thee Savitar shall lead the husband that is agreeable! Do thou, O herb, bestow (him) upon her!

VI, 60. Charm for obtaining a husband.

1. This Aryaman (wooer) with loosened crest of hair comes hither in front (of the procession), seeking a husband for this spinster, and a wife for this wifeless man.

2. This maid, O Aryaman, has wearied of going to the wedding-feasts of other women. Now shall, without fail, O Aryaman, other women go to her wedding-feast!

3. Dhâtar (the creator) supports (dâdhâra) this earth, Dhâtar supports the heavens, and the sun. May Dhâtar furnish this spinster with a husband after her own heart!

VI, 82. Charm for obtaining a wife.

1. I call the name of him that comes here, that hath come here, and is arriving; I crave (the name) of Indra, Vṛitra's slayer, the Vâsava of hundred-fold strength.

2. The road by which the Asvins carried away as a bride Sûryâ, Savitar's daughter, 'by that road,' Bhaga (fortune) told me, 'thou shalt bring here a wife'!

3. With thy wealth-procuring, great, golden hook, O Indra, husband of Sañi, procure a wife for me that desireth a wife!

VI, 78. Blessing for a married couple.

1. Through this oblation, that causes prosperity, may this man flourish anew; may he excel the wife that they have brought to him with his sap!

2. May he excel in strength, excel in royalty! May this couple be inexhaustible in wealth that bestows thousandfold lustre!

3. Tvashṭar begot (for thee) a wife, Tvashṭar for her begot thee as a husband. May Tvashṭar bestow upon you two a thousand lives, may he bestow upon you long life!

VII, 36. Love-charm spoken by a bridal couple.

The eyes of us two shine like honey, our foreheads gleam like ointment. Place me within thy heart; may one mind be in common to us both!

VII, 37. Charm pronounced by the bride over the bridegroom.

I envelope thee in my garment that was produced by Manu (the first man), that thou shalt be mine alone, shalt not even discourse of other women!

VI, 81. A bracelet as an amulet to ensure conception.

1. A holder art thou, holdest both hands, drivest off the Rakshas. An acquirer of offspring and wealth this bracelet hath become!

2. O bracelet, open up the womb, that the embryo be put (into it)! Do thou, O limit (-setting bracelet),

furnish a son, bring him here (â gamaya), thou that comest here (âgame)!

3. The bracelet that Aditi wore, when she desired a son, Tvashar shall fasten upon this woman, intending that she shall beget a son.

III, 23. Charm for obtaining a son (pumsavanam).

1. That which has caused thee to miscarry do we drive away from thee, that very thing do we deposit outside of thee, away in a far place.

2. Into thy womb shall enter a male germ, as an arrow into a quiver! May a man be born there, a son ten months old!

3. A male son do thou produce, and after him a male shall be born! Thou shalt be the mother of sons, of those who are born, and those whom thou shalt bear!

4. By the effective seed which bulls put forth do thou obtain a son; be a fruitful milch-cow!

5. Pragâpati's (the lord of creatures) work do I perform for thee: may the germ enter into thy womb! Obtain thou, woman, a son who shall bring prosperity to thee, and bring thou prosperity to him!

6. The plants whose father was the sky, whose mother the earth, whose root the (heavenly) ocean—may those divine herbs aid thee in obtaining a son!

VI, 11. Charm for obtaining a son (pumsavanam).

1. The asvattha (ficus religiosa) has mounted the saml (mimosa suma): then a male child was produced. That, forsooth, is the way to obtain a son; that do we bring to (our) wives.

2. In the male, forsooth, seed doth grow, that is poured into the female. That, forsooth, is the way to obtain a son ; that has been told by Pragâpati.

3. Pragâpati, Anumati, and Sinvâl have fashioned him. May he (Pragâpati) elsewhere afford the birth of a female, but here he shall bestow a man !

VII, 35. An incantation to make a woman sterile.

1. The other enemies conquer with might ; beat back, O Gâtavedas, those that are not yet born ! Enrich this kingdom unto happiness, may all the gods acclaim this man !

2. Of these hundred entrails of thine, as well as of the thousand canals, of all these have I closed the openings with a stone.

3. The upper part of the womb do I place below, there shall come to thee neither offspring nor birth ! I render thee sterile and devoid of offspring ; a stone do I make into a cover for thee.

VI, 17. Charm to prevent miscarriage.

1. As this great earth conceives the germs of the beings, thus shall thy embryo be held fast, to produce a child after pregnancy !

2. As this great earth holds these trees, thus shall thy embryo be held fast, to produce a child after pregnancy !

3. As this great earth holds the mountains and the peaks, thus shall thy embryo be held fast, to produce a child after pregnancy !

4. As this great earth holds the animals scattered

far, thus shall thy embryo be held fast, to produce a child after pregnancy!

I, 11. Charm for easy parturition.

1. Aryaman as active hotar-priest shall utter for thee the vasha¹-call at this (soma-) pressing, O Pûshan! May (this) woman, (herself) begotten in the proper way, be delivered, may her joints relax, that she shall bring forth!

2. Four directions has the heaven, and also four the earth: (from these) the gods created the embryo. May they open her, that she shall bring forth!

3. May Sûshan open: her womb do we cause to gape. Do thou, O Sûshanâ, loosen the womb, do thou, O Bishkalâ, let go (the embryo)!

4. Attached not at all to the flesh, nor to the fat, not at all to the marrow, may the spotted, moist, placenta come down to be eaten by a dog! May the placenta fall down!

5. I split open thy vagina, thy womb, thy canals; I separate the mother and the son, the child along with the placenta. May the placenta fall down!

6. As flies the wind, as flies the mind, as fly the winged birds, so do thou, O embryo, ten months old, fall along with the placenta! May the placenta fall down!

I, 34. Charm with licorice, to secure the love of a woman.

1. This plant is born of honey, with honey do we dig for thee. Of honey thou art begotten, do thou make us full of honey!

2. At the tip of my tongue may I have honey, at my tongue's root the sweetness of honey! In my

power alone shalt thou then be, thou shalt come up to my wish!

3. Sweet as honey is my entrance, sweet as honey my departure. With my voice do I speak sweet as honey, may I become like honey!

4. I am sweeter than honey, fuller of sweetness than licorice. Mayest thou, without fail, long for me alone, (as a bee) for a branch full of honey!

5. I have surrounded thee with a clinging sugar-cane, to remove aversion, so that thou shalt not be averse to me!

II, 30. Charm to secure the love of a woman.

1. As the wind tears this grass from the surface of the earth, thus do I tear thy soul, so that thou, woman, shalt love, shalt not be averse to me!

2. If ye, O two Asvins, shall unite and bring together the loving pair—united are the fortunes of both of you (lovers), united the thoughts, united the purposes!

3. When birds desire to chirp, lustily desire to chirp, may my call go there, as an arrow-point upon the shaft!

4. What is within shall be without, what is without shall be within! Take captive, O herb, the soul of the maidens endowed with every charm!

5. Longing for a husband this woman hath come, I have come longing for a wife. As a loudly neighing horse I have attained to my good fortune!

VI, 8. Charm to secure the love of a woman.

1. As the creeper embraces the tree on all sides, thus do thou embrace me, so that thou, woman,

shalt love me, so that thou shalt not be averse to me !

2. As the eagle when he flies forth presses his wings against the earth, thus do I fasten down thy mind, so that thou, woman, shalt love me, so that thou shalt not be averse to me.

3. As the sun day by day goes about this heaven and earth, thus do I go about thy mind, so that thou, woman, shalt love me, so that thou shalt not be averse to me.

VI, 9. Charm to secure the love of a woman.

1. Hanker thou after my body, my feet, hanker after my eyes, my thighs ! The eyes of thee, as thou lustest after me, and thy hair shall be parched with love !

2. I make thee cling to my arm, cling to my heart, so that thou shalt be in my power, shalt come up to my wish !

3. The cows, the mothers of the ghee, who lick their young, in whose heart love is planted, shall make yonder woman bestow love upon me !

VI, 102. Charm to secure the love of a woman.

1. As this draught animal, O ye Asvins, comes on, and proceeds, thus may thy soul come on, and proceed to me !

2. I draw to myself thy mind, as the leading stallion the female side-horse. As the stalk of grass torn by the wind, thus shall thy mind fasten itself upon me !

3. A coaxing mixture of salve, of sweet wood, of kusht^hha, and of spikenard, do I deftly pick out with the hands of Bhaga (good fortune).

III, 25. Charm to arouse the passionate love
of a woman.

1. May (love), the disquieter, disquiet thee; do not hold out upon thy bed! With the terrible arrow of Kâma (love) do I pierce thee in the heart.

2. The arrow, winged with longing, barbed with love, whose shaft is undeviating desire, with that, well-aimed, Kâma shall pierce thee in the heart!

3. With that well-aimed arrow of Kâma which parches the spleen, whose plume flies forward, which burns up, do I pierce thee in the heart.

4. Consumed by burning ardour, with parched mouth, do thou (woman) come to me, pliant, (thy) pride laid aside, mine alone, speaking sweetly and to me devoted!

5. I drive thee with a goad from thy mother and thy father, so that thou shalt be in my power, shalt come up to my wish.

6. All her thoughts do ye, O Mitra and Varuna, drive out of her! Then, having deprived her of her will, put her into my power alone!

VI, 139. Charm to arouse the passionate love
of a woman.

1. Clinging to the ground thou didst grow, (O plant), that producest bliss for me; a hundred branches extend from thee, three and thirty grow down from thee: with this plant of a thousand leaves thy heart do I parch.

2. Thy heart shall parch (with love) for me, and thy mouth shall parch (with love for me)! Languish,

moreover, with love for me, with parched mouth pass thy days!

3. Thou that causest affection, kindest (love), brown, lovely (plant), draw (us) together; draw together yonder woman and myself, our hearts make the same!

4. As the mouth of him that hath not drunk dries up, thus languish thou with love for me, with parched mouth pass thy days!

5. As the ichneumon tears the serpent, and joins him together again, thus, O potent (plant), join together what hath been torn by love!

VII, 38. Charm to secure the love of a man.

1. This potent herb do I dig out: it draws toward me the eye, causes (love's) tears. It brings back him who has gone to a distance, rejoices him that approaches me.

2. By (the plant) with which the Âsurt allured Indra away from the gods, by that do I subject thee, that I may be well-beloved of thee!

3. Thy face is turned towards Soma (the moon), thy face is turned towards Sûrya (the sun), thy face is turned towards all the gods: 't is thee here that we do invoke.

4. My speech, not thine, (in this matter) hath weight: in the assembly, forsooth, do thou speak! To me alone shalt thou belong, shalt not even discourse of other women!

5. Whether thou art beyond the haunts of men, or whether across the river, this very herb, as if a captive bound, shall bring thee back to me!

VI, 130. Charm to arouse the passionate love
of a man.

1. This yearning love comes from the Apsaras, the victorious, imbued with victory. Ye gods, send forth the yearning love: may yonder man burn after me!

2. My wish is, he shall long for me, devoted he shall long for me! Ye gods, send forth the yearning love: may yonder man burn after me!

3. That yonder man shall long for me, (but) I for him nevermore, ye gods, send forth the yearning love: may yonder man burn after me!

4. Do ye, O Maruts, intoxicate him (with love); do thou, O mid-air, intoxicate him; do thou, O Agni, intoxicate him! May yonder man burn after me!

VI, 131. Charm to arouse the passionate love
of a man.

1. From thy head unto thy feet do I implant (love's) longing into thee. Ye gods, send forth the yearning love: may yonder man burn after me!

2. Favour this (plan), Anumati; fit it together, Âkûti! Ye gods, send forth the yearning love: may yonder man burn after me!

3. If thou dost run three leagues away, (or even) five leagues, the distance coursed by a horseman, from there thou shalt again return, shalt be the father of our sons!

VI, 132. Charm to arouse the passionate love
of a man.

1. Love's consuming longing, together with yearn-

ing, which the gods have poured into the waters, that do I kindle for thee by the law of Varuṇa!

2. Love's consuming longing, together with yearning, which the all-gods (*visve devâḥ*) have poured into the waters, that do I kindle for thee by the law of Varuṇa!

3. Love's consuming longing, together with yearning, which Indrâṇī has poured into the waters, that do I kindle for thee by the law of Varuṇa!

4. Love's consuming longing, together with yearning, which Indra and Agni have poured into the waters, that do I kindle for thee by the law of Varuṇa!

5. Love's consuming longing, together with yearning, which Mitra and Varuṇa have poured into the waters, that do I kindle for thee by the law of Varuṇa!

IV, 5. Charm at an assignation.

1. The bull with a thousand horns who rose out of the sea, with the aid of him, the mighty one, do we put the folks to sleep.

2. The wind blows not over the earth. No one looks on. Do thou then, befriended of Indra, put all women and dogs to sleep!

3. The women that lie upon couches and upon beds, and they that rest in litters, the women all that exhale sweet fragrance, do we put to sleep.

4. Every moving thing I have held fast. Eye and breath I have held fast. I have held fast all limbs in the deep gloom of the night.

5. Of him that sits, and him that walks, of him that stands and looks about, of these the eyes we do shut, just as these premises (are shut).

6. The mother shall sleep, the father shall sleep, the dog shall sleep, the lord of the house shall sleep ! All her relations shall sleep, and these people round about shall sleep !

7. O sleep, put thou to sleep all people with the magic that induces sleep ! Put the others to sleep until the sun rises ; may I be awake until the dawn appears, like Indra, unharmed, uninjured !

VI, 77. Charm to cause the return of a truant woman.

1. The heavens have stood, the earth has stood, all creatures have stood. The mountains have stood upon their foundation, the horses in the stable I have caused to stand.

2. Him that has control of departure, that has control of coming home, return, and turning in, that shepherd do I also call.

3. O *Gâtavedas* (Agni), cause thou to turn in ; a hundred ways hither shall be thine, a thousand modes of return shall be thine : with these do thou restore us again !

VI, 18. Charm to allay jealousy.

1. The first impulse of jealousy, moreover the one that comes after the first, the fire, the heart-burning, that do we waft away from thee.

2. As the earth is dead in spirit, in spirit more dead than the dead, and as the spirit of him that has died, thus shall the spirit of the jealous (man) be dead !

3. Yon fluttering little spirit that has been fixed

into thy heart, from it the jealousy do I remove, as air from a water-skin.

VII, 45. Charm to allay jealousy.

1. From folk belonging to all kinds of people, from the Sindhu (Indus) thou hast been brought hither: from a distance, I ween, has been fetched the very remedy for jealousy.

2. As if a fire is burning him, as if the forest-fire burns in various directions, this jealousy of his do thou quench, as a fire (is quenched) with water!

I, 14. A woman's incantation against her rival.

1. I have taken unto myself her fortune and her glory, as a wreath off a tree. Like a mountain with broad foundation may she sit a long time with her parents!

2. This woman shall be subjected to thee as thy wife, O king Yama; (till then) let her be fixed to the house of her mother, or her brother, or her father!

3. This woman shall be the keeper of thy house, O king (Yama), and her do we make over to thee! May she long sit with her relatives, until (her hair) drops from her head!

4. With the incantation of Asita, of Kasyapa, and of Gaya do I cover up thy fortune, as women cover (something) within a chest.

III, 18. Charm of a woman against a rival or co-wife.

1. I dig up this plant, of herbs the most potent, by whose power rival women are overcome, and husbands are obtained.

2. O thou (plant) with erect leaves, lovely, do thou, urged on by the gods, full of might, drive away my rival, make my husband mine alone!

3. He did not, forsooth, call thy name, and thou shalt not delight in this husband! To the very farthest distance do we drive our rival.

4. Superior am I, O superior (plant), superior, truly, to superior (women). Now shall my rival be inferior to those that are inferior!

5. I am overpowering, and thou, (O plant), art completely overpowering. Having both grown full of power, let us overpower my rival!

6. About thee (my husband) I have placed the overpowering (plant), upon thee placed the very overpowering one. May thy mind run after me as a calf after the cow, as water along its course!

VI, 138. Charm for depriving a man of his virility.

1. As the best of the plants thou art reputed, O herb: turn this man for me to-day into a eunuch that wears his hair dressed!

2. Turn him into a eunuch that wears his hair dressed, and into one that wears a hood! Then Indra with a pair of stones shall break his testicles both!

3. O eunuch, into a eunuch thee I have turned; O castrate, into a castrate thee I have turned; O weakling, into a weakling thee I have turned! A hood upon his head, and a hair-net do we place.

4. The two canals, fashioned by the gods, in which man's power rests, in thy testicles I break them with a club.

5. As women break reeds for a mattress with a stone, thus do I break thy member . . .

I, 18. Charm to remove evil bodily characteristics from a woman.

1. The (foul) mark, the *lalâmt* (with spot on the forehead), the *Arâti* (grudging demon), do we drive out. Then the (signs) that are auspicious (shall remain) with us; (yet) to beget offspring do we bring the *Arâti*!

2. May Savitar drive out uncouthness from her feet, may *Varuna*, *Mitra*, and *Aryaman* (drive it) out from her hands; may *Anumati* kindly drive it out for us! For happiness the gods have created this woman.

3. The fierceness that is in thyself, in thy body, or in thy look, all that do we strike away with our charm. May god Savitar prosper thee!

4. The goat-footed, the bull-toothed, her who scares the cattle, the snorting one, the *vildâti* (the driveling one), the *lalâmt* (with spot on the forehead), these do we drive from us.

VI, 110. Expiatory charm for a child born under an unlucky star.

1. Of yore, (O Agni), thou wast worthy of supplication at the sacrifice; thou wast the priest in olden times, and now anew shalt sit (at our sacrifice)! Delight, O Agni, thy own body, and, sacrificing, bring good fortune here to us!

2. Him that hath been born under the (constellation) *gyesh/haghnt* ('she that slays the oldest'), or

under the *vikritâu* ('they that uproot'), save thou from being torn up by the root by Yama (death)! May he (Agni) guide him across all misfortunes to long life, to a life of a hundred autumns!

3. On a tiger (-like) day the hero was born; born under a (good) constellation he becometh a mighty hero. Let him not slay, when he grows up, his father, let him not injure the mother that hath begotten him!

VI, 140. Expiation for the irregular appearance of the first pair of teeth.

1. Those two teeth, the tigers, that have broken forth, eager to devour father and mother, do thou, O Brahmanaspati Gâtavedas, render auspicious!

2. Do ye eat rice, eat barley, and eat, too, beans, as well as sesamum! That, O teeth, is the share deposited for your enrichment. Do not injure father and mother!

3. Since ye have been invoked, O teeth, be ye in unison kind and propitious! Elsewhere, O teeth, shall pass away the fierce (qualities) of your body! Do not injure father and mother!

V.

CHARMS PERTAINING TO ROYALTY (RÂGAKARMÂNT).

IV, 8. Prayer at the consecration of a king.

1. Himself prosperous (bhûto), he does put strength into the beings (bhûteshu); he became the chief lord of the beings (bhûtânâm). To his consecration death does come: may he, the king, favour this kingdom!

2. Come forth hither—do not glance away—as a mighty guardian, slayer of enemies! Step hither, thou who prosperest thy friends: the gods shall bless thee!

3. As he did step hither all (men) did attend him. Clothed in grace, he moves, shining by his own lustre. This is the great name of the manly Asura; endowed with every form (quality) he entered upon immortal (deeds).

4. Thyself a tiger, do thou upon this tiger-skin stride (victorious) through the great regions! All the clans shall wish for thee, and the heavenly waters, rich in sap!

5. The heavenly waters, rich in sap, flow joyously, (and too) those in the sky and upon the earth: with the lustre of all of these do I sprinkle thee.

6. They have sprinkled thee with their lustre, the heavenly waters rich in sap. May Savitar thus fashion thee, that thou shalt prosper thy friends!

7. (The waters) thus embracing him, the tiger, promote him, the lion, to great good fortune. Him, the leopard in the midst of the waters, as though standing in the ocean, the beneficent (floods, or the vigorous priests) cleanse thoroughly!

III, 3. Charm for the restoration of an exiled king.

1. (Agni) has shouted loud: may he here well perform his work! Spread thyself out, O Agni, over the far-reaching hemispheres of the world! The all-possessing Maruts shall engage thee: bring hither that (king) who devoutly spends the offering!

2. However far he be, the red (steeds) shall urge hither Indra, the seer, to friendship, since the gods, (chanting) for him the gâyatṛī, the bṛīhatī, and the arka (songs), infused courage into him with the sautrâmanī-sacrifice!

3. From the waters king Varuṇa shall call thee, Soma shall call thee from the mountains, Indra shall cite thee to these clans! Turn into an eagle and fly to these clans!

4. An eagle shall bring hither from a distance him that is fit to be called, (yet) wanders exiled in a strange land! The Asvins shall prepare for thee a path, easy to travel! Do ye, his kinfolk, gather close about him!

5. Thy opponents shall call thee; thy friends have chosen thee! Indra, Agni, and all the gods have kept prosperity with this people.

6. The kinsman or the stranger that opposes thy call, him, O Indra, drive away; then render this (king) accepted here!

III, 4. Prayer at the election of a king.

1. (Thy) kingdom hath come to thee: arise, endowed with lustre! Go forth as the lord of the people, rule (shine) thou, a universal ruler! All the regions of the compass shall call thee, O king; attended and revered be thou here!

2. Thee the clans, thee these regions, goddesses five, shall choose for empire! Root thyself upon the height, the pinnacle of royalty: then do thou, mighty, distribute goods among us!

3. Thy kinsmen with calls shall come to thee; agile Agni shall go with them as messenger! Thy wives, thy sons shall be devoted to thee; being a mighty (ruler) thou shalt behold rich tribute!

4. The Asvins first, Mitra and Varuṇa both, all the gods, and the Maruts, shall call thee! Then fix thy mind upon the bestowal of wealth, then do thou, mighty, distribute wealth among us!

5. Hither hasten forth from the farthest distance; heaven and earth, both, shall be propitious to thee! Thus did this king Varuṇa (as if, 'the chooser') decree that; he himself did call thee: 'come thou hither'!

6. O Indra, Indra, come thou to the tribes of men, for thou hast agreed, concordant with the Varuṇas (as if, 'the electors'). He did call thee to thy own domain (thinking): 'let him revere the gods, and manage, too, the people'!

7. The rich divinities of the roads, of manifold diverse forms, all coming together have given thee a broad domain. They shall all concordantly call

thee ; rule here, a mighty, benevolent (king), up to the tenth decade (of thy life) !

III, 5. Praise of an amulet derived from the *parṇa*-tree, designed to strengthen royal power.

1. Hither hath come this amulet of *parṇa*-wood, with its might mightily crushing the enemy. (It is) the strength of the gods, the sap of the waters ; may it assiduously enliven me with energy !

2. The power to rule thou shalt hold fast in me, O amulet of *parṇa*-wood ; wealth (thou shalt hold fast) in me ! May I, rooted in the domain of royalty, become the chief !

3. Their very own amulet which the gods deposited secretly in the tree, that the gods shall give us to wear, together with life !

4. The *parṇa* has come hither as the mighty strength of the soma, given by Indra, instructed by Varuṇa. May I, shining brilliantly, wear it, unto long life, during a hundred autumns !

5. The amulet of *parṇa*-wood has ascended upon me unto complete exemption from injury, that I may rise superior (even) to friends and alliances !

6. The skilful builders of chariots, and the ingenious workers of metal, the folk about me all, do thou, O *parṇa*, make my aids !

7. The kings who (themselves) make kings, the charioteers, and leaders of hosts, the folk about me all, do thou, O *parṇa*, make my aids !

8. Thou art the body-protecting *parṇa*, a hero, brother of me, the hero. Along with the brilliancy of the year do I fasten thee on, O amulet !

IV, 22. Charm to secure the superiority of
a king.

1. This warrior, O Indra, do thou strengthen for me, do thou install this one as sole ruler (bull) of the Vis (the people); emasculate all his enemies, subject them to him in (their) contests!

2. To him apportion his share of villages, horses, and cattle; deprive of his share the one that is his enemy! May this king be the pinnacle of royalty; subject to him, O Indra, every enemy!

3. May this one be the treasure-lord of riches, may this king be the tribal lord of the Vis (the people)! Upon this one, O Indra, bestow great lustre, devoid of lustre render his enemy!

4. For him shall ye, O heaven and earth, milk ample good, as two milch-cows yielding warm milk! May this king be favoured of Indra, favoured of cows, of plants, and cattle!

5. I unite with thee Indra who has supremacy, through whom one conquers and is not (himself) conquered, who shall install thee as sole ruler of the people, and as chief of the human kings.

6. Superior art thou, inferior are thy rivals, and whatsoever adversaries are thine, O king! Sole ruler, befriended of Indra, victorious, bring thou hither the supplies of those who act as thy enemies!

7. Presenting the front of a lion do thou devour all (their) people, presenting the front of a tiger do thou strike down the enemies! Sole ruler, befriended of Indra, victorious, seize upon the supplies of those who act as thy enemies!

I, 9. Prayer for earthly and heavenly success.

1. Upon this (person) the Vasus, Indra, Pûshan, Varuna, Mitra, and Agni, shall bestow goods (vasu)! The Âdityas, and, further, all the gods shall hold him in the higher light!

2. Light, ye gods, shall be at his bidding : Sûrya (the sun), Agni (fire), or even gold! Inferior to us shall be our rivals! Cause him to ascend to the highest heaven!

3. With that most potent charm with which, O Gâtavedas (Agni), thou didst bring to Indra the (soma-) drink, with that, O Agni, do thou here strengthen this one; grant him supremacy over his kinsmen!

4. Their sacrifice and their glory, their increase of wealth and their thoughtful plans, I have usurped, O Agni. Inferior to us shall be our rivals! Cause him to ascend to the highest heaven!

VI, 38. Prayer for lustre and power.

1. The brilliancy that is in the lion, the tiger, and the serpent; in Agni, the Brâhmaṇa, and Sûrya (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

2. (The brilliancy) that is in the elephant, panther, and in gold; in the waters, cattle, and in men (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

3. (The brilliancy) that is in the chariot, the dice, in the strength of the bull; in the wind, Parganya, and in the fire of Varuna (shall be ours)! May the

lovely goddess that bore Indra come to us, endowed with lustre!

4. (The brilliancy) that is in the man of royal caste, in the stretched drum, in the strength of the horse, in the shout of men (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

VI, 39. Prayer for glory (yajas).

1. The oblation that yields glory, sped on by Indra, of thousandfold strength, well offered, prepared with might, shall prosper! Cause me, that offers the oblation, to continue long beholding (light), and to rise to supremacy!

2. (That he may come) to us, let us honour with obeisance glory-owning Indra, the glorious one with glory-yielding (oblations)! Do thou (the oblation) grant us sovereignty sped on by Indra; may we in thy favour be glorious!

3. Glorious was Indra born, glorious Agni, glorious Soma. Glorious, of all beings the most glorious, am I.

VIII, 8. Battle-charm.

1. May Indra churn (the enemy), he, the churning, Sakra (mighty), the hero, that pierces the forts, so that we shall slay the armies of the enemies a thousandfold!

2. May the rotten rope, wafting itself against yonder army, turn it into a stench. When the enemies see from afar our smoke and fire, fear shall they lay into their hearts!

3. Tear asunder those (enemies), O asvattha

(*ficus religiosa*), devour (*khâda*) them, O *khadira* (*acacia catechu*) in lively style! Like the *tâgad-bhaṅga* (*ricinus communis*) they shall be broken (*bhagyantâm*), may the *vadhaka* (a certain kind of tree) slay them with his weapons (*vadhaiḥ*)!

4. May the knotty *âhva*-plant put knots upon yonder (enemies), may the *vadhaka* slay them with his weapons! Bound up in (our) great trap-net, they shall quickly be broken as an arrow-reed!

5. The atmosphere was the net, the great regions (of space) the (supporting) poles of the net: with these *Sakra* (mighty *Indra*) did surround and scatter the army of the *Dasyus*.

6. Great, forsooth, is the net of great *Sakra*, who is rich in steeds: with it infold thou all the enemies, so that not one of them shall be released!

7. Great is the net of thee, great *Indra*, hero, that art equal to a thousand, and hast hundredfold might. With that (net) *Sakra* slew a hundred, thousand, ten thousand, a hundred million foes, having surrounded them with (his) army.

8. This great world was the net of great *Sakra*: with this net of *Indra* I infold all those (enemies) yonder in darkness.

9. With great dejection, failure, and irrefragable misfortune; with fatigue, lassitude, and confusion, do I surround all those (enemies) yonder.

10. To death do I hand them over, with the fetters of death they have been bound. To the evil messengers of death do I lead them captive.

11. Guide ye those (foes), ye messengers of death; ye messengers of *Yama*, infold them! Let more than thousands be slain; may the club of *Bhava* crush them!

12. The Sâdhyas (blessed) go holding up with might one support of the net, the Rudras another, the Vasus another. (Still) another is upheld by the Âdityas.

13. All the gods shall go pressing from above with might; the Ângiras shall go on the middle (of the net), slaying the mighty army!

14. The trees, and (growths) that are like trees, the plants and the herbs as well; two-footed and four-footed creatures do I impel, that they shall slay yonder army!

15. The Gandharvas and Apsaras, the serpents and the gods, holy men and (deceased) Fathers, the visible and invisible (beings), do I impel, that they shall slay yonder army!

16. Scattered here are the fetters of death; when thou steppest upon them thou shalt not escape! May this hammer slay (the men) of yonder army by the thousand!

17. The gharma (sacrificial hot drink) that has been heated by the fire, this sacrifice (shall) slay thousands! Do ye, Bhava and Sarva, whose arms are mottled, slay yonder army!

18. Into the (snare of) death they shall fall, into hunger, exhaustion, slaughter, and fear! O Indra and Sarva, do ye with trap and net slay yonder army!

19. Conquered, O foes, do ye flee away; repelled by (our) charm, do ye run! Of yonder host, repulsed by *Bṛihaspati*, not one shall be saved!

20. May their weapons fall from their (hands), may they be unable to lay the arrow on (the bow)! And then (our) arrows shall smite them, badly frightened, in their vital members!

21. Heaven and earth shall shriek at them, and

the atmosphere, along with the divine powers! Neither aider, nor support did they find; smiting one another they shall go to death!

22. The four regions are the she-mules of the god's chariot, the *puroḍāsas* (sacrificial rice-cakes) the hoofs, the atmosphere the seat (of the wagon). Heaven and earth are its two sides, the seasons the reins, the intermediate regions the attendants, *Vāk* (speech) the road.

23. The year is the chariot, the full year is the body of the chariot, *Virâg* the pole, *Agni* the front part of the chariot. *Indra* is the (combatant) standing on the left of the chariot, *Kandramas* (the moon) the charioteer.

24. Do thou win here, do thou conquer here, overcome, win, hail! These here shall conquer, those yonder be conquered! Hail to these here, perdition to those yonder! Those yonder do I envelop in blue and red!

I, 19. Battle-charm against arrow-wounds.

1. The piercing (arrows) shall not hit us, nor shall the striking arrows hit us! Far away from us, O *Indra*, to either side, cause the arrow-shower to fall!

2. To either side of us the arrows shall fall, those that have been shot and shall be shot! Ye divine and ye human arrows, pierce ye mine enemies!

3. Be he our own, or be he strange, the kinsman, or the foreigner, who bear enmity towards us, those enemies of mine *Rudra* shall pierce with a shower of arrows!

4. Him that rivals us, or does not rival us, him

that curses us with hate, may all the gods injure :
my charm protects me from within !

III, 1. Battle-charm for confusing the enemy.

1. Agni shall skilfully march against our opponents, burning against their schemes and hostile plans ; *Gâtavedas* shall confuse the army of our opponents and deprive them (of the use) of their hands !

2. Ye Maruts are mighty in such matters : advance ye, crush ye, conquer ye (the enemy) ! These Vasus when implored did crush (them). Agni, verily, as their vanguard shall skilfully attack !

3. O Maghavan, the hostile army which contends against us—do ye, O Indra, *Vṛitra's* slayer, and Agni, burn against them !

4. Thy thunderbolt, O Indra, who hast been driven forward swiftly by thy two bay steeds, shall advance, crushing the enemies. Slay them that resist, pursue, or flee, deprive their schemes of fulfilment !

5. O Indra, confuse the army of the enemy ; with the impact of the fire and the wind scatter them to either side !

6. Indra shall confuse the army, the Maruts shall slay it with might ! Agni shall rob it of its sight ; vanquished it shall turn about !

III, 2. Battle-charm for confusing the enemy.

1. Agni, our skilful vanguard, shall attack, burning against their schemes and hostile plans ! *Gâtavedas* shall bewilder the plans of the enemy, and deprive them (of the use) of their hands !

2. This fire has confused the schemes that are in

your mind ; it shall blow you from your home, blow you away from everywhere !

3. O Indra, bewildering their schemes, come hither with thy (own) plan : with the impact of the fire and the wind scatter them to either side !

4. O ye plans of theirs, fly ye away ; O ye schemes, be ye confused ! Moreover, what now is in their mind, do thou drive that out of them !

5. Do thou, O (goddess) Apvâ, confusing their plans, go forth (to them), and seize their limbs ! Attack them, burn with flames into their hearts ; strike the enemy with fits, (strike our) opponents with darkness !

6. That army yonder of the enemy, that comes against us fighting with might, do ye, O Maruts, strike with planless darkness, that one of them shall not know the other !

VI, 97. Battle-charm of a king upon the eve of battle.

1. Superior is the sacrifice, superior Agni, superior Soma, superior Indra. To the end that I shall be superior to all hostile armies do we thus, offering the agnihotra, reverently present this oblation !

2. Hail be, ye wise Mitra and Varuṇa : with honey swell ye our kingdom here, (so that it shall) abound in offspring ! Drive far to a distance misfortune, strip off from us sin, even after it has been committed !

3. With inspiration follow ye this strong hero ; cling close, ye friends, to Indra (the king), who conquers villages, conquers cattle, has the thunderbolt in his arm, overcomes the host arrayed (against him), crushing it with might !

VI, 99. Battle-charm of a king on the eve of battle.

1. I call upon thee, O Indra, from afar, upon thee for protection against tribulation. I call the strong avenger that has many names, and is of unequalled birth.

2. Where the hostile weapon now rises against us, threatening to slay, there do we place the two arms of Indra round about.

3. The two arms of Indra, the protector, do we place round about us: let him protect us! O god Savitar, and king Soma, render me of confident mind, that I may prosper!

XI, 9. Prayer to Arbudi and Nyarbudi for help in battle.

1. The arms, the arrows, and the might of the bows; the swords, the axes, the weapons, and the artful scheme that is in our mind; all that, O Arbudi, do thou make the enemies see, and spectres also make them see!

2. Arise, and arm yourselves; friends are ye, O divine folk! May our friends be perceived and protected by you, O Arbudi (and Nyarbudi)!

3. Arise (ye two), and take hold! With fetters and shackles surround ye the armies of the enemy, O Arbudi (and Nyarbudi)!

4. The god whose name is Arbudi, and the lord Nyarbudi, by whom the atmosphere and this great earth has been infolded, with these two companions of Indra do I pursue the conquered (king) with my army.

5. Arise, thou divine person, O Arbudi, together with thy army! Crushing the army of the enemy, encompass them with thy embraces!

6. Thou, Arbudi, makest appear the sevenfold spectral brood. Do thou, when the oblation has been poured, rise up with all these, together with the army!

7. (The female mourner), beating herself, with tear-stained face, with short (mutilated?) ears, with dishevelled hair, shall lament, when a man has been slain, pierced by thee, O Arbudi!

8. She curves her spine while longing in her heart for her son, her husband, and her kin, when (a man) has been pierced by thee, O Arbudi!

9. The aliklavas and the *gâshkamadas*, the vultures, the strong-winged hawks, the crows, and the birds (of prey) shall obtain their fill! Let them make evident to the enemy, when (a man) has been pierced by thee, O Arbudi!

10. Then, too, every wild beast, insect, and worm shall obtain his fill on the human carcass, when (a man) has been pierced by thee, O Arbudi!

11. Seize ye, and tear out in-breathing and out-breathing, O Nyarbudi (and Arbudi): deep-sounding groans shall arise! Let them make it evident to the enemy, when (a man) has been pierced by thee, O Arbudi!

12. Scare them forth, let them tremble; bewilder the enemies with fright! With thy broad embrace, with the clasp of thy arms crush the enemies, O Nyarbudi!

13. May their arms, and the artful scheme that is in their mind be confused! Not a thing shall remain of them, pierced by thee, O Arbudi!

14. May (the mourning women) beating themselves, run together, smiting their breasts and their thighs, not anointed, with dishevelled hair, howling, when a man has been slain, has been pierced by thee, O Arbudi !

15. The dog-like Apsaras, and also the Rûpakâs (phantoms), the plucking sprite, that eagerly licks within the vessel, and her that seeks out what has been carelessly hidden, all those do thou, O Arbudi, make the enemies see, and spectres also make them see !

16. (And also make them see) her that strides upon the mist, the mutilated one, who dwells with the mutilated ; the vapoury spooks that are hidden, and the Gandharvas and Apsaras, the serpents, and other brood, and the Rakshas !

17. (And also) the spooks with fourfold teeth, black teeth, testicles like a pot, bloody faces, who are inherently frightful, and terrifying !

18. Frighten thou, O Arbudi, yonder lines of the enemy ; the conquering and the victorious (Arbudi and Nyarbudi), the two comrades of Indra, shall conquer the enemies !

19. Dissolved, crushed, slain the enemy shall lie, O Nyarbudi ! May victorious sprites, with fiery tongues and smoky crests, go with (our) army !

20. Of the enemies repulsed by this (army), O Arbudi, Indra, the spouse of Sañi, shall slay each picked man : not a single one of those yonder shall escape !

21. May their hearts burst, may their life's breath escape upward ! May dryness of the mouth overtake (our) enemies, but not (our) allies !

22. Those who are bold and those who are

cowardly, those who turn (in flight) and those who are deaf (to danger?), those who are (like) dark goats, and those, too, who bleat like goats, all those, do thou, O Arbudi, make the enemies see, and spectres also make them see!

23. Arbudi and Trisham̐dhi shall pierce our enemies, so that, O Indra, slayer of *Vṛitra*, spouse of *Saṁtī*, we may slay the enemy by thousands!

24. The trees, and (growths) that are like trees, the plants and the herbs as well, the Gandharvas and the Apsaras, the serpents, gods, pious men, and (departed) Fathers, all those, O Arbudi, do thou make the enemies see, and spectres also make them see!

25. The Maruts, god *Āditya*, *Brahmanaspati* did rule over you; *Indra* and *Agni*, *Dhātār*, *Mitra*, and *Pragāpati* did rule over you; the seers did rule over you. Let them make evident to the enemies when (a man) has been pierced by thee, O Arbudi!

26. Ruling over all these, rise ye and arm yourselves! Ye divine folk are (our) friends: win ye the battle, and disperse to your various abodes!

XI, 10. Prayer to Trisham̐dhi for help in battle.

1. Arise and arm yourselves, ye nebulous spectres together with fiery portents; ye serpents, other brood, and *Rakshas*, run ye after the enemy!

2. He knows how to rule your kingdom together with the red portents (of the heavens). The evil brood that is in the air and the heaven, and the human (powers) upon the earth, shall be obedient to the plans of Trisham̐dhi!

3. The brazen-beaked (birds of prey), those with beaks pointed as a needle, and those, too, with thorny beaks, flesh-devouring, swift as the wind, shall fasten themselves upon the enemies, together with the Trisham̐dhi-bolt (the bolt with three joints)!

4. Make away with, O Gâtavedas Âditya, many carcasses! This army of Trisham̐dhi shall be devoted to my bidding!

5. Arise thou divine person, O Arbudi, together with thy army! This tribute has been offered to you (Arbudi and Trisham̐dhi), an offering pleasing to Trisham̐dhi.

6. This white-footed, four-footed arrow shall fetter (?). Do thou, O magic spell, operate, together with the army of Trisham̐dhi, against the enemies!

7. May (the mourning woman) with suffused eyes hurry on, may she that hath short (mutilated ?) ears shout when (a man) has been overcome by the army of Trisham̐dhi! Red portents shall be (visible)!

8. May the winged birds that move in the air and in the sky descend; beasts of prey and insects shall seize upon them; the vultures that feed upon raw flesh shall hack into (their) carcasses!

9. By virtue of the compact which thou, O Brihaspati, didst close with Indra and Brahman, by virtue of that agreement with Indra, do I call hither all the gods: on this side conquer, not over yonder!

10. Brihaspati, the descendant of Ângiras, and the seers, inspired by (our) song, did fix the three-jointed (Trisham̐dhi) weapon upon the sky for the destruction of the Asuras.

11. Trisham̐dhi, by whom both yonder Âditya

(the sun) and Indra are protected, the gods did destine for (our) might and strength.

12. All the worlds the gods did conquer through this oblation, (and) by the bolt which *Br̥haspati*, the descendant of *Āngiras*, did mould into a weapon for the destruction of the *Asuras*.

13. With the bolt which *Br̥haspati*, the descendant of *Āngiras*, did mould into a weapon for the destruction of the *Asuras* do I, O *Br̥haspati*, annihilate yonder army: I smite the enemies with force.

14. All the gods that eat the oblation offered with the call *vashaṭ* are coming over. Receive this oblation graciously; conquer on this side, not over yonder!

15. May all the gods come over: the oblation is pleasing to *Trisham̐dhi*. Adhere to the great compact under which of yore the *Asuras* were conquered!

16. *Vāyu* (the wind) shall bend the points of the enemies' bows, *Indra* shall break their arms, so that they shall be unable to lay on their arrows, *Āditya* (the sun) shall send their missiles astray, and *Kandramas* (the moon) shall bar the way of (the enemy) that has not (as yet) started!

17. If they have come on as citadels of the gods, if they have constituted an inspired charm as their armour, if they have gathered courage through the protections for the body and the bulwarks which they have made, render all that devoid of force!

18. Placing (our) *purohita* (chaplain), together with the flesh-devourer (*Agni*) and death, in thy train, do thou, O *Trisham̐dhi*, go forth with thy army, conquer the enemies, advance!

19. O *Trisham̐dhi*, envelop thou the enemies in

darkness; may not a single one of those, driven forth by the speckled ghee, be saved!

20. May the white-footed (arrow?) fly to yonder lines of the enemy, may yonder armies of the enemies be to-day put to confusion, O Nyarbudi!

21. The enemies have been confused, O Nyarbudi: slay each picked man among them, slay them with this army!

22. The enemy with coat-of-mail, he that has no coat-of-mail, and he that stands in the battle-throng, throttled by the strings of their bows, by the fastenings of their coats-of-mail, by the battle-throng, they shall lie!

23. Those with armour and those without armour, the enemies that are shielded by armour, all those, O Arbudi, after they have been slain, dogs shall devour upon the ground!

24. Those that ride on chariots, and those that have no chariots, those that are mounted, and those that are not mounted, all those, after they have been slain, vultures and strong-winged hawks shall devour!

25. Counting its dead by thousands, the hostile army, pierced and shattered in the clash of arms, shall lie!

26. Pierced in a vital spot, shrieking in concert with the birds of prey, wretched, crushed, prostrate, (the birds of prey) shall devour the enemy who attempts to hinder this oblation of ours directed against (him)!

27. With (the oblation) to which the gods flock, which is free from failure, with it Indra, the slayer of *Vṛitra*, shall slay, and with the *Trishamdhī*-bolt (the bolt with three joints)!

V, 20. Hymn to the battle-drum.

1. High sounds the voice of the drum, that acts the warrior, the wooden (drum), equipped with the skin of the cow. Whetting thy voice, subduing the enemy, like a lion sure of victory, do thou loudly thunder against them!

2. The wooden (instrument) with fastened (covering) has thundered as a lion, as a bull roars to the cow that longs to mate. Thou art a bull, thy enemies are eunuchs; thou ownest Indra's foe-subduing fire!

3. Like a bull in the herd, full of might, lusty, do thou, O snatcher of booty, roar against them! Pierce with fire the heart of the enemy; with broken ranks the foe shall run and scatter!

4. In victorious battles raise thy roar! What may be captured, capture; sound in many places! Favour, O drum, (our deeds) with thy divine voice; bring to (us) with strength the property of the enemy!

5. When the wife of the enemy hears the voice of the drum, that speaks to a far distance, may she, aroused by the sound, distressed, snatch her son to her arms, and run, frightened at the clash of arms!

6. Do thou, O drum, sound the first sound, ring brilliantly over the back of the earth! Open wide thy maw at the enemies host; resound brightly, joyously, O drum!

7. Between this heaven and earth thy noise shall spread, thy sounds shall quickly part to every side! Shout thou and thunder with swelling sound; make

music at thy friend's victory, having (chosen) the good side!

8. Manipulated with care, its voice shall resound! Make bristle forth the weapons of the warriors! Allied to Indra do thou call hither the warriors; with thy friends beat vigorously down the enemies!

9. A shouting herald, followed by a bold army, spreading news in many places, sounding through the village, eager for success, knowing the way, do thou distribute glory to many in the battle!

10. Desiring advantage, gaining booty, full mighty, thou hast been made keen by (my) song, and winnest battles. As the press-stone on the gathering skin dances upon the soma-shoots, thus do thou, O drum, lustily dance upon the booty!

11. A conqueror of enemies, overwhelming, foe-subduing, eager for the fray, victoriously crushing, as a speaker his speech do thou carry forth thy sound; sound forth here strength for victory in battle!

12. Shaking those that are unshaken, hurrying to the strife, a conqueror of enemies, an unconquerable leader, protected by Indra, attending to the hosts, do thou that crusheth the hearts of the enemies, quickly go!

V, 21. Hymn to the battle-drum, the terror
of the enemy.

1. Carry with thy voice, O drum, lack of heart, and failure of courage among the enemies! Disagreement, dismay, and fright, do we place into the enemies: beat them down, O drum!

2. Agitated in their minds, their sight, their

hearts, the enemies shall run, frightened with terror, when our oblation has been offered !

3. Made of wood, equipped with the skin of the cow, at home with every clan, put thou with thy voice terror into the enemies, when thou hast been anointed with ghee !

4. As the wild animals of the forest start in fear from man, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds !

5. As goats and sheep run from the wolf, badly frightened, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds !

6. As birds start in fear from the eagle, as by day and by night (they start) at the roar of the lion, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds !

7. With the drum and the skin of the antelope all the gods, that sway the battle, have scared away the enemies.

8. At the noise of the beat of the feet when Indra disports himself, and at his shadow, our enemies yonder, that come in successive ranks, shall tremble !

9. The whirring of the bowstring and the drums shall shout at the directions where the conquered armies of the enemies go in successive ranks !

10. O sun, take away their sight ; O rays, run after them ; clinging to their feet, fasten yourselves upon them, when the strength of their arms is gone !

11. Ye strong Maruts, *Prisni's* children, with Indra

as an ally, crush ye the enemies; Soma the king (shall crush them), Varuṇa the king, Mahâdeva, and also Mrityu (death), and Indra!

12. These wise armies of the gods, having the sun as their ensign, shall conquer our enemies! Hail!

VI.

CHARMS TO SECURE HARMONY, INFLUENCE IN THE ASSEMBLY, AND THE LIKE (SÂMMANASYÂNI, ETC.).

III, 30. Charm to secure harmony.

1. Unity of heart, and unity of mind, freedom from hatred, do I procure for you. Do ye take delight in one another, as a cow in her (new-) born calf!

2. The son shall be devoted to his father, be of the same mind with his mother; the wife shall speak honied, sweet, words to her husband!

3. The brother shall not hate the brother, and the sister not the sister! Harmonious, devoted to the same purpose, speak ye words in kindly spirit!

4. That charm which causes the gods not to disagree, and not to hate one another, that do we prepare in your house, as a means of agreement for your folk.

5. Following your leader, of (the same) mind, do ye not hold yourselves apart! Do ye come here, co-operating, going along the same wagon-pole, speaking agreeably to one another! I render you of the same aim, of the same mind.

6. Identical shall be your drink, in common shall be your share of food! I yoke you together in the same traces: do ye worship Agni, joining together, as spokes around about the hub!

7. I render you of the same aim, of the same

mind, all paying deference to one (person) through my harmonising charm. Like the gods that are guarding the ambrosia, may he (the leader) be well-disposed towards you, night and day!

VI, 73. Charm to allay discord.

1. Hither shall come Varuna, Soma, Agni; Brihaspati with the Vasus shall come hither! Come together, O ye kinsmen all, of one mind, to the glory of this mighty guardian!

2. The fire that is within your souls, the scheme that hath entered your minds, do I frustrate with my oblation, with my ghee: delight in me shall ye take, O kinsmen!

3. Remain right here, go not away from us; (the roads) at a distance Pûshan shall make impassable for you! Vâstoshpati shall urgently call you back: delight in me shall ye take, O kinsmen!

VI, 74. Charm to allay discord.

1. May your bodies be united, may your minds and your purposes (be united)! Brahmanaspati here has brought you together, Bhaga has brought you together.

2. Harmony of mind (I procure) for you, and also harmony of heart. Moreover with the aid of Bhaga's exertions do I cause you to agree.

3. As the Âdityas are united with the Vasus, as the fierce (Rudras), free from grudge, with the Maruts, thus, O three-named (Agni), without grudge, do thou render these people here of the same mind!

VII, 52. Charm against strife and bloodshed.

1. May we be in harmony with our kinfolk, in harmony with strangers; do ye, O Asvins, establish here agreement among us!

2. May we agree in mind and thought, may we not struggle with one another, in a spirit displeasing to the gods! May not the din of frequent battle-carnage arise, may the arrow not fly when the day of Indra has arrived!

VI, 64. Charm to allay discord.

1. Do ye agree, unite yourselves, may your minds be in harmony, just as the gods of old in harmony sat down to their share!

2. Same be their counsel, same their assembly, same their aim, in common their thought! The 'same' oblation do I sacrifice for you: do ye enter upon the same plan!

3. Same be your intention, same your hearts! Same be your mind, so that it may be perfectly in common to you!

VI, 42. Charm to appease anger.

1. As the bowstring from the bow, thus do I take off thy anger from thy heart, so that, having become of the same mind, we shall associate like friends!

2. Like friends we shall associate—I take off thy anger. Under a stone that is heavy do we cast thy anger.

3. I step upon thy anger with my heel and my fore-foot, so that, bereft of will, thou shalt not speak, shalt come up to my wish!

VI, 43. Charm to appease anger.

1. This darbha-grass removes the anger of both kinsman and of stranger. And this remover of wrath, 'appeaser of wrath' it is called.

2. This darbha-grass of many roots, that reaches down into the ocean, having risen from the earth, 'appeaser of wrath' it is called.

3. Away we take the offensiveness that is in thy jaw, away (the offensiveness) in thy mouth, so that, bereft of will, thou shalt not speak, shalt come up to my wish!

II, 27. Charm against opponents in debate, undertaken with the pâ/â-plant.

1. May the enemy not win the debate! Thou art mighty and overpowering. Overcome the debate of those that debate against us, render them devoid of force, O plant!

2. An eagle found thee out, a boar dug thee out with his snout. Overcome the debate of those that debate against us, render them devoid of force, O plant!

3. Indra placed thee upon his arm in order to overthrow the Asuras. Overcome the debate of those that debate against us, render them devoid of force, O plant!

4. Indra did eat the pâ/â-plant, in order to overthrow the Asuras. Overcome the debate of those that debate against us, render them devoid of force, O plant!

5. By means of thee I shall conquer the enemy,

as Indra (conquered) the Sálāvrikas. Overcome the debate of those that debate against us, render them devoid of force, O plant!

6. O Rudra, whose remedy is the urine, with black crest of hair, performer of (strong) deeds—overcome thou the debate of those that debate against us, render them devoid of force, O plant!

7. Overcome thou the debate of him that is hostile to us, O Indra! Encourage us with thy might! Render me superior in debate!

VII, 12. Charm to procure influence in the assembly.

1. May assembly and meeting, the two daughters of Pragâpati, concurrently aid me! May he with whom I shall meet co-operate with me; may I, O ye Fathers, speak agreeably to those assembled!

2. We know thy name, O assembly: 'mirth,' verily, is thy name; may all those that sit assembled in thee utter speech in harmony with me!

3. Of them that are sitting together I take to myself the power and the understanding: in this entire gathering render, O Indra, me successful!

4. If your mind has wandered to a distance, or has been enchained here or there, then do we turn it hither: may your mind take delight in me!

VI, 94. Charm to bring about submission to one's will.

1. Your minds, your purposes, your plans, do we cause to bend. Ye persons yonder, that are devoted to other purposes, we cause you to comply!

2. With my mind do I seize your minds: do ye

with your thoughts follow my thought ! I place your hearts in my control : come ye, directing your way after my course !

3. I have called upon heaven and earth, I have called upon the goddess Sarasvatī, I have called upon both Indra and Agni : may we succeed in this, O Sarasvatī !

VII.

CHARMS TO SECURE PROSPERITY IN HOUSE, FIELD, CATTLE, BUSINESS, GAMBLING, AND KINDRED MATTERS.

III, 12. Prayer at the building of a house.

1. Right here do I erect a firm house: may it stand upon a (good) foundation, dripping with ghee! Thee may we inhabit, O house, with heroes all, with strong heroes, with uninjured heroes!

2. Right here, do thou, O house, stand firmly, full of horses, full of cattle, full of abundance! Full of sap, full of ghee, full of milk, elevate thyself unto great happiness!

3. A supporter art thou, O house, with broad roof, containing purified grain! To thee may the calf come, to thee the child, to thee the milch-cows, when they return in the evening!

4. May Savitar, Vâyu, Indra, Br̥haspati cunningly erect this house! May the Maruts sprinkle it with moisture and with ghee; may king Bhaga let our ploughing take root!

5. O mistress of dwelling, as a sheltering and kindly goddess thou wast erected by the gods in the beginning; clothed in grass, be thou kindly disposed; give us, moreover, wealth along with heroes!

6. Do thou, O cross-beam, according to regulation ascend the post, do thou, mightily ruling, hold off the enemies! May they that approach thee rever-

ently, O house, not suffer injury, may we with all our heroes live a hundred autumns!

7. Hither to this (house) hath come the tender child, hither the calf along with (the other) domestic animals; hither the vessel (full) of liquor, together with bowls of sour milk!

8. Carry forth, O woman, this full jar, a stream of ghee mixed with ambrosia! Do thou these drinkers supply with ambrosia; the sacrifice and the gifts (to the Brahmans) shall it (the house) protect!

9. These waters, free from disease, destructive of disease, do I carry forth. The chambers do I enter in upon together with the immortal Agni (fire).

VI, 142. Blessing during the sowing of seed.

1. Raise thyself up, grow thick by thy own might, O grain! Burst every vessel! The lightning in the heavens shall not destroy thee!

2. When we invoke thee, god grain, and thou dost listen, then do thou raise thyself up like the sky, be inexhaustible as the sea!

3. Inexhaustible shall be those that attend to thee, inexhaustible thy heaps! They who give thee as a present shall be inexhaustible, they who eat thee shall be inexhaustible!

VI, 79. Charm for procuring increase of grain.

1. May this bounteous Nabhasapati (the lord of the cloud) preserve for us (possessions) without measure in our house!

2. Do thou, O Nabhasapati, keep strengthening

food in our house, may prosperity and goods come hither!

3. O bounteous god, thou dost command thousandfold prosperity: of that do thou bestow upon us, of that do thou give us, in that may we share with thee!

VI, 50. Exorcism of vermin infesting grain in the field.

1. Slay ye the *tarda* ('borer'), the *samañka* ('hook'), and the mole, O *Asvins*; cut off their heads, and crush their ribs! Shut their mouths, that they shall not eat the barley; free ye, moreover, the grain from danger!

2. Ho *tarda* ('borer'), ho locust, ho *gabhya* ('snapper'), *upakvasa*! As a Brahman (eats not) an uncompleted sacrifice, do ye, not eating this barley, without working injury, get out!

3. O husband of the *tardâ* (-female), O husband of the *vaghâ* (-female), ye of the sharp teeth, listen to me! The *vyadvaras* ('rodents') of the forest, and whatever other *vyadvaras* (there are), all these we do crush.

VII, 11. Charm to protect grain from lightning.

With thy broad thunder, with the beacon, elevated by the gods that pervade this all, with the lightning do thou not destroy our grain, O god; nor do thou destroy it with the rays of the sun!

II, 26. Charm for the prosperity of cattle.

1. Hither shall come the cattle which have strayed to a distance, whose companionship *Vāyu*

(the wind) enjoys! (The cattle) whose structure of form Tvashṭar knows, Savitar shall hold in place in this stable!

2. To this stable the cattle shall flow together, Brīhaspati skilfully shall conduct them hither! Sintvāli shall conduct hither their van: do thou, O Anumati, hold them in place after they have arrived!

3. May the cattle, may the horses, and may the domestics flow together; may the increase of the grain flow together! I sacrifice with an oblation that causeth to flow together!

4. I pour together the milk of the cows, I pour together strength and sap with the ghee. Poured together shall be our heroes, constant shall be the cows with me the owner of the cows!

5. I bring hither the milk of the cows, I have brought hither the sap of the grain. Brought hither are our heroes, brought hither to this house are our wives!

III, 14. Charm for the prosperity of cattle.

1. With a firmly founded stable, with wealth, with well-being, with the name of that which is born on a lucky day do we unite you (O cattle)!

2. May Aryaman unite you, may Pūshan, Brīhaspati, and Indra, the conqueror of booty, unite you! Do ye prosper my possessions!

3. Flocking together without fear, making ordure in this stable, holding honey fit for soma, free from disease, ye shall come hither!

4. Right here come, ye cows, and prosper here like the sakā-bird! And right here do ye beget (your young)! May ye be in accord with me!

5. May your stable be auspicious to you, prosper ye like the sâri-birds and parrots ! And right here do ye beget (your young) ! With us do we unite you.

6. Attach yourselves, O cows, to me as your possessor ; may this stable here cause you to prosper ! Upon you, growing numerous, and living, may we, increasing in wealth, alive, attend !

VI, 59. Prayer to the plant arundhatti for protection to cattle.

1. Thy foremost protection, O Arundhatti, do thou bestow upon steer and milch-kine, upon (cattle of) the age when weaned from their mother, upon (all) four-footed creatures !

2. May Arundhatti, the herb, bestow protection along with the gods, render full of sap the stable, free from disease our men !

3. The variegated, lovely, life-giving (plant) do I invoke. May she carry away for us, far from the cattle, the missile hurled by Rudra !

VI, 70. Charm to secure the attachment of a cow to her calf.

1. As meat, and liquor, and dice (abound) at the gambling-place, as the heart of the lusty male hankers after the woman, thus shall thy heart, O cow, hanker after the calf !

2. As the elephant directs his steps after the steps of the female, as the heart of the lusty male hankers after the woman, thus shall thy heart, O cow, hanker after the calf !

3. As the fellowe, and as the spokes, and as the

nave (of the wheel is joined) to the fellow, as the heart of the lusty male hankers after the woman, thus shall thy heart, O cow, hanker after the calf!

III, 28. Formula in expiation of the birth of twin-calves.

1. Through one creation at a time this (cow) was born, when the fashioners of the beings did create the cows of many colours. (Therefore), when a cow doth beget twins portentously, growling and cross she injureth the cattle.

2. This (cow) doth injure our cattle : a flesh-eater, devourer, she hath become. Hence to a Brahman he shall give her ; in this way she may be kindly and auspicious !

3. Auspicious be to (our) men, auspicious to (our) cows and horses, auspicious to this entire field, auspicious be to us right here !

4. Here be prosperity, here be sap ! Be thou here one that especially gives a thousandfold ! Make the cattle prosper, thou mother of twins !

5. Where our pious friends live joyously, having left behind the ailments of their bodies, to that world the mother of twins did attain : may she not injure our men and our cattle !

6. Where is the world of our pious friends, where the world of them that sacrifice with the agnihotra, to that world the mother of twins did attain : may she not injure our men and our cattle !

VI, 92. Charm to endow a horse with swiftness.

1. Swift as the wind be thou, O steed, when joined (to the chariot) ; at Indra's urging go, fleet as

the mind! The Maruts, the all-possessing, shall harness thee, Tvashtar shall put fleetness into thy feet!

2. With the fleetness, O runner, that has been deposited in thee in a secret place, (with the fleetness) that has been made over to the eagle, the wind, and moves in them, with that, O steed, strong with strength, do thou win the race, reaching the goal in the contest!

3. Thy body, O steed, leading (our) body, shall run, a pleasure to ourselves, delight to thyself! A god, not stumbling, for the support of the great, he shall, as if upon the heaven, found his own light!

III, 13. Charm for conducting a river into a new channel.

1. Because of yore, when the (cloud-) serpent was slain (by Indra), ye did rush forth and shout (anadatâ), therefore is your name 'shouters' (nadyaḥ 'rivers'): that is your designation, ye streams!

2. Because, when sent forth by Varuṇa, ye then quickly did bubble up; then Indra met (âpnot) you, as ye went, therefore anon are ye 'meeters' (âpaḥ 'waters')!

3. When reluctantly ye flowed, Indra, forsooth, did with might choose (avivarata) you as his own, ye goddesses! Therefore 'choice' (vâr 'water') has been given you as your name!

4. One god stood upon you, as ye flowed according to will. Up breathed (ud ânishuḥ) they who are known as 'the great' (mahtḥ). Therefore 'up-breather' (udakam 'water') are they called!

5. The waters are kindly, the waters in truth were ghee. These waters, truly, do support Agni and

Soma. May the readily flowing, strong sap of the honey-dripping (waters) come to me, together with life's breath and lustre!

6. Then do I see them and also do I hear them; their sound, their voice doth come to me. When, ye golden-coloured, I have refreshed myself with you, then I ween, ambrosia (*amṛita*) am I tasting!

7. Here, ye waters, is your heart, here is your calf, ye righteous ones! Come ye, mighty ones, by this way here, by which I am conducting you here!

VI, 106. Charm to ward off danger from fire.

1. Where thou comest, (O fire), and where thou goest away, the blooming *dûrvâ*-plant shall grow: a well-spring there shall rise up, or a lotus-laden pool!

2. Here (shall be) the gathering place of the waters, here the dwelling-place of the sea! In the midst of a pond our house shall be: turn, (O fire), away thy jaws!

3. With a covering of coolness do we envelop thee, O house; cool as a pond be thou for us! Agni shall furnish the remedy!

IV, 3. Shepherd's charm against wild beasts and robbers.

1. Three have gone away from here, the tiger, man, and wolf. Out of sight, forsooth, go the rivers, out of sight (grows) the divine tree (the banyan-tree?): out of sight the enemies shall retreat!

2. The wolf shall tread a distant path, and the robber one still more distant! On a distant path shall move the biting rope (the serpent), on a distant path the plotter of evil!

3. Thy eyes and thy jaw we crush, O tiger, and also all thy twenty claws.

4. We crush the tiger, the foremost of animals, armed with teeth. Next, too, the thief, and then the serpent, the wizard, and also the wolf.

5. The thief that approacheth to-day, crushed to pieces he goeth away. Where the paths are precipitate he shall go, Indra shall slay him with his bolt!

6. The teeth of the wild beast are dulled, and broken are his ribs. Out of thy sight the dragon shall go, down shall tumble the hare-hunting beast!

7. The (jaw, O beast,) that thou shuttest together, thou shalt not open up; that which thou openest up, thou shalt not shut together!—Born of Indra, born of Soma, thou, (my charm), art Atharvan's crusher of tigers.

III, 15. A merchant's prayer.

1. Indra, the merchant, do I summon: may he come to us, may he be our van; driving away the demon of grudge, the waylayers, and wild beasts, may he, the possessor, bestow wealth upon me!

2. May the many paths, the roads of the gods, which come together between heaven and earth, gladden me with milk and ghee, so that I may gather in wealth from my purchases!

3. Desirous do I, O Agni, with firewood and ghee offer oblations (to thee), for success and strength; according to ability praising (thee) with my prayer, do I sing this divine song, that I may gain a hundredfold!

4. (Pardon, O Agni, this sin of ours [incurred

upon] the far road which we have travelled !) May our purchases and our sales be successful for us ; may what I get in barter render me a gainer ! May ye two (Indra and Agni) in accord take pleasure in this oblation ! May our transactions and the accruing gain be auspicious to us !

5. The wealth with which I go to purchase, desiring, ye gods, to gain wealth through wealth, may that grow more, not less ! Drive away, O Agni, in return for the oblation, the gods who shut off gain !

6. The wealth with which I go to purchase, desiring, ye gods, to gain wealth through wealth, may Indra, Pragâpati, Savitar, Soma, Agni, place lustre into it for me !

7. We praise with reverence thee, O priest (Agni) Vaisvânara. Do thou over our children, selves, cattle, and life's breath watch !

8. Daily, never failing, shall we bring (oblations to thee), O Gâtavedas, (as if fodder) to a horse standing (in the stable). In growth of wealth and nutriment rejoicing, may we, O Agni, thy neighbours, not take harm !

IV, 38. A. Prayer for success in gambling.

1. The successful, victorious, skilfully gaming Apsarâ, that Apsarâ who makes the winnings in the game of dice, do I call hither.

2. The skilfully gaming Apsarâ who sweeps and heaps up (the stakes), that Apsarâ who takes the winnings in the game of dice, do I call hither.

3. May she, who dances about with the dice, when she takes the stakes from the game of dice, when she desires to win for us, obtain the advantage

by (her) magic! May she come to us full of abundance! Let them not win this wealth of ours!

4. The (Apsarâs) who rejoice in dice, who carry grief and wrath—that joyful and exulting Apsarâ, do I call hither.

B. Prayer to secure the return of calves that have strayed to a distance.

5. They (the cattle) who wander along the rays of the sun, or they who wander along the flood of light, they whose bull (the sun), full of strength, from afar protecting, with the day wanders about all the worlds—may he (the bull), full of strength, delighting in this offering, come to us together with the atmosphere!

6. Together with the atmosphere, O thou who art full of strength, protect the white (karkî) calf, O thou swift steed (the sun)! Here are many drops (of ghee) for thee; come hither! May this white calf (karkî) of thine, may thy mind, be here!

7. Together with the atmosphere, O thou who art full of strength, protect the white (karkî) calf, O thou swift steed (the sun)! Here is the fodder, here the stall, here do we tie down the calf. Whatever (are your) names, we own you. Hail!

VII, 50. Prayer for success at dice.

1. As the lightning at all times smites irresistibly the tree, thus would I to-day irresistibly beat the gamesters with my dice!

2. Whether they be alert, or not alert, the fortune of (these) folks, unresisting, shall assemble from all sides, the gain (collect) within my hands!

3. I invoke with reverence Agni, who has his own riches; here attached he shall heap up gain for us! I procure (wealth) for myself, as if with chariots that win the race. May I accomplish auspiciously the song of praise to the Maruts!

4. May we by thy aid conquer the (adversary's) troop; help us (to obtain) our share in every contest! Make for us, O Indra, a good and ample road; crush, O Maghavan, the lusty power of our enemies!

5. I have conquered and cleaned thee out (?); I have also gained thy reserve. As the wolf plucks to pieces the sheep, thus do I pluck thy winnings.

6. Even the strong hand the bold player conquers, as the skilled gambler heaps up his winnings at the proper time. Upon him that loves the game (the god), and does not spare his money, (the game, the god) verily bestows the delights of wealth.

7. Through (the possession of) cattle we all would suppress (our) wretched poverty, or with grain our hunger, O thou oft implored (god)! May we foremost among rulers, unharmed, gain wealth by our cunning devices!

8. Gain is deposited in my right hand, victory in my left. Let me become a conqueror of cattle, horses, wealth, and gold!

9. O dice, yield play, profitable as a cow that is rich in milk! Bind me to a streak of gain, as the bow (is bound) with the string!

VI, 56. Exorcism of serpents from the premises.

1. May the serpent, ye gods, not slay us along with our children and our men! The closed (jaw)

shall not snap open, the open one not close! Reverence (be) to the divine folk!

2. Reverence be to the black serpent, reverence to the one that is striped across! To the brown svaga reverence; reverence to the divine folk!

3. I clap thy teeth upon thy teeth, and also thy jaw upon thy jaw; I press thy tongue against thy tongue, and close up, O serpent, thy mouth.

X, 4. Charm against serpents, invoking the horse of Pedu that slays serpents.

1. To Indra belongs the first chariot, to the gods the second chariot, to Varuṇa, forsooth, the third. The serpents' chariot is the last: it shall hit a post, and come to grief!

2. The young darbha-grass burns (the serpents?), the tail of the horse, the tail of the shaggy one, the seat of the wagon (burns the serpents?).

3. Strike down, O white (horse), with thy fore-foot and thy hind-foot! As timber floating in water, the poison of the serpents, the fierce fluid, is devoid of strength.

4. Neighing loudly he dived down, and, again diving up, said: 'As timber floating in water, the poison of the serpents, the fierce fluid, is devoid of strength.'

5. The horse of Pedu slays the kasarnīla, the horse of Pedu slays the white (serpent), and also the black. The horse of Pedu cleaves the head of the ratharvī, the adder.

6. O horse of Pedu, go thou first: we come after thee! Thou shalt cast out the serpents from the road upon which we come!

7. Here the horse of Pedu was born; from here

is his departure. Here are the tracks of the serpent-killing, powerful steed!

8. May the closed (serpent's jaw) not snap open, may the open one not close! The two serpents in this field, man and wife, they are both bereft of strength.

9. Without strength here are the serpents, those that are near, and those that are far. With a club do I slay the *vriskika* (scorpion), with a staff the serpent that has approached.

10. Here is the remedy for both the *aghâsva* and the *svaga*! Indra (and) Pedu's horse have put to naught the evil-planning (*aghâyantam*) serpent.

11. The horse of Pedu do we remember, the strong, with strong footing: behind lie, staring forth, these adders.

12. Deprived are they of life's spirit, deprived of poison, slain by Indra with his bolt. Indra hath slain them: we have slain them.

13. Slain are they that are striped across, crushed are the adders! Slay thou the one that produces a hood, (slay) the white and the black in the *darbha*-grass!

14. The maiden of the *Kirâta*-tribe, the little one digs up the remedy, with golden spades, on the mountain's back.

15. Hither has come a youthful physician: he slays the speckled (serpent), is irresistible. He, forsooth, crushes the *svaga* and the *vriskika* both.

16. Indra did set at naught for me the serpent, (and so did) Mitra and Varuna, Vâta and Parganya both.

17. Indra did set at naught for me the serpent, the adder, male and female, the *svaga*, (the serpent)

that is striped across, the *kasarnīla*, and the *dasonasi*.

18. Indra slew thy first ancestor, O serpent, and since they are crushed, what strength, forsooth, can be theirs?

19. I have gathered up their heads, as the fisherman the *karvara* (fish). I have gone off into the river's midst, and washed out the serpent's poison.

20. The poison of all serpents the rivers shall carry off! Slain are they that are striped across, crushed are the adders!

21. As skilfully I cull the fibre of the plants, as I guide the mares, (thus), O serpent, shall thy poison go away!

22. The poison that is in the fire, in the sun, in the earth, and in the plants, the *kândâ-poison*, the *kanaknaka*, thy poison shall go forth, and come!

23. The serpents that are sprung from the fire, that are sprung from the plants, that are sprung from the water, and originate from the lightning; they from whom great brood has sprung in many ways, those serpents do we revere with obeisance.

24. Thou art, (O plant), a maiden, *Taudī* by name; *Ghrītâkī*, forsooth, is thy name. Underfoot is thy place: I take in hand what destroys the poison.

25. From every limb make the poison start; shut it out from the heart! Now the force that is in thy poison shall go down below!

26. The poison has gone to a distance: he has shut it out; he has fused the poison with poison. Agni has put away the poison of the serpent, Soma has led it out. The poison has gone back to the biter. The serpent is dead!

XI, 2. Prayer to Bhava and Sarva for protection from dangers.

1. O Bhava and Sarva, be merciful, do not attack (us); ye lords of beings, lords of cattle, reverence be to you twain! Discharge not your arrow even after it has been laid on (the bow), and has been drawn! Destroy not our bipeds and our quadrupeds!

2. Prepare not our bodies for the dog, or the jackal; for the aliklavas, the vultures, and the black birds! Thy greedy insects, O lord of cattle (pasu-pate), and thy birds shall not get us to devour!

3. Reverence we offer, O Bhava, to thy roaring, to thy breath, and to thy injurious qualities; reverence to thee, O Rudra, thousand-eyed, immortal!

4. We offer reverence to thee from the east, from the north, and from the south; from (every) domain, and from heaven. Reverence be to thy atmosphere!

5. To thy face, O lord of cattle, to thy eyes, O Bhava, to thy skin, to thy form, thy appearance, (and to thy aspect) from behind, reverence be!

6. To thy limbs, to thy belly, to thy tongue, to thy mouth, to thy teeth, to thy smell (nose), reverence be!

7. May we not conflict with Rudra, the archer with the dark crest, the thousand-eyed, powerful one, the slayer of Ardhaka!

8. Bhava shall steer clear from us on all sides, Bhava shall steer clear from us, as fire from water! May he not bear malice towards us: reverence be to him!

9. Four times, eight times, be reverence to Bhava,

ten times be reverence to thee, O lord of cattle !
To thy (charge) have been assigned these five
(kinds of) cattle : cows, horses, men, goats and
sheep.

10. Thine, O strong god (ugra), are the four
regions, thine the sky, thine the earth, and thine
this broad atmosphere ; thine is this all that has
a spirit and has breath upon the earth.

11. Thine is this broad, treasure-holding receptacle
within which all worlds are contained. Do thou
spare us, O lord of cattle : reverence be to thee !
Far from us shall go the jackals, evil omens, dogs ;
far shall go (the mourning women) who bewail mis-
fortune with dishevelled hair !

12. Thou, O crested (god), carriest in (thy hand),
that smites thousands, a yellow, golden bow that slays
hundreds ; Rudra's arrow, the missile of the gods,
flies abroad : reverence be to it, in whatever direc-
tion from here (it flies) !

13. The adversary who lurks and seeks to over-
come thee, O Rudra, upon him thou dost fasten
thyself from behind, as (the hunter) that follows the
trail of a wounded (animal).

14. Bhava and Rudra, united and concordant,
both strong (ugrau), ye advance to deeds of heroism :
reverence be to both of them, in whatever direction
(they are) from here !

15. Reverence be to thee coming, reverence to
thee going ; reverence, O Rudra, be to thee standing,
and reverence, also, to thee sitting !

16. Reverence in the evening, reverence in the
morning, reverence by night, reverence by day ! I have
offered reverence to Bhava and to Sarva, both.

17. Let us not with our tongue offend Rudra, who

rushes on, thousand-eyed, overseeing all, who hurls (his shafts) forward, who is manifoldly wise!

18. We approach first the (god) that has dark horses, is black, sable, destructive, terrible, who casts down the car of Keshin : reverence be to him !

19. Do not hurl at us thy club, thy divine bolt ; be not incensed at us, O lord of cattle ! Shake over some other than us the celestial branch !

20. Injure us not, interpose for us, spare us, be not angry with us ! Let us not contend with thee !

21. Do not covet our cattle, our men, our goats and sheep ! Bend thy course elsewhere, O strong god (ugra), slay the offspring of the blasphemers !

22. He whose missile, fever and cough, assails the single (victim), as the snorting of a stallion, who snatches away (his victims) one by one, to him be reverence !

23. He who dwells fixed in the atmosphere, smiting the blasphemers of the god that do not sacrifice, to him be reverence with ten sakvari-stanzas !

24. For thee the wild beasts of the forest have been placed in the forest : flamingoes, eagles, birds of prey, and fowls. Thy spirit, O lord of cattle, is within the waters, to strengthen thee the heavenly waters flow.

25. The dolphins, great serpents (boas), purtikayas (water-animals), sea-monsters, fishes, ragasas, at which thou shootest—there exists for thee, O Bhava, no distance, and no barrier. At a glance thou lookest around the entire earth ; from the eastern thou slayest in the northern ocean.

26. Do not, O Rudra, contaminate us with fever, or with poison, or with heavenly fire : cause this lightning to descend elsewhere than upon us !

27. Bhava rules the sky, Bhava rules the earth ; Bhava has filled the broad atmosphere. Reverence be to him in whatever direction from here (he abides) !

28. O king Bhava, be merciful to thy worshipper, for thou art the lord of living beasts ! He who believes the gods exist, to his quadruped and biped be merciful !

29. Slay neither our great nor our small ; neither those of us that are riding, nor those that shall ride ; neither our father, nor our mother. Cause no injury, O Rudra, to our own persons !

30. To Rudra's howling dogs, who swallow their food without blessing, who have wide jaws, I have made this obeisance.

31. Reverence, O god, be to thy shouting hosts, reverence to thy long-haired, reverence to thy revered, reverence to thy devouring hosts ! May well-being and security be to us !

IV, 28. Prayer to Bhava and Sarva for protection from calamities.

1. O Bhava and Sarva, I am devoted to you. Take note of that, ye under whose control is all this which shines (the visible universe) ! Ye who rule all these two-footed and four-footed creatures, deliver us from calamity !

2. Ye to whom belongs all that is near by, yea, all that is far ; ye who are known as the most skilful archers among bowmen ; ye who rule all these two-footed and four-footed creatures, deliver us from calamity !

3. The thousand-eyed slayers of *Vritra* both do

I invoke. I go praising the two strong gods (ugrau) whose pastures extend far. Ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

4. Ye who, united, did undertake many (deeds) of old, and, moreover, did visit portents upon the people; ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

5. Ye from whose blows no one either among gods or men escapes; ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

6. The sorcerer who prepares a spell, or manipulates the roots (of plants) against us, against him, ye strong gods, launch your thunderbolt! Ye who rule all these two-footed and four-footed creatures, deliver us from calamity.

7. Ye strong gods, favour us in battles, bring into contact with your thunderbolt the Kimidin! I praise you, O Bhava and Sarva, call fervently upon you in distress: deliver us from calamity!

VII, 9. Charm for finding lost property.

1. On the distant path of the paths Pûshan was born, on the distant path of heaven, on the distant path of the earth. Upon the two most lovely places both he walks hither and away, knowing (the way).

2. Pûshan knows these regions all; he shall lead us by the most dangerless (way). Bestowing well-being, of radiant glow, keeping our heroes undiminished, he shall, alert and skilful, go before us!

3. O Pûshan, under thy law may we never suffer harm: as praisers of thee are we here!

4. Pûshan shall from the east place his right hand

about us, shall bring again to us what has been lost : we shall come upon what has been lost !

VI, 128. Propitiation of the weather-prophet.

1. When the stars made Sakadhûma their king they bestowed good weather upon him : ' This shall be his dominion,' they said.

2. Let us have good weather at noon, good weather at eve, good weather in the early morning, good weather in the night !

3. For day and night, for the stars, for sun and moon, and for us prepare good weather, O king Sakadhûma !

4. To thee, O Sakadhûma, ruler of the stars, that gavest us good weather in the evening, in the night, and by day, let there ever be obeisance !

XI, 6. Prayer for deliverance from calamity,
addressed to the entire pantheon.

1. To Agni we speak and to the trees, to the plants and to the herbs ; to Indra, Brîhaspati, and Sûrya : they shall deliver us from calamity !

2. We speak to king Varuṇa, to Mitra, Vishṇu and Bhaga. To Aṃsa and Vivasvant do we speak : they shall deliver us from calamity !

3. We speak to Savitar, the god, to Dhâtâr, and to Pûshan ; to first-born Tvashṭar do we speak : they shall deliver us from calamity !

4. We speak to the Gandharvas and the Apsaras, to the Asvins and to Brahmanaspati, to the god whose name is Aryaman : they shall deliver us from calamity !

5. Now do we speak to day and night, to Sûrya

(sun) and to *Kandramas* (moon), the twain; to all the *Âdityas* we speak: they shall deliver us from calamity!

6. We speak to *Vâta* (wind) and *Parganya*, to the atmosphere and the directions of space. And to all the regions do we speak: they shall deliver us from calamity!

7. Day and night, and *Ushas* (dawn), too, shall deliver thee from curses! Soma the god, whom they call *Kandramas* (moon), shall deliver me!

8. To the animals of the earth and those of heaven, to the wild beasts of the forest, to the winged birds, do we speak: they shall deliver us from calamity!

9. Now do we speak to *Bhava* and *Sarva*, to *Rudra* and *Pasupati*; their arrows do we know well: these (arrows) shall be ever propitious to us!

10. We speak to the heavens, and the stars, to earth, the *Yakshas*, and the mountains; to the seas, the rivers, and the lakes: they shall deliver us from calamity!

11. To the seven *Rishis* now do we speak, to the divine waters and *Pragâpati*. To the Fathers with *Yama* at their head: they shall deliver us from calamity!

12. The gods that dwell in heaven, and those that dwell in the atmosphere; the mighty (gods) that are fixed upon the earth, they shall deliver us from calamity!

13. The *Âdityas*, *Rudras*, *Vasus*, the divine *Atharvans* in heaven, and the wise *Âṅgiras*: they shall deliver us from calamity!

14. We speak to the sacrifice and the sacrificer, to the *ṛiks*, the *sâmans*, and the healing (*Atharvan*) charms; we speak to the *yagus*-formulas and the

invocations (to the gods) : they shall deliver us from calamity !

15. We speak to the five kingdoms of the plants with soma the most excellent among them. The darbha-grass, hemp, and mighty barley : they shall deliver us from calamity !

16. We speak to the Arâyas (demons of grudge), Rakshas, serpents, pious men, and Fathers ; to the one and a hundred deaths : they shall deliver us from calamity !

17. To the seasons we speak, to the lords of the seasons, and to the sections of the year ; to the half-years, years, and months : they shall deliver us from calamity !

18. Come, ye gods, from the south and the west ; ye gods in the east come forth ! From the east, from the north the mighty gods, all the gods assembled : they shall deliver us from calamity !

19, 20. We speak here to all the gods that hold to their agreements, promote the order (of the universe), together with all their wives : they shall deliver us from calamity !

21. We speak to being, to the lord of being, and also to him that controls the beings ; to the beings all assembled : they shall deliver us from calamity !

22. The five divine regions, the twelve divine seasons, the teeth of the year, they shall ever be propitious to us !

23. The amṛita (ambrosia), bought for the price of a chariot, which Mâtali knows as a remedy, that Indra stored away in the waters : that, O ye waters, furnish ye as a remedy !

VIII.

CHARMS IN EXPIATION OF SIN AND DEFILEMENT.

VI, 45. Prayer against mental delinquency.

1. Pass far away, O sin of the mind! Why dost thou utter things not to be uttered? Pass away, I love thee not! To the trees, the forests go on! With the house, the cattle, is my mind.

2. What wrongs we have committed through imprecation, calumny, and false speech, either awake, or asleep—Agni shall put far away from us all offensive evil deeds!

3. What, O Indra Brahmanaspati, we do falsely—may Praketas ('care-taker') Ângirasa protect us from misfortune, and from evil!

VI, 26. Charm to avert evil.

1. Let me go, O evil; being powerful, take thou pity on us! Set me, O evil, unharmed, into the world of happiness!

2. If, O evil, thou dost not abandon us, then do we abandon thee at the fork of the road. May evil follow after another (man)!

3. Away from us may thousand-eyed, immortal (evil) dwell! Him whom we hate may it strike, and him whom we hate do thou surely smite!

VI, 114. Expiatory formula for imperfections in the sacrifice.

1. The god-angering (deed), O ye gods, that we, the (Brahman) gods, have committed, from that do ye, O Âdityas, release us, by virtue of the order of the universe!

2. By virtue of the order of the universe do ye, O reverend Âdityas, release us here, if, O ye carriers of the sacrifice, though desirous of accomplishing (the sacrifice), we did not accomplish (it)!—

3. (If), when sacrificing with the fat (animal), when offering oblations of ghee with the spoon, when desiring to benefit you, O all ye gods, we have contrary to desire, not succeeded!

VI, 115. Expiatory formulas for sins.

1. From the sins which knowingly or unknowingly we have committed, do ye, all gods, of one accord, release us!

2. If awake, or if asleep, to sin inclined, I have committed a sin, may what has been, and what shall be, as if from a wooden post, release me!

3. As one released from a wooden post, as one in a sweat by bathing (is cleansed) of filth, as ghee is clarified by the sieve, may all (the gods) clear me from sin!

VI, 112. Expiation for the precedence of a younger brother over an older.

1. May this (younger brother) not slay the oldest one of them, O Agni; protect him that he be not torn out by the root! Do thou here cunningly

loosen the fetter of Grâhi (attack of disease); may all the gods give thee leave!

2. Free these three, O Agni, from the three fetters with which they have been shackled! Do thou cunningly loosen the fetters of Grâhi; release them all, father, sons, and mother!

3. The fetters with which the older brother, whose younger brother has married before him, has been bound, with which he has been encumbered and shackled limb by limb, may they be loosened; since fit for loosening they are! Wipe off, O Pûshan, the misdeeds upon him that practiseth abortion!

VI, 113. Expiation for certain heinous crimes.

1. On *Tṛita* the gods wiped off this sin, *Tṛita* wiped it off on human beings; hence if Grâhi (attack of disease) has seized thee, may these gods remove her by means of their charm!

2. Enter into the rays, into smoke, O sin; go into the vapours, and into the fog! Lose thyself on the foam of the river! Wipe off, O Pûshan, the misdeeds upon him that practiseth abortion!

3. Deposited in twelve places is that which has been wiped off *Tṛita*, the sins belonging to humanity. Hence if Grâhi has seized thee, may these gods remove her by means of their charm!

VI, 120. Prayer for heaven after remission of sins.

1. If air, or earth and heaven, if mother or father, we have injured, may this Agni Gârhapatya (household fire) without fail lead us out from this (crime) to the world of well-doing!

2. The earth is our mother, Aditi (the universe) our kin, the air our protector from hostile schemes. May father sky bring prosperity to us from the world of the Fathers; may I come to my (departed) kin, and not lose heaven!

3. In that bright world where our pious friends live in joy, having cast aside the ailments of their own bodies, free from lameness, not deformed in limb, there may we behold our parents and our children!

VI, 27. Charm against pigeons regarded as ominous birds.

1. O ye gods, if the pigeon, despatched as the messenger of Nirṛiti (the goddess of destruction), hath come here seeking (us out), we shall sing his praises, and prepare (our) ransom. May our two-footed and four-footed creatures be prosperous!

2. Auspicious to us shall be the pigeon that has been despatched; harmless, ye gods, the bird shall be to our house! The sage Agni shall verily take pleasure in our oblation; the winged missile shall avoid us!

3. The winged missile shall not do us injury: upon our hearth, our fireplace he (the pigeon) takes his steps! Propitious he shall be to our cattle and our domestics; may not, ye gods, the pigeon here do harm to us!

VI, 29. Charm against ominous pigeons and owls.

1. Upon those persons yonder the winged missile shall fall! If the owl shrieks, futile shall this be, or if the pigeon takes his steps upon the fire!

2. To thy two messengers, O Nirṛiti, who come here, despatched or not despatched, to our house, to the pigeon and to the owl, this shall be no place to step upon!

3. He shall not fly hither to slaughter (our) men; to keep (our) men sound he shall settle here! Charm him very far away unto a distant region, that (people) shall behold you (i.e. him) in Yama's house devoid of strength, that they shall behold you bereft of power!

VII, 64. Expiation when one is defiled by a black bird of omen.

1. What this black bird flying forth towards (me) has dropped here—may the waters protect me from all that misfortune and evil!

2. What this black bird has brushed here with thy mouth, O Nirṛiti (goddess of misfortune)—may Agni Gārhapatya (the god of the household fire) free me from this sin!

VI, 46. Exorcism of evil dreams.

1. Thou who art neither alive nor dead, the immortal child of the gods art thou, O Sleep! Varuṇānt is thy mother, Yama (death) thy father, Araru is thy name.

2. We know, O Sleep, thy birth, thou art the son of the divine women-folk, the instrument of Yama (death)! Thou art the ender, thou art death! Thus do we know thee, O Sleep: do thou, O Sleep, protect us from evil dreams!

3. As one pays off a sixteenth, an eighth, or an (entire) debt, thus do we transfer every evil dream upon our enemy.

VII, 115. Charm for the removal of evil characteristics, and the acquisition of auspicious ones.

1. Fly forth from here, O evil mark, vanish from here, fly forth to yonder place! Upon him that hates us do we fasten thee with a brazen hook.

2. The unsavoury mark which flying has alighted upon me, as a creeper upon a tree, that mayest thou put away from us, away from here, O golden-handed (golden-rayed) Savitar (the sun), bestowing goods upon us!

3. Together with the body of the mortal, from his birth, one and a hundred marks are born. Those that are most foul do we drive away from here; the auspicious ones, O Gâtavedas (Agni), do thou hold fast for us!

4. These (marks) here I have separated, as cows scattered upon the heather. The pure marks shall remain, the foul ones I have made to disappear!

IX.

PRAYERS AND IMPRECATIONS IN THE INTEREST OF THE BRAHMANS.

V, 18. Imprecation against the oppressors of Brahmans.

1. The gods, O king, did not give to thee this (cow) to eat. Do not, O prince, seek to devour the cow of the Brâhmana, which is unfit to be eaten !

2. The prince, beguiled by dice, the wretched one who has lost as a stake his own person, he may, perchance, eat the cow of the Brâhmana, (thinking), 'let me live to-day (if) not to-morrow' !

3. Enveloped (is she) in her skin, as an adder with evil poison ; do not, O prince, (eat the cow) of the Brâhmana : sapless, unfit to be eaten, is that cow !

4. Away does (the Brâhmana) take regal power, destroys vigour ; like fire which has caught does he burn away everything. He that regards the Brâhmana as fit food drinks of the poison of the taimâta-serpent.

5. He who thinks him (the Brahman) mild, and slays him, he who reviles the gods, lusts after wealth, without thought, in his heart Indra kindles a fire ; him both heaven and earth hate while he lives.

6. The Brâhmana must not be encroached upon,

any more than fire, by him that regards his own body! For Soma is his (the Brâhmaṇa's) heir, Indra protects him from hostile plots.

7. He swallows her (the cow), bristling with a hundred hooks, (but) is unable to digest her, he, the fool who, devouring the food of the Brahmins, thinks, 'I am eating a luscious (morsel).'

8. (The Brahman's) tongue turns into a bow-string, his voice into the neck of an arrow; his windpipe, his teeth are bedaubed with holy fire: with these the Brahman strikes those who revile the gods, by means of bows that have the strength to reach the heart, discharged by the gods.

9. The Brâhmaṇas have sharp arrows, are armed with missiles, the arrow which they hurl goes not in vain; pursuing him with their holy fire and their wrath, even from afar, do they pierce him.

10. They who ruled over a thousand, and were themselves ten hundred, the Vaitahavya, when they devoured the cow of the Brâhmaṇa, perished.

11. The cow herself, when slaughtered, came down upon the Vaitahavyas, who had roasted for themselves the last she-goat of Kesaraprâbandhâ.

12. The one hundred and one persons whom the earth did cast off, because they had injured the offspring of a Brâhmaṇa, were ruined irretrievably.

13. As a reviler of the gods does he live among mortals, having swallowed poison, he becomes more bone (than flesh). He that injureth a Brâhmaṇa, whose kin are the gods, does not reach heaven by the road of the Fathers.

14. Agni is called our guide, Soma our heir, Indra slays those who curse (us): that the strong (sages) know.

15. Like a poisoned arrow, O king, like an adder, O lord of cattle, is the terrible arrow of the Brâhmaṇa: with that he smites those who revile (the gods).

V, 19. Imprecation against the oppressors of Brahman.

1. Beyond measure they waxed strong, just fell short of touching the heavens. When they infringed upon Bhrigu they perished, the *Sriṅgaya* Vaitahavyas.

2. The persons who pierced Brîhatsâman, the descendant of Âṅgiras, the Brâhmaṇa—a ram with two rows of teeth, a sheep devoured their offspring.

3. They who spat upon the Brâhmaṇa, who desired tribute from him, they sit in the middle of a pool of blood, chewing hair.

4. The cow of the Brahman, when roasted, as far as she reaches does she destroy the lustre of the kingdom; no lusty hero is born (there).

5. A cruel (sacrilegious) deed is her slaughter, her meat, when eaten, is sapless; when her milk is drunk, that surely is accounted a crime against the Fathers.

6. When the king, weening himself mighty, desires to destroy the Brâhmaṇa, then royal power is dissipated, where the Brâhmaṇa is oppressed.

7. Becoming eight-footed, four-eyed, four-eared, four-jawed, two-mouthed, two-tongued, she dispels the rule of the oppressor of the Brahman.

8. That (kingdom) surely she swamps, as water a leaking ship; misfortune strikes that kingdom, in which they injure a Brâhmaṇa.

9. The trees chase away with the words: 'do not

come within our shade,' him who covets the wealth that belongs to a Brâhmaṇa, O Nârada !

10. King Varuṇa pronounced this (to be) poison, prepared by the gods : no one who has devoured the cow of a Brâhmaṇa retains the charge of a kingdom.

11. Those full nine and ninety whom the earth did cast off, because they had injured the offspring of a Brâhmaṇa, were ruined irretrievably.

12. The kûḍī-plant (Christ's thorn) that wipes away the track (of death), which they fasten to the dead, that very one, O oppressor of Brahman, the gods did declare (to be) thy couch.

13. The tears which have rolled from (the eyes of) the oppressed (Brahman), as he laments, these very ones, O oppressor of Brahman, the gods did assign to thee as thy share of water.

14. The water with which they bathe the dead, with which they moisten his beard, that very one, O oppressor of Brahman, the gods did assign to thee as thy share of water.

15. The rain of Mitra and Varuṇa does not moisten the oppressor of Brahman; the assembly is not complacent for him, he does not guide his friend according to his will.

V, 7. Prayer to appease Arâti, the demon of grudge and avarice.

1. Bring (wealth) to us, do not stand in our way, O Arâti; do not keep from us the sacrificial reward as it is being taken (to us)! Adoration be to the power of grudge, the power of failure, adoration to Arâti!

2. To thy advising minister, whom thou, Arâti, didst make thy agent, do we make obeisance. Do not bring failure to my wish!

3. May our wish, instilled by the gods, be fulfilled by day and night! We go in quest of Arâti. Adoration be to Arâti!

4. Sarasvatî (speech), Anumati (favour), and Bhaga (fortune) we go to invoke. Pleasant, honied, words I have spoken on the occasions when the gods were invoked.

5. Him whom I implore with Vâç Sarasvatî (the goddess of speech), the yoke-fellow of thought, faith shall find to-day, bestowed by the brown soma!

6. Neither our wish nor our speech do thou frustrate! May Indra and Agni both bring us wealth! Do ye all who to-day desire to make gifts to us gain favour with Arâti!

7. Go far away, failure! Thy missile do we avert. I know thee (to be) oppressive and piercing, O Arâti!

8. Thou dost even transform thyself into a naked woman, and attach thyself to people in their sleep, frustrating, O Arâti, the thought and intention of man.

9. To her who, great, and of great dimension, did penetrate all the regions, to this golden-locked Nirrîti (goddess of misfortune), I have rendered obeisance.

10. To the gold-complexioned, lovely one, who rests upon golden cushions, to the great one, to that Arâti who wears golden robes, I have rendered obeisance.

XII, 4. The necessity of giving away sterile cows to the Brahmans.

1. 'I give,' he shall surely say, 'the sterile cow to the begging Brahmans'—and they have noted her—that brings progeny and offspring!

2. With his offspring does he trade, of his cattle is he deprived, that refuses to give the cow of the gods to the begging descendants of the *Rishis*.

3. Through (the gift of) a cow with broken horns his (cattle) breaks down, through a lame one he tumbles into a pit, through a mutilated one his house is burned, through a one-eyed one his property is given away.

4. Flow of blood attacks the cattle-owner from the spot where her dung is deposited: this understanding there is about the *vasâ* (the sterile cow); for thou (sterile cow) art said to be very difficult to deceive!

5. From the resting-place of her feet the (disease) called *viklindu* overtakes (the owner, or the cattle). Without sickness breaks down (the cattle) which she sniffs upon with her nose.

6. He that pierces her ears is estranged from the gods. He thinks: 'I am making a mark (upon her),' (but) he diminishes his own property.

7. If any one for whatsoever purpose cuts her tail then do his colts die, and the wolf tears his calves.

8. If a crow has injured her hair, as long as she is with her owner then do his children die: decline overtakes them without (noticeable) sickness.

9. If the serving-maid sweeps together her dung,

that bites as lye, there arises from this sin disfigurement that passeth not away.

10. The sterile cow in her very birth is born for the gods and Brâhmanas. Hence to the Brahman she is to be given : that, they say, guarantees the security of one's own property.

11. For those that come requesting her the cow has been created by the gods. Oppression of Brahman it is called, if he keeps her for himself.

12. He that refuses to give the cow of the gods to the descendants of the *Rishis* who ask for it, infringes upon the gods, and the wrath of the Brâhmanas.

13. Though he derives benefit from this sterile cow, another (cow) then shall he seek ! When kept she injures (his) folk, if he refuses to give her after she has been asked for !

14. The sterile cow is as a treasure deposited for the Brâhmanas : they come here for her, with whomsoever she is born.

15. The Brâhmanas come here for their own, when they come for the sterile cow. The refusal of her is, as though he were oppressing them in other concerns.

16. If she herds up to her third year, and no disease is discovered in her, and he finds her to be a sterile cow, O Nârada, then must he look for the Brâhmanas.

17. If he denies that she is sterile, a treasure deposited for the gods, then Bhava and Sarva, both, come upon him, and hurl their arrow upon him.

18. Though he does not perceive upon her either udder, or tits, yet both yield him milk, if he has prevailed upon himself to give away the sterile cow.

19. Hard to cheat, she oppresses him, if, when asked for, he refuses to give her. His desires are not fulfilled, if he aims to accomplish them without giving her away.

20. The gods did ask for the sterile cow, making the Brāhmaṇa their mouthpiece. The man that does not give (her) enters into the wrath of all of these.

21. Into the wrath of the cattle enters he that gives not the sterile cow to the Brāhmaṇas; if he, the mortal, appropriates the share deposited for the gods.

22. Even if a hundred other Brāhmaṇas beg the owner for the sterile cow, yet the gods did say anent her: 'The cow belongs to him that knoweth thus.'

23. He that refuses the sterile cow to him that knoweth thus, and gives her to others, difficult to dwell upon is for him the earth with her divinities.

24. The gods did beg the sterile cow of him with whom she was born at first. That very one Nārada recognised and drove forth in company with the gods.

25. The sterile cow renders childless, and poor in cattle, him that yet appropriates her, when she has been begged for by the Brāhmaṇas.

26. For Agni and Soma, for Kâma, for Mitra, and for Varuṇa, for these do the Brāhmaṇas beg her: upon these he infringes, if he gives her not.

27. As long as the owner does not himself hear the stanzas referring to (the giving away of) her, she may herd among his cattle; (only) if he has not heard (them) may she pass the night in his house.

28. He that has listened to the stanzas, yet has

permitted her to herd among the cattle, his life and prosperity the angry gods destroy.

29. The sterile cow, even when she rambles freely, is a treasure deposited for the gods. Make evident thy true nature when thou desirest to go to thy (proper) stable!

30. She makes evident her nature when she desires to go to her (proper) stable. Then indeed the sterile cow puts it into the minds of the Brahmans to beg (for her).

31. She evolves it in her mind, that (thought) reaches the gods. Then do the Brahmans come to beg for the sterile cow.

32. The call *svadhâ* befriends him with the Fathers, the sacrifice with the gods. Through the gift of the sterile cow the man of royal caste incurs not the anger of (her), his mother.

33. The sterile cow is the mother of the man of royal caste: thus was it from the beginning. It is said to be no (real) deprivation if she is given to the Brahmans.

34. As if he were to rob the ghee ladled up for Agni (the fire) from the (very) spoon, thus, if he gives not the sterile cow to the Brahmans, does he infringe upon Agni.

35. The sterile cow has the *puroḍasa* (sacrificial cake) for her calf, she yields plentiful milk, helps in this world, and fulfils all wishes for him that gives her (to the Brahmans).

36. The sterile cow fulfils all wishes in the kingdom of Yama for him that gives her. But they say that hell falls to the lot of him that withholds her, when she has been begged for.

37. The sterile cow, even if she should become

fruitful, lives in anger at her owner : 'since he did regard me as sterile (without giving me to the Brahmans), he shall be bound in the fetters of death !'

38. He who thinks that the cow is sterile, and (yet) roasts her at home, even his children and grandchildren *Bṛihaspati* causes to be importuned (for her).

39. Fiercely does the (supposed) sterile cow burn when she herds with the cattle, though she be a (fruitful) cow. She verily, too, milks poison for the owner that does not present her.

40. It pleases the cattle when she is given to the Brahmans ; moreover, the sterile cow is pleased, when she is made an offering to the gods (Brahmans).

41. From the sterile cows which the gods, returning from the sacrifice, created, *Nârada* picked out as (most) terrible the *viliptî*.

42. In reference to her the gods reflected : 'Is she a sterile cow, or not ?' And *Nârada* in reference to her said : 'Of sterile cows she is the most sterile !'

43. 'How many sterile cows (are there), O *Nârada*, which thou knowest to be born among men ?' About these do I ask thee, that knowest : 'Of which may the non-*Brâhmaṇa* not eat ?'

44. Of the *viliptî*, of her that has born a sterile cow, and of the sterile cow (herself), the non-*Brâhmaṇa*, that hopes for prosperity, shall not eat !

45. Reverence be to thee, O *Nârada*, that knowest thoroughly which sterile cow is the most terrible, by withholding which (from the Brahmans) destruction is incurred.

46. The *viliptî*, O *Bṛihaspati*, her that has begotten a sterile cow, and the sterile cow (herself),

the non-Bráhmaṇa, that hopes for prosperity, shall not eat!

47. Three kinds, forsooth, of sterile cows are there: the vilipti, she that has begotten a sterile cow, and the sterile cow (herself). These he shall give to the Brahmans; (then) does he not estrange himself from Pragâpati.

48. 'This is your oblation, O Bráhmaṇas,' thus shall he reflect, if he is supplicated, if they ask him for the sterile cow, terrible in the house of him that refuses to give her.

49. The gods animadverted in reference to Bheda and the sterile cow, angry because he had not given her, in these verses—and therefore he (Bheda) perished.

50. Bheda did not present the sterile cow, though requested by Indra: for this sin the gods crushed him in battle.

51. The counsellors that advise the withholding (of the sterile cow), they, the rogues, in their folly, conflict with the wrath of Indra.

52. They who lead the owner of cattle aside, then say to him: 'do not give,' in their folly they run into the missile hurled by Rudra.

53. And if he roasts the sterile cow at home, whether he makes a sacrifice of her, or not, he sins against the gods and Bráhmaṇas, and as a cheat falls from heaven.

XI, 1. The preparation of the brahmaudana, the porridge given as a fee to the Brahmans.

1. O Agni, come into being! Aditi here in her throes, longing for sons, is cooking the porridge for the Brahmans. The seven Rishis, that did

create the beings, shall here churn thee, along with progeny !

2. Produce the smoke, ye lusty friends ; unharmed by wiles go ye into the contest ! Here is the Agni (fire) who gains battles, and commands powerful warriors, with whom the gods did conquer the demons.

3. O Agni, to a great heroic deed thou wast aroused, to cook the Brahman's porridge, O *Gâta-vedas* ! The seven *Rishis*, that did create the beings, have produced thee. Grant her (the wife) wealth together with undiminished heroes !

4. Burn, O Agni, after having been kindled by the firewood, bring skilfully hither the gods that are to be revered ! Causing the oblation to cook for these (Brahmans), do thou raise this (sacrificer) to the highest firmament !

5. The threefold share which was of yore assigned to you (belongs) to the gods, the (departed) Fathers, and to the mortals (the priests). Know your shares ! I divide them for you : the (share) of the gods shall protect this (woman) !

6. O Agni, possessed of might, superior, thou dost without fail prevail ! Bend down to the ground our hateful rivals !—This measure, that is being measured, and has been measured, may constitute thy kin into (people) that render thee tribute !

7. Mayest thou together with thy kin be endowed with sap ! Elevate her (the wife) to great heroism ! Ascend on high to the base of the firmament, which they call ' the world of brightness ' !

8. This great goddess earth, kindly disposed, shall receive the (sacrificial) skin ! Then may we go to the world of well-doing (heaven) !

9. Lay these two press-stones, well coupled, upon the skin ; crush skilfully the (soma-) shoots for the sacrificer ! Crush down, (O earth), and beat down, those who are hostile to her (the wife) ; lift up high, and elevate her offspring !

10. Take into thy hands, O man, the press-stones that work together : the gods that are to be revered have come to thy sacrifice ! Whatever three wishes thou dost choose, I shall here procure for thee unto fulfilment.

11. This, (O winnowing-basket), is thy purpose, and this thy nature : may Aditi, mother of heroes, take hold of thee ! Winnow out those who are hostile to this (woman) ; afford her wealth and undiminished heroes !

12. Do ye, (O grains), remain in the (winnowing-) basket, while (the wind) blows over you ; be separated, ye who are fit for the sacrifice, from the chaff ! May we in happiness be superior to all our equals ! I bend down under our feet those that hate us.

13. Retire, O woman, and return promptly ! The stable of the waters (water-vessel) has settled upon thee, that thou mayest carry it : of these (the waters) thou shalt take such as are fit for sacrifice ; having intelligently divided them off, thou shalt leave the rest behind !

14. These bright women, (the waters), have come hither. Arise, thou woman, and gather strength ! To thee, that art rendered by thy husband a true wife, (and) by thy children rich in offspring, the sacrifice has come : receive the (water-) vessel !

15. The share of food that belongs to you of yore has been set aside for you. Instructed by the *Rishis* bring thou (woman) hither this water ! May this

sacrifice win advancement for you, win protection, win offspring for you ; may it be mighty, win cattle, and heroes for you !

16. O Agni, the sacrificial pot has settled upon thee: do thou shining, brightly glowing, heat it with thy glow ! May the divine descendants of the *Rishis*, assembled about their share (of the porridge), full of fervour, heat this (pot) at the proper time !

17. Pure and clear may these sacrificial women, the waters bright, flow into the pot ! They have given us abundant offspring and cattle. May he that cooks the porridge go to the world of the pious (heaven) !

18. Purified by (our) prayer, and clarified by the ghee are the soma-shoots, (and) these sacrificial grains. Enter the water ; may the pot receive you ! When ye have cooked this (porridge) go ye to the world of the pious (heaven) !

19. Spread out far unto great extent, with a thousand surfaces, in the world of the pious ! Grand-fathers, fathers, children, grandchildren—I am the fifteenth one that did cook thee.

20. The porridge has a thousand surfaces, a hundred streams, and is indestructible ; it is the road of the gods, leads to heaven. Yonder (enemies) do I place upon thee : injure them and their offspring ; (but) to me that brings gifts thou shalt be merciful !

21. Step upon the altar (vedi) ; make this woman thrive in her progeny ; repel the demons ; advance her ! May we in happiness be superior to all our equals ! I bend down under our feet all those that hate us.

22. Turn towards her with cattle, (thou pot), face towards her, together with the divine powers !

Neither curses nor hostile magic shall reach thee ;
rule in thy dwelling free from disease !

23. Properly built, placed with care, this altar (vedi) has been arranged of yore for the Brahmans porridge. Put it, O woman, upon the purified *amsadhrt* ; place there the porridge for the divine (Brâhmanas) !

24. May this sacrificial ladle (*sruṭ*), the second hand of Aditi, which the seven *Rishis*, the creators of the beings, did fashion, may this spoon, knowing the limbs of the porridge, heap it upon the altar !

25. The divine (Brâhmanas) shall sit down to thee, the cooked sacrifice : do thou again descending from the fire, approach them ! Clarified by soma settle in the belly of the Brâhmanas ; the descendants of the *Rishis* who eat thee shall not take harm !

26. O king Soma, infuse harmony into the good Brâhmanas who shall sit about thee ! Eagerly do I invite to the porridge the *Rishis*, descended from *Rishis*, that are born of religious fervour, and gladly obey the call.

27. These pure and clear sacrificial women (the waters) I put into the hands of the Brâhmanas severally. With whatever wish I pour this upon you, may Indra accompanied by the Maruts grant this to me !

28. This gold is my immortal light, this ripe fruit of the field is my wish-granting cow. This treasure I present to the Brâhmanas : I prepare for myself a road that leads to the Fathers in the heavens.

29. Scatter the spelt into Agni Gâtavedas (the fire), sweep away to a far distance the chaff ! This (chaff) we have heard, is the share of the ruler of the house (Agni), and we know, too, what belongs to Nirṛiti (destruction) as her share.

30. Note, (O porridge), him that takes pains, and cooks and presses the soma; lift him up to the heavenly road, upon which, after he has reached the fullest age, he shall ascend to the highest firmament, the supreme heavens!

31. Anoint (with ghee), O *adhvaryu* (priest), the surface of this sustaining (porridge), make skilfully a place for the melted butter; with ghee do thou anoint all its limbs! I prepare for myself a road that leads to the Fathers in the heavens.

32. O sustaining (porridge), cast destruction and strife among such as are sitting about thee, and are not *Brāhmaṇas*! (But) the descendants of the *Rishis*, that eat thee, being full of substance, spreading forth, shall not take harm!

33. To the descendants of the *Rishis* I make thee over, O porridge; those who are not descended from *Rishis* have no share in it! May *Agni* as my guardian, may all the *Maruts*, and all the gods watch over the cooked food!

34. Thee (the porridge) that milkest the sacrifice, art evermore abundant, the male milch-cow, the seat of wealth, we beseech for immortality of offspring and long life with abundance of wealth.

35. Thou art a lusty male, penetratest heaven: go thou to the *Rishis*, descended from *Rishis*! Dwell in the world of the pious: there is a well-prepared (place) for us two!

36. Pack thyself up, go forth! O *Agni*, prepare the roads, that lead to the gods! By these well-prepared (roads) may we reach the sacrifice, standing upon the firmament (that shines) with seven rays!

37. With the light with which the gods, having cooked the porridge for the *Brāhmaṇas*, ascended

to heaven, to the world of the pious, with that would we go to the world of the pious, ascending to the light, to the highest firmament!

XII, 3. The preparation of the brahmaudana, the porridge given as a fee to the Brahmans.

1. (Thyself) a male, step thou upon the hide of the male (steer): go, call thither all that is dear to thee! At whatever age ye two formerly did first unite (in marriage), may that age be your common lot in Yama's kingdom!

2. Your sight shall be as clear (as formerly), your strength as abundant, your lustre as great, your vitality as manifold! When Agni, the (funeral-) pyre, fastens himself upon the corpse, then as a pair ye shall rise from the (cooked) porridge!

3. Come ye together in this world, upon the road to the gods, and in Yama's realms! By purifications purified call ye together the offspring that has sprung from you!

4. Around the water united, sit ye down, O children; around this living (father) and the waters that refresh the living! Partake of these (waters), and of that porridge which the mother of you two cooks, and which is called *amṛita* (ambrosia)!

5. The porridge which the father of you two, and which the mother cooks, unto freedom from defilement and foulness of speech, that porridge with a hundred streams (of ghee), leading to heaven, has penetrated with might both the hemispheres of the world.

6. In that one of the two hemispheres and the two heavenly worlds, conquered by the pious, which especially abounds in light, and is rich in honey, in

that do ye in the fulness of time come together with your children !

7. Keep ever on in an easterly direction : this is the region that the faithful cling to ! When your cooked porridge has been prepared on the fire, hold together, O man and wife, that ye may guard it !

8. When ye shall have reached the southerly direction, turn ye to this vessel ! In that Yama, associated with the fathers, shall give abundant protection to your cooked porridge !

9. This westerly direction is especially favoured : in it Soma is ruler and consoler. To this hold, attach yourselves to the pious : then as a pair ye shall rise from the cooked porridge !

10. The northerly direction shall make our realm the very uppermost, in offspring uppermost ! The purusha is the metre pañkti : with all (our kin), endowed with all their limbs, may we be united !

11. This 'firm' direction (nadir) is Virâg (brilliance) : reverence be to her ; may she be kind to my children and to me ! Mayest thou, O goddess Aditi, who holdest all treasures, as an alert guardian guard the cooked porridge !

12. As a father his children do thou, (O earth), embrace us ; may gentle winds blow upon us here on earth ! Then the porridge which the two divinities (the sacrificer and his wife) are here preparing for us shall take note of our religious fervour and our truth !

13. Whatever the black bird, that has come hither stealthily, has touched of that which has stuck to the rim, or whatever the wet-handed slave-girl does pollute—may ye, O waters, purify (that) mortar and pestle !

14. May this sturdy press-stone, with broad bottom, purified by the purifiers, beat away the Rakshas ! Settle upon the skin, afford firm protection ; may man and wife not come to grief in their children !

15. The (pestle of) wood has come to us together with the gods : it drives away the Rakshas and Pisākas. Up it shall rise, shall let its voice resound : through it let us conquer all the worlds !

16. The cattle clothed itself in sevenfold strength, those among them that are sleek and those that are poor. The thirty-three gods attend them : mayest thou, (O cattle), guide us to the heavenly world !

17. To the bright world of heaven thou shalt lead us ; (there) let us be united with wife and children ! I take her hand, may she follow me there ; neither Nirṛiti (destruction), nor Arāti (grudge), shall gain mastery over us !

18. May we get past the evil Grāhi (seizure) ! Casting aside darkness do thou, (O pestle), let thy lovely voice resound ; do not, O wooden tool, when raised, do injury ; do not mutilate the grain devoted to the gods !

19. All-embracing, about to be covered with ghee, enter, (O pot), as a co-dweller this space !—Take hold of the winnowing-basket, that has been grown by the rain : the spelt and the chaff it shall sift out !

20. Three regions are constructed after the pattern of the Brāhmaṇa : yonder heaven, the earth, and the atmosphere.—Take the (soma-) shoots, and hold one another, (O man and wife) ! They (the shoots) shall swell (with moisture), and again go back into the winnowing-basket !

21. Of manifold variegated colours are the

animals, one colour hast thou, (O porridge), when successfully prepared.—Push these (soma-) shoots upon this red skin; the press-stone shall purify them as the washer-man his clothes!

22. Thee, the (pot of) earth, I place upon the earth: your substance is the same, though thine, (O pot), is modified. Even though a blow has cracked or scratched thee, do not therefore burst: with this verse do I cover that up!

23. Gently as a mother embrace the son: I unite thee, (pot of) earth, with the earth! Mayest thou, the hollow pot, not totter upon the altar, when thou art pressed by the tools of sacrifice and the ghee!

24. May Agni who cooks thee protect thee on the east, Indra with the Maruts protect thee on the south! May Varuṇa on the west support thee upon thy foundation, may Soma on the north hold thee together!

25. Purified by the purifiers, the (waters) flow pure from the clouds, they reach to the spaces of heaven, and of the earth. They are alive, refresh the living, and are firmly rooted: may Agni heat them, after they have been poured into the vessel!

26. From heaven they come, into the earth they penetrate; from the earth they penetrate into the atmosphere. May they, now pure, yet purify themselves further; may they conduct us to the heavenly world!

27. Whether ye are over-abundant or just sufficient, ye are surely clear, pure, and immortal: cook, ye waters, instructed by the husband and wife, obliging and helpful, the porridge!

28. Counted drops penetrate into the earth, commensurate with the breaths of life and the plants. The uncounted golden (drops), that are poured into

(the porridge), have, (themselves) pure, established complete purity.

29. The boiling waters rise and sputter, cast up foam and many bubbles. Unite, ye waters, with this grain, as a woman who beholds her husband in the proper season!

30. Stir up (the grains) as they settle at the bottom: let them mingle their inmost parts with the waters! The water here I have measured with cups; measured was the grain, so as to be according to these regulations.

31. Hand over the sickle, with haste bring promptly (the grass for the barhis); without giving pain let them cut the plants at the joints! They whose kingdom Soma rules, the plants, shall not harbour anger against us!

32. Strew a new barhis for the porridge: pleasing to its heart, and lovely to its sight it shall be! Upon it the gods together with the goddesses shall enter; settle down to this (porridge) in proper order, and eat it!

33. O (instrument of) wood, settle down upon the strewn barhis, in keeping with the divinities and the agnishṭoma rites! Well shaped, as if by a carpenter (Tvashṭar) with his axe, is thy form. Longing for this (porridge) the (gods) shall be seen about the vessel!

34. In sixty autumns the treasurer (of the porridge) shall fetch it, by the cooked grain he shall obtain heaven; the parents and the children shall live upon it. Bring thou this (man) to heaven, into the presence of Agni!

35. (Thyself) a holder, (O pot), hold on to the foundation of the earth: thee, that art immovable

the gods (alone) shall move! Man and wife, alive, with living children, shall remove thee from the hearth of the fire!

36. Thou hast conquered and reached all worlds; as many as are our wishes, thou hast satisfied them. Dip ye in, stirring stick and spoon! Place it (the porridge) upon a single dish!

37. Lay (ghee) upon it, let it spread forth, anoint this dish with ghee! As the lowing cow her young that craves the breast, ye gods shall greet with sounds of satisfaction this (porridge)!

38. With ghee thou hast covered it, hast made this place (for the porridge): may it, peerless, spread afar to heaven! Upon it shall rest the mighty eagle; gods shall offer it to the divinities!

39. Whatever the wife cooks aside from thee, (O husband), or the husband (cooks) unbeknown of thee, O wife, mix that together: to both of you it shall belong; bring it together into a single place!

40. As many of her children as dwell upon the earth, and the sons that have been begotten by him, all those ye shall call up to the dish: on shall come the young knowing their nest!

41. The goodly streams, swelling with honey, mixed with ghee, the seats of ambrosia, all these does he obtain, ascends to heaven. In sixty autumns the treasurer (of the porridge) shall fetch it!

42. The treasurer shall fetch this treasure: all outsiders round about shall not control it! The heaven-directed porridge, that has been presented and deposited by us, in three divisions has reached the three heavens.

43. May Agni burn the ungodly Rakshas; the flesh-devouring Pisāka shall have nothing here to

partake of! We drive him away, hold him afar from us : the Âdityas and Ângiras shall stay near it!

44. To the Âdityas and the Ângiras do I offer this (food of) honey, mixed with ghee. Do ye two, (man and wife), with clean hands, without having injured a Brâhmaṇa, performing pious deeds, go to that heavenly world!

45. I would obtain this highest part of it (the porridge), the place from which the highest lord permeates (the all). Pour butter upon it, anoint it with plentiful ghee: this here is our share, fit for the Ângiras!

46. For the sake of truth and holy strength do we make over 'his porridge as a hoarded treasure to the gods: it shall not be lost to us in gaming or in the assembly; do not let it go to any other person before me!

47. I cook, and I give (to the Brahmans), and so, too, my wife, at my religious rite and practice.—With the birth of a son the world of children has arisen (for you): do ye two hold on to a life that extends beyond (your years)!

48. In that place exists no guilt, and no duplicity, not even if he goes conspiring with his friends. This full dish of ours has here been deposited: the cooked (porridge) shall come back again to him that cooks it!

49. Kind deeds we shall perform for our friends: all that hate us shall go to darkness (hell)!—As (fruitful) cow, and (strong) steer, they (man and wife) shall during every successive period of their lives drive away man-besetting death!

50. The fires (all) know one another, that which lives in plants, and lives in the waters, and all the

(light-) gods that glow upon the heaven. The gold (here) becomes the light of him that cooks (the porridge).

51. This (naked skin) among the hides is born upon man (alone), all other animals are not naked. Clothe yourselves, (ye Brahmans), in sheltering garments : (even) the face of the porridge is a home-spun garment !

52. What falsehood thou shalt speak at play and in the assembly, or the falsehood that thou shalt speak through lust for gain—put on together, (O man and wife), this same garment, deposit upon it every blemish !

53. Produce rain, go to the gods, let smoke arise from (thy) surface ; all-embracing, about to be covered with ghee, enter as a co-dweller this place !

54. In many ways heaven assumes within itself a different form, according to circumstances. It (the heaven) has laid aside its black form, purifying itself to a bright (form) ; the red form do I sacrifice for thee into the fire.

55. Thee here we hand over to the eastern direction, to Agni as sovereign lord, to the black serpent as guardian, to Âditya as bowman : do ye guard it for us, until we arrive ! To the goal here he shall lead us, to old age ; old age shall hand us over to death : then shall we be united with the cooked (porridge) !

56. Thee here we hand over to the southern direction, to Indra as sovereign lord, to the serpent that is striped across as guardian, to Yama as bowman : do ye guard it for us, until we arrive ! To the goal here, &c.

57. Thee here we hand over to the western direction, to Varuṇa as sovereign lord, to the *prīdāku*-serpent as guardian, to food as bowman : do ye guard it for us, until we arrive. To the goal here, &c.

58. Thee here we hand over to the northern direction, to Soma as sovereign lord, to the *svaga*-serpent as guardian, to the lightning as bowman : do ye guard it for us, until we arrive. To the goal here, &c.

59. Thee here we hand over to the direction of the nadir, to Viṣṇu as sovereign lord, to the serpent with black-spotted neck as guardian, to the plants as bowmen : do ye guard it for us, until we arrive. To the goal here, &c.

60. Thee here we hand over to the direction of the zenith, to *Bṛihaspati* as sovereign lord, to the light-coloured serpent as guardian, to the rain as bowman : do ye guard it for us, until we arrive. To the goal here, &c.

IX, 3. Removal of a house that has been presented to a priest as sacrificial reward.

1. The fastenings of the buttresses, the supports, and also of the connecting beams of the house, that abounds in treasures, do we loosen.

2. O (house) rich in all treasures ! the fetter which has been bound about thee, and the knot which has been fastened upon thee, that with my charm do I undo, as *Bṛihaspati* (undid) Vala.

3. (The builder) has drawn thee together, pressed thee together, placed firm knots upon thee. Skillfully, as the priest who butchers (the sacrificial animal), do we with Indra's aid disjoint thy limbs.

4. From thy beams, thy bolts, thy frame, and thy thatch; from thy sides, (O house) abounding in treasures, do we loosen the fastenings.

5. The fastenings of the dove-tailed (joints), of the reed (-covering), of the frame-work, do we loosen here from the 'mistress of dwelling.'

6. The ropes which they have tied within thee for comfort, these do we loosen from thee; be thou propitious to our persons, O mistress of dwelling, after thou hast (again) been erected!

7. A receptacle for Soma, a house for Agni, a seat for the mistresses (of the house), a seat (for the priests), a seat for the gods art thou, O goddess house!

8. Thy covering of wicker-work, with thousand eyes, stretched out upon thy crown, fastened down and laid on, do we loosen with (this) charm.

9. He who receives thee as a gift, O house, and he by whom thou hast been built, both these, O mistress of dwelling, shall live attaining old age!

10. Return to him in the other world, firmly bound, ornamented, (thou house), which we loosen limb by limb, and joint by joint!

11. He who built thee, O house, brought together (thy) timbers, he, a Pragâpati on high, did construct thee, O house, for his progeny (pragâyai).

12. We render obeisance to him (the builder); obeisance to the giver, the lord of the house; obeisance to Agni who serves (the sacrifice); and obeisance to thy (attendant) man!

13. Reverence to the cattle and the horses, and to that which is born in the house! Thou that hast produced, art rich in offspring, thy fetters do we loosen.

14. Thou dost shelter Agni within, (and) the

domestics together with the cattle. Thou that hast produced, art rich in offspring, thy fetters do we loosen.

15. The expanse which is between heaven and earth, with that do I receive as a gift this house of thine; the middle region which is stretched out from the sky, that do I make into a receptacle for treasures; with that do I receive the house for this one.

16. Full of nurture, full of milk, fixed upon the earth, erected, holding food for all, O house, do thou not injure them that receive thee as a gift!

17. Enveloped in grass, clothed in reeds, like night does the house lodge the cattle; erected thou dost stand upon the earth, like a she-elephant, firm of foot.

18. The part of thee that was covered with mats unfolding do I loosen. Thee that hast been enfolded by Varuna may Mitra uncover in the morning!

19. The house built with pious word, built by seers, erected—may Indra and Agni, the two immortals, protect the house, the seat of Soma!

20. Chest is crowded upon chest, basket upon basket; there mortal man is begotten from whom all things spring.

21. In the house which is built with two facades, four facades, six facades; in the house with eight facades, with ten facades, in the 'mistress of dwelling,' Agni rests as if in the womb.

22. Turning towards thee that art turned towards me, O house, I come to thee that injurest me not. For Agni and the waters, the first door to divine order, are within.

23. These waters, free from disease, destructive of disease, do I bring here. The chambers do I enter in upon in company with the immortal Agni (fire).

24. Do thou not fasten a fetter upon us; though a heavy load, become thou light! As a bride do we carry thee, O house, wherever we please.

25. From the easterly direction of the house reverence (be) to greatness, hail to the gods who are to be addressed with hail!

26. From the southerly direction of the house, &c.!

27. From the westerly direction of the house, &c.!

28. From the northerly direction of the house, &c.!

29. From the firm direction (nadir) of the house, &c.!

30. From the upright direction (zenith) of the house, &c.!

31. From every direction of the house reverence (be) to greatness, hail to the gods who are to be addressed with hail!

VI, 71. Brahmanical prayer at the receipt of gifts.

1. The varied food which I consume in many places, my gold, my horses, and, too, my cows, goats, and sheep: everything whatsoever that I have received as a gift—may Agni, the priest, render that an auspicious offering!

2. The gift that has come to me by sacrifice, or without sacrifice, bestowed by the Fathers, granted by men, through which my heart, as it were, lights up with joy—may Agni, the priest, render that an auspicious offering!

3. The food that I, O gods, improperly consume,

(the food) I promise, intending to give of it (to the Brahmans), or not to give of it, by the might of mighty Vaisvânara (Agni) may (that) food be for me auspicious and full of honey!

XX, 127. A kuntâpa-hymn.

A.

1. Listen, ye folks, to this : (a song) in praise of a hero shall be sung ! Six thousand and ninety (cows) did we get (when we were) with Kaurama among the Rusamas,—

2. Whose twice ten buffaloes move right along, together with their cows ; the height of his chariot just misses the heaven which recedes from its touch.

3. This one (Kaurama) presented the seer with a hundred jewels, ten chaplets, three hundred steeds, and ten thousand cattle.

B.

4. Disport thyself, O chanter, disport thyself as a bird upon a flowering tree ; thy tongue glides quickly over the lips as a razor over the strop.

5. The chanters with their pious song hurry on blithely as cows ; at home are their children, and at home the cows do they attend.

6. Bring hither, O chanter, thy poem, that which earns cattle and earns good things ! Among the gods (kings) place thy voice as a manly archer his arrow !

C.

7. Listen ye to the high praise of the king who rules over all peoples, the god who is above mortals, of Vaisvânara Parikshit !

8. 'Parikshit has procured for us a secure dwelling, when he, the most excellent one, went to his seat.' (Thus) the husband in Kuru-land, when he founds his household, converses with his wife.

9. 'What may I bring to thee, curds, stirred drink, or liquor?' (Thus) the wife asks her husband in the kingdom of king Parikshit.

10. Like light the ripe barley runs over beyond the mouth (of the vessels). The people thrive merrily in the kingdom of king Parikshit.

D.

11. Indra has awakened the poet, saying: 'Arise, move about, and sing; of me, the strong, verily, sing the praises; full every pious one shall offer thee (sacrificial reward)!'.

12. Here, O cattle, ye shall be born, here, ye horses, here, ye domestics! And Pûshan also, who bestows a thousand (cows) as sacrificial reward, settles down here.

13. May these cattle, O Indra, not suffer harm, and may their owner not suffer harm; may the hostile folk, O Indra, may the thief not gain possession of them!

14. We shout to the hero with hymn and song, we (shout) with a pleasing song. Take delight in our songs; may we not ever suffer harm!

X.

COSMOGONIC AND THEOSOPHIC HYMNS.

XII, 1. Hymn to goddess Earth.

1. Truth, greatness, universal order (*rita*), strength, consecration, creative fervour (*tapas*), spiritual exaltation (*brahma*), the sacrifice, support the earth. May this earth, the mistress of that which was and shall be, prepare for us a broad domain!

2. The earth that has heights, and slopes, and great plains, that supports the plants of manifold virtue, free from the pressure that comes from the midst of men, she shall spread out for us, and fit herself for us!

3. The earth upon which the sea, and the rivers and the waters, upon which food and the tribes of men have arisen, upon which this breathing, moving life exists, shall afford us precedence in drinking!

4. The earth whose are the four regions of space, upon which food and the tribes of men have arisen, which supports the manifold breathing, moving things, shall afford us cattle and other possessions also!

5. The earth upon which of old the first men unfolded themselves, upon which the gods overcame the Asuras, shall procure for us (all) kinds of cattle, horses, and fowls, good fortune, and glory!

6. The earth that supports all, furnishes wealth,

the foundation, the golden-breasted resting-place of all living creatures, she that supports Agni Vaisvânara (the fire), and mates with Indra, the bull, shall furnish us with property!

7. The broad earth, which the sleepless gods ever attentively guard, shall milk for us precious honey, and, moreover, besprinkle us with glory!

8. That earth which formerly was water upon the ocean (of space), which the wise (seers) found out by their skilful devices; whose heart is in the highest heaven, immortal, surrounded by truth, shall bestow upon us brilliancy and strength, (and place us) in supreme sovereignty!

9. That earth upon which the attendant waters jointly flow by day and night unceasingly, shall pour out milk for us in rich streams, and, moreover, besprinkle us with glory!

10. The earth which the Asvins have measured, upon which Vishnu has stepped out, which Indra, the lord of might, has made friendly to himself; she, the mother, shall pour forth milk for me, the son!

11. Thy snowy mountain heights, and thy forests, O earth, shall be kind to us! The brown, the black, the red, the multi-coloured, the firm earth, that is protected by Indra, I have settled upon, not suppressed, not slain, not wounded.

12. Into thy middle set us, O earth, and into thy navel, into the nourishing strength that has grown up from thy body; purify thyself for us! The earth is the mother, and I the son of the earth; Parganya is the father; he, too, shall save us!

13. The earth upon which they (the priests) inclose the altar (vedi), upon which they, devoted to all (holy) works, unfold the sacrifice, upon which

are set up, in front of the sacrifice, the sacrificial posts, erect and brilliant, that earth shall prosper us, herself prospering!

14. Him that hates us, O earth, him that battles against us, him that is hostile towards us with his mind and his weapons, do thou subject to us, anticipating (our wish) by deed!

15. The mortals born of thee live on thee, thou supportest both bipeds and quadrupeds. Thine, O earth, are these five races of men, the mortals, upon whom the rising sun sheds undying light with his rays.

16. These creatures all together shall yield milk for us; do thou, O earth, give us the honey of speech!

17. Upon the firm, broad earth, the all-begetting mother of the plants, that is supported by (divine) law, upon her, propitious and kind, may we ever pass our lives!

18. A great gathering-place thou, great (earth), hast become; great haste, commotion, and agitation are upon thee. Great Indra protects thee unceasingly. Do thou, O earth, cause us to brighten as if at the sight of gold: not any one shall hate us!

19. Agni (fire) is in the earth, in the plants, the waters hold Agni, Agni is in the stones; Agni is within men, Agnis (fires) are within cattle, within horses.

20. Agni glows from the sky, to Agni, the god, belongs the broad air. The mortals kindle Agni, the bearer of oblations, that loveth ghee.

21. The earth, clothed in Agni, with dark knees, shall make me brilliant and alert!

22. Upon the earth men give to the gods the sacrifice, the prepared oblation; upon the earth

mortal men live pleasantly by food. May this earth give us breath and life, may she cause me to reach old age!

23. The fragrance, O earth, that has arisen upon thee, which the plants and the waters hold, which the Gandharvas and the Apsaras have partaken of, with that make me fragrant: not any one shall hate us!

24. That fragrance of thine which has entered into the lotus, that fragrance, O earth, which the immortals of yore gathered up at the marriage of Sûryâ, with that make me fragrant: not any one shall hate us!

25. That fragrance of thine which is in men, the loveliness and charm that is in male and female, that which is in steeds and heroes, that which is in the wild animals with trunks (elephants), the lustre that is in the maiden, O earth, with that do thou blend us: not any one shall hate us!

26. Rock, stone, dust is this earth; this earth is supported, held together. To this golden-breasted earth I have rendered obeisance.

27. The earth, upon whom the forest-sprung trees ever stand firm, the all-nourishing, compact earth, do we invoke.

28. Rising or sitting, standing or walking, may we not stumble with our right or left foot upon the earth!

29. To the pure earth I speak, to the ground, the soil that has grown through the brahma (spiritual exaltation). Upon thee, that holdest nourishment, prosperity, food, and ghee, we would settle down, O earth!

30. Purified the waters shall flow for our bodies;

what flows off from us that do we deposit upon him we dislike: with a purifier, O earth, do I purify myself!

31. Thy easterly regions, and thy northern, thy southerly (regions), O earth, and thy western, shall be kind to me as I walk (upon thee)! May I that have been placed into the world not fall down!

32. Do not drive us from the west, nor from the east; not from the north, and not from the south! Security be thou for us, O earth: waylayers shall not find us, hold far away (their) murderous weapon!

33. As long as I look out upon thee, O earth, with Sûrya (the sun) as my companion, so long shall my sight not fail, as year followeth upon year!

34. When, as I lie, I turn upon my right or left side, O earth; when stretched out we lie with our ribs upon thee pressing against (us), do not, O earth, that liest close to everything, there injure us!

35. What, O earth, I dig out of thee, quickly shall that grow again: may I not, O pure one, pierce thy vital spot, (and) not thy heart!

36. Thy summer, O earth, thy rainy season, thy autumn, winter, early spring, and spring; thy decreed yearly seasons, thy days and nights shall yield us milk!

37. The pure earth that starts in fright away from the serpent, upon whom were the fires that are within the waters, she that delivers (to destruction) the blasphemous Dasyus, she that takes the side of Indra, not of Vṛitra, (that earth) adheres to Sakra (mighty Indra), the lusty bull.

38. Upon whom rests the sacrificial hut (sadas) and the (two) vehicles that hold the soma (havidhâne), in whom the sacrificial post is fixed, upon

whom the Brâhmanas praise (the gods) with *ṛiks* and *sâmans*, knowing (also) the *yagur*-formulas; upon whom the serving-priests (*ṛitvig*) are employed so that Indra shall drink the soma ;—

39. Upon whom the seers of yore, that created the beings, brought forth with their songs the cows, they the seven active (priests), by means of the satra-offerings, the sacrifices, and (their) creative fervour (*tapas*) ;—

40. May this earth point out to us the wealth that we crave ; may Bhaga (fortune) add his help, may Indra come here as (our) champion !

41. The earth upon whom the noisy mortals sing and dance, upon whom they fight, upon whom resounds the roaring drum, shall drive forth our enemies, shall make us free from rivals !

42. To the earth upon whom are food, and rice and barley, upon whom live these five races of men, to the earth, the wife of Parganya, that is fattened by rain, be reverence !

43. The earth upon whose ground the citadels constructed by the gods unfold themselves, every region of her that is the womb of all, Pragâpati shall make pleasant for us !

44. The earth that holds treasures manifold in secret places, wealth, jewels, and gold shall she give to me ; she that bestows wealth liberally, the kindly goddess, wealth shall she bestow upon us !

45. The earth that holds people of manifold varied speech, of different customs, according to their habitations, as a reliable milch-cow that does not kick, shall she milk for me a thousand streams of wealth !

46. The serpent, the scorpion with thirsty fangs,

that hibernating torpidly lies upon thee; the worm, and whatever living thing, O earth, moves in the rainy season, shall, when it creeps, not creep upon us: with what is auspicious (on thee) be gracious to us!

47. Thy many paths upon which people go, thy tracks for chariots and wagons to advance, upon which both good and evil men proceed, this road, free from enemies, and free from thieves, may we gain: with what is auspicious (on thee) be gracious to us!

48. The earth holds the fool and holds the wise, endures that good and bad dwell (upon her); she keeps company with the boar, gives herself up to the wild hog.

49. Thy forest animals, the wild animals homed in the woods, the man-eating lions, and tigers that roam; the ula, the wolf, mishap, injury (*rīkshikā*), and demons (*rakshas*), O earth, drive away from us!

50. The Gandharvas, the Apsaras, the Arāyas and Kimldins; the Pisākas and all demons (*rakshas*), these, O earth, hold from us!

51. The earth upon whom the biped birds fly together, the flamingoes, eagles, birds of prey, and fowls; upon whom Mātarisvan, the wind, hastens, raising the dust, and tossing the trees—as the wind blows forth and back the flame bursts after;—

52. The earth upon whom day and night jointly, black and bright, have been decreed, the broad earth covered and enveloped with rain, shall kindly place us into every pleasant abode!

53. Heaven, and earth, and air have here given me expanse; Agni, Sūrya, the waters, and all the gods together have given me wisdom.

54. Mighty am I, 'Superior' (uttara) by name, upon the earth, conquering am I, all-conquering, completely conquering every region.

55. At that time, O goddess, when, spreading (prathamânâ) forth, named (pr̥ithivī 'broad') by the gods, thou didst extend to greatness, then prosperity did enter thee, (and) thou didst fashion the four regions.

56. In the villages and in the wilderness, in the assembly-halls that are upon the earth; in the gatherings, and in the meetings, may we hold forth agreeably to thee!

57. As dust a steed did she, as soon as she was born, scatter these people, that dwelt upon the earth, she the lovely one, the leader, the guardian of the world, that holds the trees and plants.

58. The words I speak, honied do I speak them: the things I see they furnish me with. Brilliant I am and alert: the others that rush (against me) do I beat down.

59. Gentle, fragrant, kindly, with the sweet drink (kīlāla) in her udder, rich in milk, the broad earth together with (her) milk shall give us courage!

60. She whom Visvakarman (the creator of all) did search out by means of oblations, when she had entered the surging (flood of the) atmosphere, she, the vessel destined to nourish, deposited in a secret place, became visible (to the gods) and the (heavenly) mothers.

61. Thou art the scatterer of men, the broadly expanding Aditi that yields milk according to wish. What is wanting in thee, Pragāpati, first-born of the divine order (r̥ita), shall supply for thee!

62. Thy laps, O earth, free from ailment, free

from disease, shall be produced for us! May we attentively, through our long lives, be bearers of bali-offerings to thee!

63. O mother earth, kindly set me down upon a well-founded place! With (father) heaven co-operating, O thou wise one, do thou place me into happiness and prosperity!

XIII, 1. Prayer for sovereign power addressed to the god Rohita and his female Rohint.

1. Rise up, O steed, that art within the waters, enter this kingdom, rich in liberal gifts! Rohita (the red sun) who has begotten this all, shall keep thee well-supported for sovereignty!

2. The steed that is within the waters has risen up: ascend upon the clans that are sprung from thee! Furnishing soma, the waters, plants, and cows, cause thou four-footed and two-footed creatures to enter here!

3. Do ye, strong Maruts, children of *Prisni* (the cloud), allied with Indra, crush the enemies! Rohita shall hear you, that give abundant gifts, the thrice seven Maruts, who take delight in sweet (nourishment)!

4. Rohita has climbed the heights, he has ascended them, he, the embryo of women, (has ascended) the womb of births. Closely united with these women they found out the six broad (directions); spying out a road he has brought hither sovereignty.

5. Hither to thee Rohita has brought sovereignty; he has dispersed the enemies: freedom from danger has resulted for thee. To thee heaven and earth

together with the revatî and sakvarî-stanzas shall yield gifts at will!

6. Rohita produced heaven and earth; there Parameshthin (the lord on high) extended the thread (of the sacrifice). There Aga Ekapâda (the one-footed goat, the sun) did fix himself; he made firm the heavens and earth with his strength.

7. Rohita made firm heaven and earth, by him the (heavenly) light was established, by him the firmament. By him the atmosphere and the spaces were measured out, through him the gods obtained immortality.

8. Rohita did ponder the multiform (universe) while preparing (his) climbings and advances. Having ascended the heaven with great might, he shall anoint thy royalty with milk and ghee!

9. All thy climbings, advances, and all thy ascents with which thou, (Rohita, the sun), fillest the heavens and the atmosphere, having strengthened thyself with their brahma and payas (spiritual and physical essence) do thou keep awake (do thou watch over) among the people in the kingdom of the (earthly) Rohita (the king)!

10. The peoples that have originated from thy tapas (heat, or creative fervour), have followed here the calf, the gâyatrî. They shall enter thee with kindly spirit; the calf Rohita with its mother shall come on!

11. High on the firmament Rohita has stood, a youth, a sage, begetting all forms. As Agni he shines with piercing light, in the third space he did assume lovely (forms).

12. A bull with a thousand horns, Gâtavedas (fire), endowed with sacrifices of ghee, carrying

soma upon his back, rich in heroes, he shall, when implored, not abandon me, nor may I abandon thee: abundance in cattle and abundance in heroes procure for me!

13. Rohita is the generator of the sacrifice, and its mouth; to Rohita I offer oblations with voice, ear, and mind. To Rohita the gods resort with glad mind: he shall cause me to rise through elevation derived from the assembly!

14. Rohita arranged a sacrifice for Visvakarman; from it these brilliant qualities have come to me. Let me announce thy origin over the extent of the world!

15. Upon thee have ascended the *br̥hatī* and the *pañkti* (metres), upon thee the *kakubh* with splendour, O *Gâtavedas*. Upon thee the *vashat*-call, whose syllables make an *ushñihâ*, has ascended, upon thee Rohita with his seed has ascended.

16. This one clothes himself in the womb of the earth, this one clothes himself in heaven, and in the atmosphere. This one at the station of the brown (sun) did attain unto the worlds of light.

17. O *Vâkaspati* (lord of speech), the earth shall be pleasant to us, pleasant our dwelling, agreeable our couches! Right here life's breath shall be to our friend; thee, O *Parameshṭin*, Agni shall envelop in life and lustre!

18. O *Vâkaspati*, the five seasons that we have, which have come about as the creation of *Visvakarman*, right here (they and) life's breath shall be to our friend; thee, O *Parameshṭin*, Rohita shall envelop in life and lustre!

19. O *Vâkaspati*, good cheer and spirit, cattle in our stable, children in our wombs beget thou! Right

here life's breath shall be to our friend; thee, O Paramesh~~h~~in, I envelop in life and lustre.

20. God Savitar and Agni shall envelop thee, Mitra and Varu~~n~~a surround thee with lustre! Treading down all powers of grudge come thou hither: thou hast made this kingdom rich in liberal gifts.

21. Thou, O Rohita, whom the brindled cow, harnessed at the side, carries, goest with brilliance, causing the waters to flow.

22. Devoted to Rohita is Rohin~~i~~ his mistress, with beautiful colour (complexion), great, and lustrous: through her may we conquer booty of every description, through her win every battle!

23. This seat, Rohin~~i~~, belongs to Rohita; yonder is the path on which the brindled (female) goes! Her the Gandharvas and the Kasyapas lead forth, her the sages guard with diligence.

24. The radiant bay steeds of the sun, the immortal, ever draw the delightful chariot. Rohita, the drinker of ghee, the shining god, did enter the variegated heavens.

25. Rohita, the sharp-horned bull, who surpasses Agni and surpasses Sûrya, who props up the earth and the sky, out of him the gods frame the creations.

26. Rohita ascended the heaven from the great flood; Rohita has climbed all heights.

27. Create (the cow) that is rich in milk, drips with ghee: she is the milch-cow of the gods that does not refuse! Indra shall drink the Soma, there shall be secure possession; Agni shall sing praises: the enemies do thou drive out!

28. Agni kindled, spreads his flames, fortified by ghee, sprinkled with ghee. Victorious, all-conquering Agni shall slay them that are my rivals!

29. He shall slay them, shall burn the enemy that battles against us! With the flesh-devouring Agni do we burn our rivals.

30. Smite them down, O Indra, with the thunder-bolt, with thy (strong) arm! Then have I overpowered my rivals with Agni's brilliant strengths.

31. O Agni, subject our rivals to us; confuse, O Br̥haspati, the kinsman that is puffed up! O Indra and Agni, O Mitra and Varuṇa, subjected they shall be, unable to vent their wrath against us!

32. Do thou, god Sūrya (the sun), when thou risest, beat down my rivals, beat them down with a stone: they shall go to the nethermost darkness!

33. The calf of Virâg, the bull of prayers, carrying the bright (soma) upon his back, has ascended the atmosphere. A song accompanied by ghee they sing to the calf; himself brahma (spiritual exaltation) they swell him with their brahma (prayer).

34. Ascend the heavens, ascend the earth; sovereignty ascend thou, and possessions ascend thou! Offspring ascend thou, and immortality ascend thou, unite thy body with Rohita!

35. The gods that hold sovereignty, who go about the sun, with these allied, Rohita, kindly disposed, shall bestow sovereignty upon thee!

36. The sacrifices purified by prayer lead thee forth; the bay steeds that travel upon the road carry thee: thou shinest across the swelling ocean.

37. In Rohita who conquers wealth, conquers cattle, and conquers booty, heaven and earth are fixed. Of thee that hast a thousand and seven births, let me announce the origin over the extent of the world!

38. Glorious thou goest to the intermediate direc-

tions and the directions (of space), glorious (in the sight) of animals and the tribes of men, glorious in the lap of the earth, of Aditi : may I like Savitar be lovely !

39. Being yonder thou knowest (what takes place) here ; being here thou beholdest these things. Here (men) behold the inspired sun that shines upon the sky.

40. A god thou praisest the gods, thou movest within the flood. They kindle (him), a universal fire ; him the highest sages know.

41. Below the superior (region), above the inferior (region) here, the cow has arisen supporting (her) calf by the foot. Whither is she turned ; to which half (of the universe), forsooth, has she gone away ; where, forsooth, does she beget ? Verily not in this herd !

42. One-footed, two-footed, four-footed is she ; eight-footed, nine-footed became she, the thousand-syllabled (consisting of thousand elements) paṅkti (quinary stanza) of the universe : the oceans from her flow forth upon (the world).

43. Ascending the heaven, immortal, receive kindly my song ! The sacrifices purified by prayer lead thee forth ; the bay steeds that travel upon the road carry thee.

44. That do I know of thee, O immortal, where thy march is upon the sky, where thy habitation is in the highest heaven.

45. Sûrya (the sun) surveys the sky, Sûrya the earth, Sûrya the waters. Sûrya is the single eye of being : he has ascended the great heavens.

46. The broad (directions) where the fagots that fence in (the fire), the earth turned itself into a fire-

altar. There Rohita laid on for himself these two fires, cold and heat.

47. Laying on cold and heat, using the mountains as sacrificial posts, the two fires of Rohita who knows the (heavenly) light, into which (the fires) rain (flowed) as ghee, carried out the sacrifice.

48. The fire of Rohita who knows the (heavenly) light is kindled by prayer. From it heat, from it cold, from it the sacrifice was produced.

49. The two fires swelling through prayer, increased through prayer, sacrificed into with prayer; the two fires of Rohita who knows the (heavenly) light, kindled through prayer, carried out the sacrifice.

50. One is deposited in truth, the other is kindled in the waters. The two fires of Rohita who knows the (heavenly) light, kindled through prayer, carried out the sacrifice.

51. The fire which the wind brightens up, and that which Indra and Brahmanaspati (brighten up), the two fires of Rohita who knows the (heavenly) light, kindled through prayer, carried out the sacrifice.

52. Having fashioned the earth into an altar, having made the heavens (his) sacrificial reward, then having made heat into fire, Rohita created all that has breath through rain (serving) as ghee.

53. Rain fashioned itself into ghee, heat into fire, the earth into an altar. Then Agni by (his) songs fashioned the high mountains.

54. Having fashioned by means of songs the high (mountains), Rohita spake to the earth: In thee all shall be born, what is and what shall be.

55. The sacrifice first, (and then) what is and

what shall be was born. From that this all was born, and whatever here appears, brought hither by the sage Rohita.

56. He who kicks a cow with his foot, and he who micturates towards the sun—of thee do I tear out the root; thou shalt henceforth not cast a shadow!

57. Thou that passest across me, casting thy shadow against me, between me and the fire—of thee do I tear out the root; thou shalt henceforth not cast a shadow!

58. He, O god Sûrya, that to-day passes between thee and me, upon him our evil dream, our foulness, and our misfortunes do we wipe off.

59. May we not miss our way, may we not, O Indra, miss the sacrifice of him that presses the soma; may not the powers of grudge intercept us!

60. The (guiding) thread stretched out among the gods, that accomplishes the sacrifice, that, by pouring oblations, may we attain!

XI, 5. Glorification of the sun, or the primeval principle, as a Brahman disciple.

1. The Brahmacârin (Brahmanical disciple) moves inciting both hemispheres of the world; in him the gods are harmonised. He holds the heavens and the earth, he fills the teacher with creative fervour (tapas).

2. The fathers, the divine folk, and all the gods severally follow the Brahmacârin; the Gandharvas did go after him, six thousand three hundred and thirty-three. He fills all the gods with creative fervour.

3. When the teacher receives the *Brahmakârin* as a disciple, he places him as a foetus inside (of his body). He carries him for three nights in his belly: when he is born the gods gather about to see him.

4. This earth is (his first) piece of firewood, the heaven the second, and the atmosphere also he fills with (the third) piece of firewood. The *Brahmakârin* fills the worlds with his firewood, his girdle, his asceticism, and his creative fervour.

5. Prior to the *brahma* (spiritual exaltation) the *Brahmakârin* was born; clothed in heat, by creative fervour he arose. From him sprung the *brâhmaṇam* (Brahmanic life) and the highest *brahma*, and all the gods together with immortality (*amṛita*).

6. The *Brahmakârin* advances, kindled by the firewood, clothed in the skin of the black antelope, consecrated, with long beard. Within the day he passes from the eastern to the northern sea; gathering together the worlds he repeatedly shapes them.

7. The *Brahmakârin*, begetting the *brahma*, the waters, the world, *Pragâpati Paramesh/hin* (he that stands in the highest place), and *Virâḡ*, having become an embryo in the womb of immortality, having, forsooth, become *Indra*, pierced the *Asuras*.

8. The teacher fashioned these two hemispheres of the world, the broad and the deep, earth and heaven. These the *Brahmakârin* guards with his creative fervour (*tapas*): in him the gods are harmonised.

9. This broad earth and the heaven the *Brahmakârin* first brought hither as alms. Having made these into two sticks of firewood he reveres them; upon them all beings have been founded.

10. One is on the hither side, the other on the farther side of the back of the heavens; secretly are deposited the two receptacles of the *brāhmaṇam* (Brahmanic life). These the *Brahmakārin* protects by his *tapas* (creative fervour); understandingly he performs that *brahma* (spiritual exaltation) solely.

11. One on the hither side, the other away from the earth, do the two *Agnis* come together between these two hemispheres (of the world). To them adhere the rays firmly; the *Brahmakārin* by his *tapas* (creative fervour) enters into the (rays).

12. Shouting forth, thundering, red, white he carries a great penis along the earth. The *Brahmakārin* sprinkles seed upon the back of the earth; through it the four directions live.

13. Into fire, the sun, the moon, *Mâtariśvan* (wind), and the waters, the *Brahmakārin* places the firewood; the lights from these severally go into the clouds, from them come sacrificial butter, the *puruṣa* (primeval man), rain, and water.

14. Death is the teacher, (and) *Varuṇa*, *Soma*, the plants, milk; the clouds were the warriors: by these this light has been brought hither.

15. *Varuṇa*, having become the teacher, at home prepares the ghee solely. Whatever he desired from *Pragâpati*, that the *Brahmakārin* furnished, as *Mitra* (a friend) from his own *âtman* (spirit, or person).

16. The *Brahmakārin* is the teacher, the *Brahmakārin* *Pragâpati*. *Pragâpati* rules (shines forth, *virâgati*); *Virâg* (heavenly power, or light) became *Indra*, the ruler.

17. Through holy discipleship (*brahmacāryam*), through *tapas* (creative fervour), the king protects

his kingdom. The teacher by (his own) brahma-kāryam (holy life) seeks (finds) the Brahmakārin.

18. Through holy discipleship the maiden obtains a young husband, through holy discipleship the steer, the horse seeks to obtain fodder.

19. Through holy discipleship, through creative fervour, the gods drove away death. Indra, forsooth, by his holy discipleship brought the light to the gods.

20. The plants, that which was and shall be, day and night, the tree, the year along with the seasons, have sprung from the Brahmakārin.

21. The earthly and the heavenly animals, the wild and the domestic, the wingless and the winged (animals), have sprung from the Brahmakārin.

22. All the creatures of Prajāpati (the creator) severally carry breath in their souls. All these the brahma, which has been brought hither in the Brahmakārin, protects.

23. This, that was set into motion by the gods, that is insurmountable, that moves shining, from it has sprung the brāhmaṇam (Brahmanical life), the highest brahma, and all the gods, together with immortality (amṛita).

24, 25. The Brahmakārin carries the shining brahma: into this all the gods are woven. Producing in-breathing and out-breathing, as well as through-breathing; speech, mind, heart, brahma, and wisdom, do thou furnish us with sight, hearing, glory, food, semen, blood, and belly!

26. These things the Brahmakārin fashioned upon the back of the (heavenly) water. He stood in the sea kindled with tapas (creative fervour). He, when he has bathed, shines vigorously upon the earth, brown and ruddy.

XI, 4. *Prâna*, life or breath, personified as the supreme spirit.

1. Reverence to *Prâna*, to whom all this (universe) is subject, who has become the lord of the all, on whom the all is supported !

2. Reverence, O *Prâna*, to thy roaring (wind), reverence, O *Prâna*, to thy thunder, reverence, O *Prâna*, to thy lightning, reverence, O *Prâna*, to thy rain !

3. When *Prâna* calls aloud to the plants with his thunder, they are fecundated, they conceive, and then are produced abundant (plants).

4. When the season has arrived, and *Prâna* calls aloud to the plants, then everything rejoices, whatsoever is upon the earth.

5. When *Prâna* has watered the great earth with rain, then the beasts rejoice ; (they think): 'strength, forsooth, we shall now obtain.'

6. When they had been watered by *Prâna*, the plants spake in concert : 'thou hast, forsooth, prolonged our life, thou hast made us all fragrant.'

7. Reverence be, O *Prâna*, to thee coming, reverence to thee going ; reverence to thee standing, and reverence, too, to thee sitting !

8. Reverence be to thee, O *Prâna*, when thou breathest in (*prânate*), reverence when thou breathest out ! Reverence be to thee when thou art turned away, reverence to thee when thou art turned hither : to thee, entire, reverence be here !

9. Of thy dear form, O *Prâna*, of thy very dear form, of the healing power that is thine, give unto us, that we may live !

10. *Prâna* clothes the creatures, as a father his dear son. *Prâna*, truly, is the lord of all, of all that breathes, and does not breathe.

11. *Prâna* is death, *Prâna* is fever. The gods worship *Prâna*. *Prâna* shall place the truth-speaker in the highest world !

12. *Prâna* is *Virâg* (power, lustre), *Prâna* is *Deshrti* (the divinity that guides): all worship *Prâna*. *Prâna* verily is sun and moon. They call *Prâna* *Pragâpati*.

13. Rice and barley are in-breathing and out-breathing. *Prâna* is called a steer. In-breathing, forsooth, is founded upon barley ; rice is called out-breathing.

14. Man breathes out and breathes in when within the womb. When thou, O *Prâna*, quickenest him, then is he born again.

15. They call *Prâna* *Mâtarisvan* (the wind); *Prâna*, forsooth, is called *Vâta* (the wind). The past and the future, the all, verily is supported upon *Prâna*.

16. The holy (*âtharvana*) plants, the magic (*ângi-rasa*) plants, the divine plants, and those produced by men, spring forth, when thou, O *Prâna*, quickenest them.

17. When *Prâna* has watered the great earth with rain, then the plants spring forth, and also every sort of herb.

18. Whoever, O *Prâna*, knows this regarding thee, and (knows) on what thou art supported, to him all shall offer tribute in yonder highest world.

19. As all these creatures, O *Prâna*, offer thee tribute, so they shall offer tribute (in yonder world) to him who hears thee, O far-famed one !

20. He moves as an embryo within the gods ;

having arrived, and being in existence, he is born again. Having arisen he enters with his might the present and the future, as a father (goes to) his son.

21. When as a swan he rises from the water he does not withdraw his one foot. If in truth he were to withdraw it, there would be neither to-day, nor to-morrow, no night and no day, never would the dawn appear.

22. With eight wheels, and one fellow he moves, containing a thousand sounds (elements), upward in the east, downward in the west. With (his) half he produced the whole world: what is the visible sign of his (other) half?

23. He who rules over this (all) derived from every source, and over everything that moves—reverence be to thee, O Prâna, that wisest a swift bow against others (the enemies)!

24. May Prâna, who rules over this (all) derived from every source, and over everything that moves, (may he) unwearied, strong through the brahma, adhere to me!

25. Erect he watches in those that sleep, nor does he lie down across. No one has heard of his sleeping in those that sleep.

26. O Prâna, be not turned away from me, thou shalt not be other than myself! As the embryo of the waters (fire), thee, O Prâna, do bind to me, that I may live.

IX, 2. Prayer to Kâma (love), personified as a primordial power.

1. To the bull that slays the enemy, to Kâma, do I render tribute with ghee, oblation, and (sacrificial)

melted butter. Do thou, since thou hast been extolled, hurl down my enemies by thy great might!

2. The evil dream which is offensive to my mind and eye, which harasses and does not please me, that (dream) do I let loose upon my enemy. Having praised Kâma may I prevail!

3. Evil dreams, O Kâma, and misfortune, O Kâma, childlessness, ill-health, and trouble, do thou, a strong lord, let loose upon him that designs evil against us!

4. Drive them away, O Kâma, thrust them away, O Kâma; may they that are my enemies fall into trouble! When they have been driven into the nethermost darkness, do thou, O Agni, burn up their dwelling-places!

5. That milch-cow, O Kâma, whom the sages call Vâḥ Virâg (ruling, or resplendent speech), is said to be thy daughter; by her drive away my enemies; breath, cattle, and life shall give them a wide birth!

6. With the strength of Kâma, Indra, king Varuṇa, and Vishṇu, with the impelling force (savena) of Savitar, with the priestly power of Agni, do I drive forth the enemies, as a skilled steersman a boat.

7. My sturdy guardian, strong Kâma, shall procure for me full freedom from enmity! May the gods collectively be my refuge, may all the gods respond to this, my invocation!

8. Taking pleasure in this (sacrificial) melted butter, and ghee, do ye, (O gods), of whom Kâma is the highest, be joyful in this place, procuring for me full freedom from enmity!

9. O Indra and Agni, and Kâma, having formed an alliance, do ye hurl down my enemies; when

they have fallen into the nethermost darkness, do thou, O Agni, burn up after them their dwelling-places!

10. Slay thou, O Kâma, those that are my enemies, hurl them down into blind darkness. Devoid of vigour, without sap let them all be; they shall not live a single day!

11. Kâma has slain those that are my enemies, a broad space has he furnished me to thrive in. May the four directions of space bow down to me, and the six broad (regions) carry ghee to me!

12. They (the enemies) shall float down like a boat cut loose from its moorings! There is no returning again for those who have been struck by our missiles.

13. Agni is a defence, Indra a defence, Soma a defence. May the gods, who by their defence ward off (the enemy), ward him off!

14. With his men reduced, driven out, the hated (enemy) shall go, shunned by his own friends! And down upon the earth do the lightnings alight; may the strong god crush your enemies!

15. This mighty lightning supports both moveable and immoveable things, as well as all thunders. May the rising sun by his resources and his majesty hurl down my enemies, he the mighty one!

16. With that triple-armoured powerful covering of thine, O Kâma, with the charm that has been made into an invulnerable armour spread (over thee), with that do thou drive away those who are my enemies; may breath, cattle, and life give them a wide berth!

17. With the weapon with which the god drove forth the Asuras, with which Indra led the Dasyus

to the nethermost darkness, with that do thou, O Kâma, drive forth far away from this world those who are my enemies!

18. As the gods drove forth the Asuras, as Indra forced the demons into the nethermost darkness, thus do thou, O Kâma, drive forth far away from this world those who are my enemies!

19. Kâma was born at first; him neither the gods, nor the Fathers, nor men have equalled. To these art thou superior, and ever great; to thee, O Kâma, do I verily offer reverence.

20. As great as are the heavens and earth in extent, as far as the waters have swept, as far as fire; to these art thou superior, &c.

21. Great as are the directions (of space) and the intermediate direction on either side, great as are the regions and the vistas of the sky; to these art thou superior, &c.

22. As many bees, bats, kurûru-worms, as many vaghas and tree-serpents as there are; to these art thou superior, &c.

23. Superior art thou to all that winks (lives), superior to all that stands still (is not alive), superior to the ocean art thou, O Kâma, Manyu! To these art thou superior, &c.

24. Not, surely, does the wind equal Kâma, not the fire, not the sun, and not the moon. To these art thou superior, &c.

25. With those auspicious and gracious forms of thine, O Kâma, through which what thou wilt becometh real, with these do thou enter into us, and elsewhere send the evil thoughts!

XIX, 53. Prayer to Kâla (time), personified as a primordial power.

1. Time, the steed, runs with seven reins (rays), thousand-eyed, ageless, rich in seed. The seers, thinking holy thoughts, mount him, all the beings (worlds) are his wheels.

2. With seven wheels does this Time ride, seven naves has he, immortality is his axle. He carries hither all these beings (worlds). Time, the first god, now hastens onward.

3. A full jar has been placed upon Time; him, verily, we see existing in many forms. He carries away all these beings (worlds); they call him Time in the highest heaven.

4. He surely did bring hither all the beings (worlds), he surely did encompass all the beings (worlds). Being their father, he became their son; there is, verily, no other force, higher than he.

5. Time begot yonder heaven, Time also (begot) these earths. That which was, and that which shall be, urged forth by Time, spreads out.

6. Time created the earth, in Time the sun burns. In Time are all beings, in Time the eye looks abroad.

7. In Time mind is fixed, in Time breath (is fixed), in Time names (are fixed); when Time has arrived all these creatures rejoice.

8. In Time tapas (creative fervour) is fixed; in Time the highest (being is fixed); in Time brahma (spiritual exaltation) is fixed; Time is the lord of everything, he was the father of Pragâpati.

9. By him this (universe) was urged forth, by him

it was begotten, and upon him this (universe) was founded. Time, truly, having become the brahma (spiritual exaltation), supports Parameshthin (the highest lord).

10. Time created the creatures (pragâh), and Time in the beginning (created) the lord of creatures (Pragâpati); the self-existing Kasyapa and the tapas (creative fervour) from Time were born.

XIX, 54. Prayer to Kâla (time), personified as a primordial power.

1. From Time the waters did arise, from Time the brahma (spiritual exaltation), the tapas (creative fervour), the regions (of space did arise). Through Time the sun rises, in Time he goes down again.

2. Through Time the wind blows, through Time (exists) the great earth; the great sky is fixed in Time. In Time the son (Pragâpati) begot of yore that which was, and that which shall be.

3. From Time the *Rîks* arose, the *Yagus* was born from Time; Time put forth the sacrifice, the imperishable share of the gods.

4. Upon Time the Gandharvas and Apsarases are founded, upon Time the worlds (are founded), in Time this *Aṅgiras* and *Atharvan* rule over the heavens.

5. Having conquered this world and the highest world, and the holy (pure) worlds (and) their holy divisions; having by means of the brahma (spiritual exaltation) conquered all the worlds, Time, the highest God, forsooth, hastens onward.

XI, 7. Apotheosis of the *ukkhishṭa*, the leavings of the sacrifice.

1. In the *ukkhishṭa* are deposited name (quality) and form, in the *ukkhishṭa* the world is deposited. Within the *ukkhishṭa* Indra and Agni, and the all are deposited.

2. In the *ukkhishṭa* heaven and earth, and all beings, are deposited ; in the *ukkhishṭa* are deposited the waters, the ocean, the moon, and the wind.

3. In the *ukkhishṭa* are both being and non-being, death, strength (food), and Pragâpati. The (creatures) of the world are founded upon the *ukkhishṭa* ; (also) that which is confined and that which is free, and the grace in me.

4. He who fastens what is firm, the strong, the leader, the brahma, the ten creators of the all, the divinities, are fixed on all sides to the *ukkhishṭa* as the (spokes of the) wheel to the nave.

5. *Rîk*, *Sâman*, and *Yagus*, the singing of the *sâmans*, their introductions, and the *stotras* are in the *ukkhishṭa*. The sound 'him' is in the *ukkhishṭa*, and the modulations and the music of the *sâman*. That is in me.

6. The prayer to Indra and Agni (*aindrâgnam*), the call to the soma, as it is being purified (*pâvamânam*), the *mahânâmnî*-verses, the singing of the *mahâvrata*, (these) divisions of the service are in the *ukkhishṭa*, as the embryo in the mother.

7. The ceremony of the consecration of the king (*râgasûya*), the *vâgapeya*, the *agnishtoma*, and the cattle-sacrifice belonging to it, the *arka* and the horse-sacrifice, and the most delightful (sacrifice) for which fresh *barhis* is strewn, are in the *ukkhishṭa*.

8. The preparation of the sacred fire (agnyâ-dheyam), the consecration for the soma-sacrifice (dikshâ), the sacrifice by which (special) wishes are fulfilled, together with the metres, the sacrifices that have passed out, and the extended sacrifices (satra), are founded upon the *ukkkishṭa*.

9. The agnihotra, faith, the call vashaṭ, vows and asceticism, sacrificial rewards, what is sacrificed (to the gods) and given (to the priests) are contained in the *ukkkishṭa*.

10. The (soma-sacrifice) that lasts one night (ekarâtra), and that which lasts two nights (dvirâtra), the (condensed soma-sacrifice called) sadyaḥkrî, and (that which is called) prakrî, the (songs called) ukthya, are woven and deposited in the *ukkkishṭa*; (also the parts) of the sacrifice subtle through (higher) knowledge.

11. The soma-sacrifice that lasts four nights (katûrâtra), five nights (pañkarâtra), six nights (shadrâtra), and along (with them) those that last double the time; the sixteenfold stotra (shodasin), and the soma-sacrifice that lasts seven nights (saptarâtra), all the sacrifices which were founded upon immortality (amṛita), were begotten of the *ukkkishṭa*.

12. The pratihâra-passages (in the sâman-songs), and their final syllables, the (soma-sacrifices called) visvagit and abhigit, the soma-sacrifice that ends with the day (sâhna), and that which lasts into the next day (atirâtra), are in the *ukkkishṭa*—the soma-sacrifice also that lasts twelve days. That is in me.

13. Liberality, accomplishment, possession, the call svadhâ, nurture, immortality (amṛita), and might,

all inner desires are satisfied according to wish in the *ukkhishṭa*.

14. The nine earths, oceans, heavens, are founded upon the *ukkhishṭa*. The sun shines in the *ukkhishṭa*, and day and night also. That is in me.

15. The (soma-sacrifice called) *upahavya*, the offering on the middle day of a sacrifice lasting a year (*vishûvant*), and the sacrifices that are secretly presented, *Ukkhishṭa*, the sustainer of the universe, the father of the generator (*Pragâpati*), supports.

16. *Ukkhishṭa*, the father of the generator, the grandson of the spirit (*asu*), the primal ancestor (grandfather), the ruler of the universe, the lusty bull dwells upon the earth.

17. Order (*ṛita*), truth (*satya*), creative fervour (*tapas*), sovereignty, asceticism, law and works; past, future, strength, and prosperity, are in the *ukkhishṭa*—force in force.

18. Success, might, plans, dominion, sovereignty, the six broad (regions), the year, libation (*idâ*), the orders to the priests (*praisha*), the draughts of soma (*graha*), oblations (are founded) upon the *ukkhishṭa*.

19. The (liturgies called) *katurhotârah*, the âpri-hymns, the triennial sacrifices, the (formulas called) *nivid*, the sacrifices, the priestly functions, the cattle-sacrifice and the soma-oblations connected with it, are in the *ukkhishṭa*.

20. The half-months and months, the divisions of the year together with the seasons, the resounding waters, thunder, the great Vedic canon (*ṛuti*) are in the *ukkhishṭa*.

21. Pebbles, sand, stones, herbs, plants, grass, clouds, lightning, rain, are attached to, and are founded upon the *ukkhishṭa*.

22. Success, attainment, accomplishment, control, greatness, prosperity, supreme attainment, and well-being rest upon, rest in, have been deposited in the *ukkkishṭa*.

23. Whatever breathes with breath, and sees with sight, all gods in the heavens, founded upon heaven, were born of the *ukkkishṭa*.

24. The *ṛiks* and the *sāmans*, the metres, the ancient legends (*purāṇam*) together with the *yagus*, all gods in the heavens, founded upon heaven, were born of the *ukkkishṭa*.

25. In-breathing and out-breathing, sight, hearing, imperishableness and perishableness, all gods in the heavens, founded upon heaven, were born of the *ukkkishṭa*.

26. Joys, pleasures, delights, jubilation and merri-ment, all gods in the heavens, founded upon heaven, were born of the *ukkkishṭa*.

27. The gods, the (deceased) Fathers, men, Gandharvas and Apsaras, all gods in the heavens, founded upon heaven, were born of the *ukkkishṭa*.

IX, 1. Hymn to the honey-lash of the Asvins.

1. From heaven, from earth, from the atmosphere, from the sea, from the fire, and from the wind, the honey-lash hath verily sprung. This, clothed in *amṛita* (ambrosia), all the creatures revering, acclaim in their hearts.

2. Great sap of all forms (colours) it hath—they call thee moreover the seed of the ocean. Where the honey-lash comes bestowing gifts, there life's breath, and there immortality has settled down.

3. Men severally, contemplating it profoundly, behold its action upon the earth : from the fire and from the wind the honey-lash hath verily sprung, the strong child of the Maruts.

4. Mother of the Âdityas, daughter of the Vasus, breath of life of created beings, nave of immortality, the honey-lash, golden-coloured, dripping ghee, as a great embryo, moves among mortals.

5. The gods begot the lash of honey, from it came an embryo having all forms (colours). This, as soon as born, (while yet) young its mother nourishes; this, as soon as born, surveys all the worlds.

6. Who knows it and who perceives it, the inexhaustible, soma-holding cup that has come from the heart of it (the honey-lash)? 'Tis the wise priest : he shall derive inspiration from it !

7. He knows them, and he perceives them, the inexhaustible breasts of it (the honey-lash), that yield a thousand streams. Nourishment they pour out without recalcitration.

8. The great (cow) that loudly gives forth the sound 'him,' that bestows strength, and goes with loud shouts to the holy act, bellowing with lust for the three (male) gharmanas (fires), she lows, and drips with (streams) of milk.

9. When the waters, the mighty bulls, self-sovereign, wait upon (the cow), swollen with milk, (then) they, the waters, pour nourishment (upon her), and cause her to pour nourishment at will for him that knoweth this.

10. The thunder is thy voice, O Pragâpati ; as a bull thou hurlest thy fire upon the earth. From the fire, and from the wind the honey-lash hath verily sprung, the strong child of the Maruts.

11. As the soma at the morning-pressure is dear to the Asvins, thus in my own person, O Asvins, lustre shall be sustained!

12. As the soma at the second (mid-day) pressure is dear to Indra and Agni, thus in my own person, O Indra and Agni, lustre shall be sustained!

13. As the soma at the third pressure (evening) is dear to the *R̥ibhus*, thus in my own person, O *R̥ibhus*, lustre shall be sustained!

14. May I beget honey for myself; may I obtain honey for myself! Bringing milk, O Agni, I have come: endow me with lustre!

15. Endow me, O Agni, with lustre, endow me with offspring and with life! May the gods take note of this (prayer) of mine; may Indra together with the *R̥ishis* (take note of it)!

16. As bees carry together honey upon honey, thus in my own person, O Asvins, lustre shall be sustained!

17. As the bees pile this honey upon honey, thus in my own person, O Asvins, lustre, brilliance, strength, and force shall be sustained!

18. The honey that is in the mountains, in the heights; in the cows, and in the horses; the honey which is in the *surâ* (brandy) as it is being poured out, that shall be in me!

19. O Asvins, lords of brightness, anoint me with the honey of the bee, that I may speak forceful speech among men!

20. The thunder is thy speech, O *Pragâpati*; as a bull thou hurlest thy fire upon earth and heaven. All animals live upon it (the earth), and she with it (*Pragâpati's* fire) fills nourishment and food.

21. The earth is the staff, the atmosphere the

embryo, the heaven the whip (itself?), the lightning the whip-cord; of gold is the tip (of the whip?).

22. He that knoweth the seven honies of the whip becomes rich in honey; (to wit), the Brâhmaṇa, the king, the cow, the ox, rice, barley, and honey as the seventh.

23. Rich in honey becomes he, rich in honey become his appurtenances, worlds rich in honey does he win, he that knoweth thus.

24. When in a bright sky it thunders, then Pragâpati manifests himself to (his) creatures (pragâh). Therefore do I stand with the sacred cord suspended from the right shoulder (prâkinopavita), saying, 'O Pragâpati, watch over me!' The creatures (pragâh) watch over him, Pragâpati watches over him, that knoweth thus.

EXTRACTS FROM THE RITUAL TEXTS AND COMMENTARY.

I, 2. COMMENTARY TO PAGE 8.

THE ritual application of this hymn is a twofold one. It is employed as a medical charm and, again, as a battle-charm, owing to the belief that certain diseases are inflicted upon mortals by the arrows of Parganya, a belief which introduces into the context a large number of words redolent of battle, as well as some designations of diseases. Cf. with this the double treatment, e.g., of AV. I, 12. As a battle-charm the present hymn figures in Kaus. 14, 7 in a lengthy list (*gana*) of hymns called *sâmgrâmikâni* (or *aparâgitagana*); this list is employed in connection with warlike practices in the subsequent Sûtras (14, 8-13, and more especially Sûtra 12). Still more secondarily, the entire list (*aparâgita*) is employed in Kaus. 139, 7, along with certain other *ganas*, at the ceremonies connected with the beginning of the study of the Veda (*upâkarma*)¹. Cf. also the Sântikalpa 17 and 18².

In its medicinal construction the hymn is a charm against diarrhoea, being followed by AV. I, 3, a charm against diseases of the opposite character, constipation and retention of urine. It is handled in this sense at Kaus. 25, 6-9, along with AV. II, 3, in a practice which, according to Dârila, is directed against diarrhoea (*atisâra*); Kerava and Sâyana construe it more broadly as against fever, diarrhoea, exces-

¹ See the introduction to VI, 97.

² Quoted erroneously by Sâyana as the Nakshatrakalpa.

sive urine, and even flow of blood, i.e. against excessive or unnatural flows from the body in general. The practices are as follows: 25, 6. 'While reciting the two hymns I, 2 and II, 3 the (practising priest) ties the head of a stalk of muṣṣga-reed (*saccharum munja*) with a cord (made from the same plant, as an amulet, upon the patient¹). 7. Having ground up a natural lump of earth, and earth from an ant-mound², he gives (a solution of this to the patient) to drink. 8. He smears him with ghee. 9. He blows upon (the rectum of the patient³).'

The hymn has been translated and analysed by Weber, *Ind. Stud.* IV, pp. 394-5; and the present writer, in 'Seven Hymns of the Atharva-veda,' *Amer. Journ. Phil.* VII, pp. 467-9. Cf. also Florenz in Bezzenberger's *Beiträge*, XIV, pp. 178 ff.; and, as a specimen of an interpretation which assumes that no Vedic passage has previously been correctly understood, Regnaud, *L'Atharva-Véda et la méthode d'interprétation de M. Bloomfield*, pp. 8-10.

Stanza 1.

a. Parganya is the god of rain (hence his epithet *bhūri-dhāyas*), and his outpourings upon the earth seem to be compared with a shower of arrows; hence in RV. VI, 75, 15 the arrow is said to come from the semen of Parganya (*pargānyaretasa īshvai*). Possibly, however, the arrow is Parganya's child, because arrow-reeds (*sarā*) grow in consequence of the rain. It seems further that the discharges from the body are compared with Parganya's rain, and are therefore under his control; cf. I, 3, 1 below. Hence the

¹ The passage in brackets is derived from the Commentaries.

² For the role of the ant-mound, see the note on II, 3, 4, and more especially VI, 100.

³ So according to Dārila, *apāne dhamati*; *Kesava* and *Sāyana*, in accordance with their more liberal construction, cause the blowing to be performed upon the particular opening in the body from which the excessive discharge flows (*Sāyana*, *apānasisnanādāivranamukhānām dhamanam*). For *apāna*, a euphemism for 'rectum,' see *Kausika*, Introduction, p. lv, bottom.

double construction of this hymn as a battle-charm, and as a remedy against excessive discharges.—For the knowledge which imparts power and control, cf. VII, 12, 2; 76, 5, and elsewhere. Also Sat. Br. IX, 1, 1, 17, 'no damage comes from him who has been recognised and addressed.'

b. The earth as mother of the plants yields the shafts for the arrows.

Stanza 2.

a. Weber's translation 'Bogenschnur! schlinge dich um uns,' is not in accordance with the quotable uses of the verb *pari nam*. *Sâyana*, quite correctly, *asmân parihṛitya . . . mām vihâya anyatra saram preraya*. Cf. II, 13, 4 b; Tait. S. IV, 6, 6, 4.

c. *Sâyana*, who throughout this hymn identifies *Parganya* and *Indra* (cf. Bühler, *Orient und Occident*, I, p. 229; Bergaigne, III, p. 25), refers *vidûh* to *Indra*. But it refers to the bowstring; cf. *vidû āyudhâ*, RV. I, 39, 2; and similarly, RV. VI, 47, 26.

Stanza 3.

a. Literally, 'when the cows embracing the tree.' The singular or plural of the stem *go* for 'sinew,' and some word for tree in the sense of 'bow,' occur also RV. VI, 47, 26; 75, 11; X, 27, 22.

b. *Sâyana*, *anusphuram pratisphuranam*, *sphur samkalane . . . arkanti . . . prerayanti*.

Stanza 4.

d. Cf. with this the tying of the amulet in the practices of the *Sûtra*. *Sâyana*, *muñgeshikâ-nirmitâ ragguh*. Cf. the introduction to I, 12.

I, 3. COMMENTARY TO PAGE 10.

The *Kausika* prescribes this hymn against retention of urine and constipation; the stanzas themselves seem to refer to difficulties in micturation only, and very possibly, the *Sûtra* adds the other feature. The hymn is the pendant

to I, 2, which aims to obviate the opposite difficulties. The practices in Kaus. 25, 10–19 are as follows: 10. 'While reciting AV. 1, 3 (the practitioner) ties on (as an amulet upon the patient) a substance promoting micturation¹. 11. He gives him to drink a solution of earth from a molehill, of pûtika (a stinking plant, guilandina bonduc), of pulverised, dried pramanda², each mixed with (wood-) shavings³. 12. While reciting the last two stanzas of the hymn, he gives him an enema. 13. He makes him take a ride in a vehicle. 14. He shoots off an arrow. 15. He opens the urethra. 16. He probes the bladder⁴. 17. Having poured twenty-one barley-grains with water into a milk-pail, placing an axe behind (the patient), he pours the water from the grain⁵ (upon the suffering part). 18. He gives him to drink a decoction of âla⁶, lotus-root, and ula⁷. 19. The same treatment is prescribed for one suffering from constipation.' The performances are in part therapeutic, in part symbolic (the shooting of the arrow). Cf. Wise, Hindu System of Medicine, pp. 364 ff.

The hymn has been translated by Weber, Ind. Stud. IV, pp. 395–6. Cf. also Bergaigne et Henry, Manuel Védique, p. 130.

Stanza 1.

Cf. I, 2, 1 above. The expression satávriṣṇya refers to the abundant semen (rain) of Parganya; cf. especially

¹ According to the commentators, harîtakî, 'gall-nut,' and kar-pûra, 'camphor,' are such substances.

² Dârila, at Kaus. 8, 17, glosses this with induka.

³ The sense and the construction of the long compound in this Sûtra are not altogether clear. Cf. Kausika, Introduction, p. lxii ff.

⁴ According to Sâyana, in the introduction, he probes the bladder with a copper instrument. So also Kerava.

⁵ The text, phalato: this seems to refer to the twenty-one barley-grains.

⁶ 'Apparently a kind of creeper or weed in grain-fields.' Dârila, godhûmavyâdhiḥ; Kerava, yavagodhûmavallî. See Kausika, Introduction, p. xlvii.

⁷ Dârila, kasturikâśaka, 'musk;' Kerava, pâvîkâ.

RV. VI, 75, 15. Hence the repetition of the same expression with four other gods is secondary and mechanical. The medicine man wants to make sure that he does not neglect and offend. Sáyana justifies the mention of Mitra and Varuna by a reference to Tait. S. II, 4, 10, 2; of Kandra by saying, *asya oshadhísatvât sarasya pitritvena vyapadesaḥ*; and of Sûrya by relying again upon Tait. S. II, 4, 10, 2.

Stanza 6.

a. Sáyana explains *gávinyor* by, *ántrebhyo vinirgatasya mûtrasya mûtrâsayaprâptisâdhane pârsvadvayasthe nâdyau gavinyau ity uktyate*. The urethra and the ureter? Cf. the dual *gávinyau* in Tait. S. III, 3, 10, 1; and *gavînike*, AV. I, 11, 5; IX, 8, 7.

b. The majority of the MSS. read *sámsrutam*; but one of Shankar Pandit's MSS. has *sámsrutam*. For the root *sru*, 'flow,' see Bloomfield and Spieker, Proc. Amer. Or. Soc., May, 1886 (Journal, vol. xiii, p. cxx). For years I have had *sámsritam* written as a possible emendation on the margin of my copy of the text, and now Sáyana persistently (three times) comments upon the same reading.

Stanza 7.

b. The MSS. are divided between the readings *vártram* and *vártam*. Sáyana comments upon the latter, *vartam vartate pravahati galam atre-ti varto mârگاḥ*, and some of the MSS. of Kaus. 25, 16, a Sûtra coined with evident reference to this stanza (*vartim* *bibhetti*, see the translation above), also read *vartam*. Dârila comments, *vartam mûtrabilam*. I do not feel certain that this is not the correct word for the text: 'like the outlet of a lake.' For *vârtra*, see Tait. S. I, 6, 8, 1; Maitr. S. I, 4, 10.

I, 7. COMMENTARY TO PAGE 64.

This and the following hymn are directed chiefly against the species of beings called *yâtudhána*, a term which oscillates between the meaning 'human sorcerer' and 'hostile

demon.' The entire tradition, Sûtras and Commentaries, give the word the latter bent, but we can see from RV. V, 12, 2; VII, 104, 15, 16, that men might practise yâtú, and, therefore, be yâtudhána. Both hymns are catalogued in a series (*gaṇa*) called *kâtana*, 'driving away (demons, &c.),' in Kaus. 8, 25, and the *Gaṇamâlâ*, Ath. Paris. 32, 3 (*kâtanagaṇa*): for their employment, see Kausika, Index B, under *kâtanâni*, and *Sântikalpa* 16. With the subject-matter of these hymns cf. in general RV. VII, 104, and III, 30, 14 ff. Both hymns have been rendered by Weber, *Indische Studien*, IV, 398 ff.; Ludwig, *Der Rigveda*, III, 523; cf. also Bergaigne et Henry, *Manuel Védique*, p. 131 ff.

Stanza 1.

Throughout this and the next hymn Sâyana takes the root *stu* in its ordinary holy sense of 'praise,' a mistake which leads to the most contorted renderings, and to an utter disregard of grammatical construction, excused by assuming interchanges of inflections (*vibhaktivatyaya*). He seems to be shy to attach any sinister sense to the root, or to connect it in any way with evil beings. For *kimîdin*, see the note on IV, 20, 5.

Stanza 2.

c. *tailâsya* in the vulgata is an emendation of the MS. reading *taulâsya* (Sâyana, *tulâvat hûyamâna-dravyasya*).

d. *vî lâpaya*, 'make howl,' obviously includes as a double entente the other possible sense of the word 'annihilate,' as causative from the root *li*.

Stanzas 4, 5.

A great deal of stress is laid in these hymns upon the confession of the yâtudhána himself. Half the battle is won when their true nature is made apparent. Cf. I, 8, 4 and the note on I, 2, 1. Hence the neat difference between the active *prâ brûhi* in 5 b, said of Agni (cf. RV. X, 87, 8 = AV. VIII, 3, 8), and the middle *prabruvânâh* in 5 d, said of the yâtudhána. Stanzas 5-7 are perhaps of a later

hand, since the hymns of the first book ordinarily present only four stanzas ; cf. the introduction to I, 12.

I, 8. COMMENTARY TO PAGE 65.

For the employment of this hymn in the Atharvanic practices, and previous translations, see the introduction to the preceding hymn.

Stanza 4.

c. In order to obtain a trishṭubh line we may either resolve both *tāms* or *tvām*, or insert *gahi* after *tvām*.

I, 9. COMMENTARY TO PAGE 116.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 456, and entitled *rāgābhisheke*, 'at the coronation of a king.' Zimmer, *Altindisches Leben*, p. 163, renders it in the same spirit. The Kausika, however, in its description of the coronation (chapter 17), does not rubricate this hymn, but rather IV, 8 (cf. also Vait. Sū. 36, 7), and the *Gaṇamālā*, Ath. Paris. 32, 30, again only counts IV, 8 as the *abhishekagāna* (see Kaus. 17, 1 note). Weber, *Ind. Stud.* IV, 401, entitles it 'Segensspruch für einen Fürsten,' but this also seems to be too narrow: the *Sūtra*, advisedly no doubt, employs it in practices designed to confer glory, lustre upon any one at all.

At Kaus. 11, 19. 20, the hymn is employed along with I, 35 and V, 28 in a practice designed to make one successful (*sampatkarma*), to wit: 'an amulet made of a pair of *krishṇala*-berries (*abrus precatorius linnaeus*)¹, which has

¹ Or the weight of two *krishṇala* in gold? All the commentators explain *yugmakrīṣṇalam* as 'gold.' Dārila, *raktike+ti* (see Pet. Lex.) *prasiddhābhīdhāna ayam ka sauvarṇamāniḥ*; Kerava, *suvarṇamāniḥ*, *hiranyamāniḥ* (here, and at Kaus. 52, 20). Cf. the word *hiranya* in I, 9, 2; 35, 1; V, 28, 6. A very similar performance undertaken with the same three hymns is stated at Kaus. 52, 20. 21, being a rite which bestows long life (*āyushyakarma*). See also

been steeped (in honey during certain three days, Kaus. 7, 19), is tied on. Then a mess of porridge, cooked in the milk of a cow with a calf of the same colour, is shaped in the figure of a man, enriched during twelve days with the dregs of ghee, and consumed with averted face¹.

Further, at Kaus. 16, 27, 28, the hymn is associated with a practice intended to restore the loyalty of a disaffected people²: the king is given to eat a porridge prepared from an after-growth of rice³, cooked in the milk of a cow with a calf of the same colour, upon a fire of kâmpîla-branches (crinum amaryllaceae), which have grown out where they have been previously cut. A neat bit of symbolism: the milk of the cow with a calf of the same colour represents complete harmony; the after-growth of rice and kâmpîla represents the resumption of the sharply interrupted relations between the king and his people.

Once more the hymn is recited for obvious reasons at Kaus. 55, 17, along with a list of others at the investiture of the young 'twice-born' (cf. also the scholiast at 17, 31), and it figures in one of the two *varṇasyagānas*, 'series of hymns which confer lustre,' in the *Gaṇamâlâ*, Ath. Paris. 32, 10 (see Kaus. 13, 1 note).

Stanza 2.

The abrupt change of person in Pâda c suggests the possibility of emending *asmât* to *asmât*, 'inferior to him.' But cf. the same formula in st. 4 c.

Sântikalpa 17 and 19 (quoted by *Sâyana* erroneously as *Nakshatrakalpa*). Cf. also Tait. Br. I, 3, 6, 7.

¹ As the porridge-man drips with ghee, thus the real man shall live in abundance.

² *râsh/râvagamanam*. *Dârila*, *ganapadaḥ tasyâ-vagamanakaram* ... *anurâgakaram*. *Sâyana*, 'a performance designed to restore a king, driven from his kingdom by an enemy.' Cf. the hymns III, 3 and 4.

³ The commentators state explicitly that rice which has grown anew upon the place, where it has previously been cut, is to be used. See *Dârila*, *Kerava*, and *Sâyana* (*lûnapunarutthitagam odanam*).

Stanza 3.

Allusion seems to be made here to the rape of the soma in Indra's behalf by Agni, the heavenly eagle (*syena*). According to our interpretation, in Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 1 ff., this Agni, the eagle, is the lightning.

I, 10. COMMENTARY TO PAGE 11.

Varuna punishes crime, especially falsehood (cf. AV. IV, 16; Tait. Br. I, 7, 2, 6, &c.), with his disease, the 'water-belly,' dropsy¹. The performance of the Kausika is purely symbolic: 25, 37. 'While reciting the hymn (the priest) sprinkles the patient over the head (with water) by means of twenty-one tufts of darbha-grass together with reeds taken from the thatch of a house.' The water in the body is supposed to be washed out by the water sprinkled upon it (*attractio similium*).

The hymn has been translated by Weber, Ind. Stud. IV, 403-4; Ludwig, Der Rigveda, III, 445; cf. also Bergaigne et Henry, Manuel Védique, p. 133.

Stanza 1.

b. Weber regards *vásā* as fem. sing.; Whitney, in the Index Verborum, as nom. plur. masc.; Sáyana, as neut. plur., *vasā vasāni*. Varuna and Asura are, of course, the same divinity.

c. Weber, 'durch mein gebet von da herauss dich reisend'; Ludwig, 'mit meinem brahma hervor mich tuend'; Sáyana, *brahmanā mantrena . . . śāradānaḥ atyartham tīkshnaḥ . . . prāptabalaḥ*.

Stanza 2.

c, d. The passage is a reverberation from the legend of *Sunahsepa*; cf. Ait. Br. VII, 15.

¹ Varuna is the lord of the waters (see the note on IV, 16, 3): the dropsy is therefore conceived to be due to his infliction.

d. For *távâ-yám*, cf. VIII, 2, 20 d. Ludwig suggests that the sufferer, being a *kshatriya*, is said to be the man of *Varuṇa*, the king (*kshatriya*). Weber construes it as though it were an ethical dative, 'dieser lebe dir (i. e. durch deine gnade) hundert Herbste.' *Sāyana*, identically the same way, *tava anugrahât*.

Stanza 4.

a, b. Ludwig, rendering 'von dem grossen meere *Vaisvânara*,' thinks that the lower regions are alluded to, since death overtakes him that has been seized by *Varuṇa*. *Sāyana* over-ingeniously connects *vaisvânara* with the digestive fire (*gātharâgni*), i. e. in this connection, digestive disturbance. But AV. VIII, 2, 27 shows that nothing more is intended than the funeral fire. Cf. for the entire stanza, Vait. Sû. 38, 1.

I, 11. COMMENTARY TO PAGE 99.

The ceremonies connected with this hymn are described in Kaus. 33, 1 ff. They are in part intended to procure easy and natural parturition, but the attention of the *sûtra-kâra* seems to be engrossed even more by certain oracles which shall tell whether the woman is in danger, and whether or not she will give birth to a male child. As the practices, in spite of their unusual length, do not exhibit any very close connection with the hymn, we may only present the first six *Sûtras*, as follows: 1. 'While reciting AV. I, 11, four portions of the dregs of ghee are poured into a water-pail, and four *muṅga*-reeds are plucked (and placed) eastward upon the head (of the pregnant woman¹). 2. The sheaths (of the *muṅga*-reeds) are placed westward. 3. If (these reeds and stalks) should break, there is danger. 4. (The practitioner) washes her with warm water, beginning with the braid of hair to the right.

¹ Cf. the four directions mentioned in the second stanza of the hymn.

5. The joints of the house are loosened¹. 6. On both sides of her a cord and a wagon-rope is fastened.' The remaining Sûtras are not all of them clear; they seem to be devoted wholly to oracles for finding out whether it is to be a boy or not.

Practices similar to the above, in part built up upon mantra-materials of a similar character, are known in the *Grîhya-sûtras* and elsewhere by the name of *soshyantî-karma*; see Sat. Br. XIV, 9, 4, 22 = *Brîh. Âr.* VI, 4, 23; *Pâr. Grîh.* I, 16, 1 ff.; *Sânkh. Grîh.* I, 23; *Gobh. Grîh.* II, 7, 13 ff.; *Khând. Grîh.* II, 2, 28 ff.; *Hir. Grîh.* II, 2, 8 ff.; *Âpast. Grîh.* VI, 14, 13 ff.

The hymn has been treated by Roth, Ueber den Atharva-veda (Tübingen, 1856), pp. 15 ff.; Weber, Indische Studien, IV, 404-5; Ludwig, Der Rigveda, III, 478.

Stanza 1.

a, b. The point of the first hemistich is the punning comparison of the birth (*sûti*) with the act of pressing the soma. This makes of it a sacrifice; Aryaman, as the hotar-priest, utters the *vashat*-call for *Pûshan* who is, as it were, the *adhvaryu*-priest; cf. Ind. Stud. X, 324. Ludwig's surmise that *Sûshan* is to be read for *Pûshan* (cf. stanza 3) is untenable. The association of the two in matters connected with marriage (RV. X, 85, 36, 37) is well known². For *hótâ vedhâh*, see Ludwig, Der Rigveda, III, pp. 223-4; *vedhâh*, however, is not derivable from the root *vidh*, but is equal to Avestan *vazdanh* (Geldner, Studien zum Avesta, p. 58).

c. The *Pâda* is very difficult. Roth emends freely, *sîsri-tâm nâry ritâpragâto*, '(a child) begotten at the proper time shall detach itself, O woman!' He compares, for this use of *sîsritam*, Vâg. S. VIII, 28, *evâ-yâm dâsamâsyô asrat*,

¹ Symbolic action calculated to loosen the foetus; cf. in general AV. IX, 3.

² The mantra quoted in Kaus. 33, 7 is also based upon the same hymn, RV. X, 85, 40 (the *sûrya-sûkta*).

where asrat is, however, to be derived from *srams*, 'fall.' Weber regards *nāry ritāpragātā* as parenthetic, and combines *sísratām* with *párvāni*, 'lass nachgeben—möge die frau richtig gebaut sein!—lass weichen die glieder!' Ludwig, 'es löse sich die frau als eine richtig gebärende.' We have adhered closely to the text, but *sísratām* as a third singular middle imperative is problematic, and perhaps Roth's emendation (*sisritām*) is to be adopted. Possibly some derivative of *srams* stood in place of the word (*sísrasat*, 'may she cause the child to fall'?).

Stanza 2.

d. The editio princeps reads *tām vyûrñuvantu sūstave*; Shankar Pandit, following the minority of his MSS. and *Sāyana*, reads *tām*, which was also proposed by Roth, l. c., p. 15, and adopted by Weber, l. c., p. 405. I have translated *tām*, because the womb and not the foetus (cf. AV. IV, 2, 8) is opened at birth.

Stanza 3.

a. We shall, in all probability, never be able to unravel the tangle of mixed, punning notions which have given rise here to the ἀπ. λεγ., the proper name *Sûshan*. Ludwig is impressed with it so much as to endow the entire hymn with the title *Sûshan*. In the first place it is a modification of *Pûshan*, suggesting the future or desiderative of the root *sû*, 'beget'; cf. *sûshyantî*, RV. V, 78, 5. Then, there is surely an allusion to *ushā(h) vyûrñvatî* in RV. I, 92, 11, that is, *sûshā* is dimly felt to be *su + ushā*, 'beautiful Ushas'; cf. Tait. S. IV, 7, 3, 2. *Sāyana* plainly and mechanically offers this as one of three explanations, *robhanā ushāh sūshā*. And again the words *su* 'well' and *san* 'obtain' may also have flitted before the eyes of the versifex, cf. *sûshane* in Pāda c. *Sāyana* offers two explanations in addition to the above, *sûshā savitrî praganayitrî devatā*, and *suvam sanotî+ti sūshā*. The Pāda is catalectic, but scarcely stands in need of emendation; cf. Oldenberg, *Die Hymnen des Rigveda*, pp. 34 ff.

b. Cf. RV. V, 78, 5; Ait. Br. V, 15, 4.

c. *Sûshane* (ἀπ. λεγ. as *sûshā* in Pāda a) may be a vocative from either *sûshanī* or *sûshanā*. *Sāyana*, he *sûshane*, *svam sanoti prayakṣhati* . . . *sukhaprasavakārīṇī devatā*.

d. Still more problematic is *bishkale*. *Sāyana* explains it as either from *bishka*, an imitative word, and the root *lā* 'take' or 'make,' or else from a combination of the roots *vish* 'permeate' and *kal* 'go!' According to the *Sabdakalpadruma*, *bishkalā* is the domestic sow (*grāmyarūkarāḥ*) called *bahv-apatya*, 'having abundant offspring,' on account of its prolificness.

Stanza 4.

Cf. Pār. *Gr̥h.* I, 16, 2; Hir. *Gr̥h.* II, 3, 3. *Sāyana*, supported by some MS. authority, reads *māmsena*, as does *Pāraskara*. *Sāyana* quotes from an unquotable Vedic text (*nigamāntaram*) another form of this mantra, *svavīty(ī) avapadyasva na māmseshu na snāvasu na baddham asi maggasu*.

e. *Sévalam* is problematic. The scholiast to *Pāraskara* renders it 'moist, slimy,' and the Petersburg lexicon's suspicion that this is a purely etymological rendering based upon the name of the water-plant *saivāla* is fully borne out by *Sāyana*'s statement, *sevalam galasyoparisthitasāivālavat āntarāvayavāsambaddham*. Roth, l. c., p. 16, suggests *kevalam*, 'alone;' cf. for the interchange between *s* and *k*, Bloomfield and Spieker in the *Proc. Amer. Or. Soc.* for May, 1886 (*Journ.*, vol. xiii, p. cxxi).

Stanza 5.

Cf. Tait. S. III, 3, 10, 1; AV. I, 3, 6. *Sāyana*, *gavīnike yoneḥ pārsvavartinyau nirgamanapratibandhike nādyau*.

Stanza 6.

Cf. RV. V, 78, 7, 8; Sat. Br. XIV, 9, 4, 22; Vāg. S. VIII, 28; Nirukta III, 15; Hir. *Gr̥h.* II, 3, 1; Āpast. Mantrabr. II, 11, 15; Bhār. *Gr̥h.* I, 21; Baudh. *Gr̥h.* Parisishṭa II, 2.

I, 12. COMMENTARY TO PAGE 7.

The history of the interpretation of this hymn is of uncommon interest, because it illustrates forcibly the particular closeness of relation between the hymns of the Atharvan and the practices reported in connection with them. Professor Weber, *Indische Studien*, IV, p. 405, translated the hymn under the caption 'Gegen hitziges fieber,' and, guided especially by the more immediate meaning of *garâyugáh*, 'the product of the placenta, after-birth,' he thought that the hymn referred to puerperal fever, or the fever of a child. Ludwig, *Der Rigveda*, III, p. 343, surmised that the hymn was directed against inflammation, and Zimmer, *Altindisches Leben*, p. 390, refers to it in connection with the word *vâta* in the first stanza, which he would translate by 'wound;' he also identifies *vâta* with 'wound' etymologically. The compound *vâta-bhrâgâs* in the first stanza, as he understands, means 'suffering from wound-fever.' But Zimmer's theory that the word *vâta* ever means 'wound' has not sustained itself: *vâta* is 'wind in the body;' *vâtikṛītanāśani* (VI, 44, 3¹) is 'destroyer of the disease which comes from wind (of the body);' cf. *bāta byādhi* (*vâtavyādhi*), 'diseases produced by wind (in the body),' in Wise's *Hindu System of Medicine*, p. 250, and see *Contributions*, Fourth Series, *Amer. Journ. Phil.* XII, p. 427.

In Seven Hymns of the Atharva-veda, l. c., VII, pp. 469 ff., I presented a full discussion of the hymn, and, aided by the indications of the *Kausika-sūtra*, showed that the hymn referred to lightning, which is regarded as productive of certain diseases mentioned in the context, to wit, fever (cf. the word *soḥīshā* in st. 2), headache, and cough. The pivotal word in the hymn is *garâyugáh*, and it is interesting to note why it is especially misleading. The first book of the Atharvan is a miscellaneous collec-

¹ Cf. the note there, at VI, 109, 3, and IX, 8, 20.

tion of hymns containing for the most part, though not unfailingly, four stanzas each (cf. AV. XIX, 23, 1; Atharvānukramāṇī I, 1, 13; Ath. Paris. 48, 9 and 10; Gop. Br. I, 1, 8; Ind. Stud. IV, 433; XVII, 178). There is no definite order in the arrangement of the hymns within the book, but there appears a marked tendency to group together two or even three having the same or a similar subject. This concerns especially hymns 11-13. The eleventh is a charm for easy delivery in childbed. The last three stanzas end with the refrain, *áva garāyu padyatām*, 'may the placenta come down;' in addition to this the word *garāyu* occurs thrice more in the course of the last three verses. Now, there can be no doubt that the redactor placed our hymn (I, 12) after I, 11 simply because it begins with the word *garāyugāh*¹. This does not argue that he misunderstood the true nature of the hymn; on the contrary it is quite clear that he recognised its association with lightning, because he has placed after it I, 13, a hymn which is evidently a prayer to lightning (*nāmas te vidyūte*, &c.). He placed I, 12 after I, 11 simply because the word *garāyugāh* offered as good a point of linkage as any other at hand, the fundamental difference in its value notwithstanding. But it is natural that European readers should have seized upon this erroneous suggestion, so as to be influenced by it in deciding the purpose of the hymn.

The native treatment of the hymn exhibits considerable divergence, owing to its duplex character. It is a hymn to lightning; and, on the other hand, the diseases attributed to lightning present even more salient and practical points, destined to be prominent in its designation and ritual application. So the *Anukramāṇī* describes it as a *yakshmanāsanam sūktam*, 'a hymn which cures consumption' (cf. the word *kāsās* 'from cough' in st. 3); in the *Ganāmālā*, Ath. Paris. 32, 7, it is one of the *takmanāsanagana*,

¹ Note the words *stānaḥ* and *stanayitnūr* respectively, in VII, 10 and VII, 11, as the probable, and even more inane reason for the juxtaposition of the two hymns in the redaction.

'a group of hymns designed to cure takman, fever' (cf. Kaus. 26, 1, note). Kausika employs it twice, presenting its two main characteristics. In 38, 1-7 it is used in a charm against thunderstorms, preceding the employment in a similar charm of AV. I, 13 and VII, 11, both of which are palpably hymns addressed to lightning. But in 26, 1-9 it is employed further in a performance which is distinctly described by Dârila as a *sirorogabhaishagyaṃ*, 'cure for headache' (cf. *muñkā śirshaktyā* in st. 3 a), and by Kerava as, *atikāse śirshaktisirovedanāyāṃ ka karmāni*, 'rites against excessive cough and pains in the head.'

The latter practice is as follows: 1. 'While reciting AV. I, 12 (the priest) lets (the patient) drink of fat¹, honey, ghee, and sesame-oil. 2. (The patient), his head covered with a turban made of *muñga*-grass² (*saccharum munja roxburgense*), goes along carrying in his left hand parched grain³ in a sieve, from which he scatters it with his left hand. 3. (The patient then goes on, carrying) in his left hand the sieve and the turban, in his right hand a bowstring and an axe. 4. The (patient goes) in front of the priest who gives the orders⁴. 5. On the spot where the disease seizes upon him he puts down the sieve and the turban. 6. And (also) the bowstring. 7. He returns home⁵. 8. (The patient) puts ghee up his nose. 9. (The priest) while supporting the patient's head with a staff (of bamboo) having five knots mutters (the hymn).' The sense of these practices, obscure though they are in many

¹ Kerava, *māmsamedah*.

² Kaus. *mauñga-prasna*; Dârila, *prasna ushñisham*; Kerava, *mauñga-induka* (cf. *indva* in the Pet. Lex., and especially in Kaus. 26, 30).

³ Kaus. *pûlyāni*; Kes. *lāgân*. Symbolic scattering of the fever.

⁴ Kerava here is the least obscure of the commentators, *vyādhitam agre kṛtvā*.

⁵ The text of the Sûtra is very obscure. One MS. of the text reads *âvraganam*; the rest, *âvragatam*. Dârila has *âvragam* twice (see notes 7 and 10 on p. 71 of the edition); this may be for the participle *âvragan*, and has served as the basis of the translation.

details, is clearly a symbolic act of drawing the disease out of the head, and depositing it where it is supposed to have come from; cf. the introduction to VI, 26. One is tempted, at first sight, to accuse the medicine man of the banalité of employing muṅga-grass simply because it puns with muṅkā, 'release,' and this would be no more than Atharvanesque. Possibly, however, there is a little more contained in the practice. In Sat. Br. VI, 3, 1, 26 we have the following legend: 'Agni went away from the gods, he entered the muṅga-grass. Therefore that is hollow, and for that very reason it is as it were disfigured by smoke. The muṅga is the womb here of Agni.' In that case we have here the usual attractio similitum. The muṅga is employed in drawing off the effect of lightning, because it is the natural home of fire (lightning). Cf. also Sat. Br. VI, 6, 1, 23.

Uncanny is the rite which the Kausika prescribes in connection with the hymn at 38, 1-7. It is directed against stormy weather, *durdina*, the relation of which to lightning, of itself obvious, is stated explicitly in the *Harivamśa* 9609, *tumulam durdinam kâ-sîd vidyutstanayitnumat*, 'and there arose a crashing storm accompanied by lightning and thunder.' The passage of the *Sûtra* may be translated as follows: 1. 'When one goes against a storm he faces it¹ while reciting AV. I, 12. 2. Stanza by stanza (he faces the storm hurling) jets of water² (against it). 3. (And he faces it) with a sword, a firebrand, and a club³. 4. (And he faces it) naked while wiping his forehead. 5. Into a coal-pan which he has removed outside (of the house) he makes an oblation of (the leaves of) the horse-radish

¹ *Kesava*, *durdinam abhimukham upatish/hate*.

² *udavagraiḥ*: the *Brâhmaṇas* have innumerable times the expression *vagro vâ âpaḥ*, e. g. Sat. Br. VII, 2, 1, 17.

³ *kishkuru* (with variants) is unknown elsewhere, but *Kesava* in glossing it with *laku/a*=*laguḍa* is clearly well-informed. The word is doubtless identical with *kishku*, which the scholiast at *Pañk. Br.* VI, 5, 12 glosses with *danda*.

tree¹ and pebbles. 6. He puts on (fagots of) the *kerā*² and *arka* (*calotropis gigantea*) plants. 7. Beaten by the rain, with dishevelled hair³, going thrice around a pit he quickly buries into it the *arka*-wood.' The symbolism of this performance is not altogether transparent; the use of the *arka* is doubtless founded upon a double entente: *arka* is 'flash of lightning,' and its cessation is coaxed by burying the *arka*-wood in the pit.

Stanza 1.

a. For *garāyu-gā*, 'born of the (cloud-)womb,' cf. *abhra-gā* in st. 3, and such expressions as *vidyūn meghāsakhā*, 'the lightning whose companion is the cloud,' in the *Suparnā-khyāna* 3, 2. The more literal meaning of the word is 'placenta-born,' an idea thoroughly Indic. Cf. *Sat. Br.* VI, 5, 3, 5, *trivṛd dhi pragātiḥ pitā mātā putro-tho garbha ulbam garāyu*. Cf. also VI, 6, 1, 24. Professor Kern some years ago was good enough to impart to me his own somewhat different view: 'As to *garāyugā*-, I think that is what the Norse *skalds* called a *kenning*, an oratorical periphrasis of *vatsa*, and this is a veiled expression for lightning; cf. *apām vatsa* as denoting the fire of lightning, and the *śrivatsa*, the lightning figure on the breast of *Vishnu*.' (Letter of May 10, 1887.)—For the epithet *vrīṣhan* as applied to lightning see now my article on *sūshma*, *Contributions*, Sixth Series, *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, XLVIII, 565 ff. The entire passage has a good parallel in *RV.* IX, 74, 3, *īse yó vrīṣhāt itā usriyo vrīṣhā apām netā yā itātūr nigmīyah*, where *Soma* is obviously compared with lightning.

b. The edition reads *vātabhragā(h)*, but the text is not absolutely certain, as *Sāyana* comments upon *vātavragāh*⁴.

¹ *Dārila*, *sigrupatrāni*.

² *Dārila*, *kerāparnī-ti yā surāsh/re pumdarīke-ti*; *Kesava*, *pater-akasamidhaḥ*.

³ *pratilomakarshitas* is explained in the light of *kereshu karshitā* in the *Mṛikḥhakaśikā* 16, 25.

⁴ *Sāyana* refers the entire stanza to *āditya*, 'the sun.'

Both readings are worthless; I have substituted in my article on the Seven Hymns, *vâta-abhra-gâh*. It is refreshing to see for once an emendation rendered absolutely certain by a later discovery. The entire Pâda presents the stereotyped four component parts of a storm, *vâta*, *abhra*, *stanayitnu*, and *vrishî*; in this way they are catalogued in a variety of Vedic texts; see the article on *sûshma* just quoted, l. c., pp. 569-70.

c. Read *tanvârgugó* with crasis of sandhi-hiatus. The juxtaposition of *rigugó* and *rugán* is of the punning order.

d. Read *trayadhâ*¹.—Cf. the statements about Vishnu, who himself single passes through three regions, e.g. RV. VIII, 29, 7, *trîny éka urugâyó ví kakrame*. Resting upon this parallelism I have taken *ékam ógas* as in apposition with the subject of the clause.

Stanza 2.

a. *sokîs*, the salient symptom of fever, AV. I, 25, 2, 4; V, 22, 2; VI, 20, 3.

c. I have translated *aṅká* as 'crook' and *samaṅká* synonymically as 'hook.' Both translations are purely tentative; *aṅká* may mean 'hook,' and at present any rendering of *samaṅká* is an *enfant perdu*. The word occurs once more in the Atharvan, VI, 50, 1, apparently as the name of some pestiferous insect, or animal which destroys grain. I do not know how to mediate between the two uses of the word. *Sâyana*, *aṅkân aṅkanasîlân sûryasya anukarân samaṅkân samaṅkanasîlân samîpe vartamânân antaraṅgân api parivârabhûtân devân*.

d. The text of the *Samhitâ* reads *asyâ*, the *Padapâtha*, *asya*. If the latter is correct in its interpretation, this is the only instance in the Rig and Atharvan-vedas of *asyâ* as a masculine. Looked at purely by itself *asyâ grâbhîâ* may stand for *asyâ(i) grâbhîâ*, and this opens out the

¹ Cf. my article, On certain irregular Vedic subjunctives or imperatives, Amer. Journ. Phil. V, p. 27 (12 of the reprint).

possibility that the stanza stood originally in some other connection where a feminine was appropriate.

Stanza 3.

The stanza, in accordance with its context, is employed in Kaus. 27, 34, along with the so-called *mṛigāra-sûktāni*, in a more general remedial charm, designated by Dārila as a *sarvabhaishagya*m.

a. *sīrshaktī*, probably for *sīrshasaktī* with haplology; see Proceedings of the American Oriental Society, 1893 (Journal, vol. xvi), p. xxxv. The poet puns upon the word in Pāda d with *śakatām*, although *sakti* is more likely to come from *sañg*, rather than *śak*.

b. The masculine *yó* is difficult. I have referred it to the lightning (*usṛīyo vṛśhā*, or *súshmaḥ*), which involves a considerable ellipsis, indicated by the parenthesis in the translation. But it seems to me possible to refer *yó* to *kāśá(h)* in Pāda a, and to translate more simply, 'Release him from headache, and also from cough, which has entered every joint of him.' Namely *kās*, feminine, jostles with its thematic pendant *kāśá*, masculine, in AV. V, 22, 10 and 11 (*kāśá*, instrumental feminine in 10; but *kāśám*, accusative masculine in 11). It requires no violent stretch of the grammatical imagination to suppose that the poet unconsciously has shifted his position from the feminine in Pāda a to its masculine doublet *kāśá* in Pāda b. The masculine form prevails in the classical period.

c. For *súshmo*, see the article on the word, cited above, where several close parallels to this passage are assembled.

I, 14. COMMENTARY TO PAGE 107.

The history of the interpretation of this hymn is of interest. Weber, Ind. Stud. IV, 408 (cf. also V, 218); Ludwig, Der Rigveda, III, 459; and Zimmer, Altindisches Leben, p. 314, translated and interpreted the hymn as a marriage-hymn. Zimmer thought that the stanzas were spoken at the end of the ceremony, as the bridegroom

assumed charge of the bride. The present writer, following the indications of the practices connected with the hymn in the Kausika (36, 15-17), thought that it was a charm of a woman against a rival, and dealt with the hymn and the ritual in this sense in an article devoted to the subject in *Seven Hymns of the Atharva-veda*, Amer. Journ. Phil. VII, pp. 473-6. It is of interest to find now that Sâyana construes the hymn in the very same spirit.

The proceedings in the Kaus. are somewhat as follows : 36, 15. 'While reciting AV. I, 14, the wreath, pillow (?), tooth-brush, and hair (of the woman against whom the charm is undertaken are placed) into the skin of a cow slain by Rudra, or of a funeral cow, and buried in the cavity of a mortar under a pile of three stones¹. 16. The hymn is recited while the wreath is being ground up. 17. Three tufts of hair are tied (each) with a black thread (and buried under) a pile of three stones, the stones each alternately above (each tuft).' Then follows in Sûtra 18 a subsidiary rite for digging the 'fortune' up again (Kesava), saubhâgya-karṇam : 'Then one digs her fortune up with the formula, "That fortune of thine which they have buried into a pile of three stones, or four stones, that we now dig up, along with offspring and wealth."''

Throughout the hymn and the ritual the spirit of fierce hatred manifests itself in allusions to the burial rites. Thus in the ritual the anustaraṇi; in stanzas 1, 3, the word pitṛshu, translated above 'with her relatives,' may also mean (with

¹ The Sûtra bristles with difficulties; nishpramanda has been translated by 'pillow,' because Sâyana says, tadupabhuktamâlyakandukadantadhâvanakesânâm . . . (ni)khananâdikarmâni. But the word nishpramanda is none too certain; some MSS. and Kesava read nipramanda, and Dârila's comment on the word is unintelligible (kriḍâyavargâgendukaḥ; cf. pramanda=indukaḥ, Kaus. 8, 17; 25, 11; 32, 29, and Kausika, Introduction, p. lii). I translate kora by 'skin,' because Kesava says, śrāṇahatâ tasyâḥ karmāṇā evaśya (the passage is not extracted in the edition). But cf. the word antaḥkośam in st. 4 c. Both Dârila and Kesava explain śrāṇahatâ, 'slain by Rudra,' as=gvarahatâ, 'killed by fever.'

double entente) 'among the Fathers or manes.' The first hemistich of the third stanza, considered by itself, might be readily interpreted as being uttered at the funeral of a maiden; indeed, it seems possible that material of this sort has been worked over for the occasion. The secondary employment of stanzas, composed primarily for the burial service, is possibly to be assumed for stanzas 2-4 of RV. VII, 55 (see Aufrecht, Ind. Stud. IV, 342), and for AV. II, 12, 7-8 (q. v.). The Anukramanī makes the following curious statement in regard to our hymn: *namas te astu (I, 13), bhagam asyā (I, 14), iti sūkte vaidyute dve ānushṭubhe, prathamam vaidyutam param vārunam vo-ta yāmyam vā, prathamena vidyutam astaud, dvitīyena tadartham yamam.* There seems to be no reason for associating these hymns, nor for regarding I, 14 as having any relation to lightning¹.

Stanza 1.

Pādas *a* and *c*, apparently each hypermetric, may be restored by reading, with elision and crasis, *bhágāsyā*, and *mahābūdhnēva*.

d. *pitrīshu*, 'with her relatives,' as stated more explicitly in st. 2. So also *Sâyana*. Cf. the words *pitrīshād* and *amāgúr* in the lexicons. But there seems to be intended, too, an allusion to the manes, i. e. to death; cf. the introduction.

Stanza 2.

a, b. *Sâyana*, here and in the next stanza, refers *rāgan* to Soma, supporting his hypothesis by a reference to RV. X, 85, 40, where Soma is said to have been the first to woo the maiden, being followed by Gandharva, Agni, and man. Cf. also Vas. Dharm. XXVIII, 5.

c, d. It depends upon circumstances whether the girl lives with her (widowed) mother, or her father, or, after the decease of her parents, with her brother; cf. for the latter contingency, AV. I, 17, 1.

¹ Unless the word *īśānahatā*, Kaus. 36, 15, has misled the author of that very late and bungling performance.

Stanza 3.

a. Sâya^{na} comments upon kulapâ instead of kulapâ(h) of the Samhitâ and Padapât^{ha}.

d. The MSS. unanimously have this Pâda in the form ā sirsh^{na}h samópyât (Padap., sam ópyât). Sâya^{na} emends to samópyât, commenting, sirasa^h samvapanât bhûmau sampatanât, 'until her head sinks to the ground.' This coincides with the reading of the Paippalâda, and is accepted by Shankar Pandit and Whitney; see Festgruss and Rudolf von Roth, p. 90. For the interchange between s and ś, see our article in the Proc. Amer. Or. Soc., May, 1886 (Journal, vol. xiii, p. cxx). The text in this form might mean 'until she scatters from her head,' i. e. 'until she becomes bald.' Even after the authority of the Paippalâda I venture to repeat, very hesitatingly, my suggestion (Amer. Journ. Phil. VII, p. 476), that ā sirsh^{nâ}h kēsam ópyât may have been the original text of the Saunakiya-sâkhâ. 'Let her scatter her hair from her head,' or 'let her scatter the hair of her head,' either by growing bald, or as a sign of mourning (cf. Contributions, Second Series, Amer. Journ. Phil. XI, pp. 336 ff.). Ópya as a noun is very strange, and sam + â + upyât (precativ) would seem to require an expressed object in the accusative. We are reminded, too, of the expression kēsân prâ vapanti, 'they let down their hair,' AV. XIX, 32, 2, as a sign of mourning.

Stanza 4.

a, b. The juxtaposition of Kasyapa and Gaya reminds one of Kasyapa of Gayâ, who plays a conspicuous part in the Buddha legend. Asita is another worthy in the same narrative. See the words in the Pet. Lex., and cf. our note on IV, 20, 7.

c. gâmi, in the broader sense of the word in the later language, 'female relatives of the householder.' Sâya^{na}, striya^h; cf. Nirukta III, 6.

I, 16. COMMENTARY TO PAGE 65.

The Kausika, 47, 23-4, presents this hymn in the sixth book, devoted to the witchcraft practices (*âbhiṣṭhikâni*), as follows: 23. 'While reciting AV. 1, 16 he who performs the practice collects ground lead, and puts it into the food (of his enemy), or upon the ornaments (upon his person). 24. With a staff, made from a decayed bamboo-reed, as long as an arm, and ornamented¹, he strikes (the enemy).' According to the *Paribhâṣhâ-sûtra*, Kaus. 8, 18, the word 'lead' in these practices is to be construed very broadly, including both lead itself, 'river-lead' (i. e. according to the commentators, river-foam), iron-filings, and the head of a lizard. In Contributions, Third Series, Journ. Amer. Or. Soc. XV, pp. 157 ff., I have endeavoured to show that this class of practices is founded upon the famous legend of Indra and *Namuki*, in which Indra slays *Namuki* with the 'foam of the waters.' The other substances seem to be substituted for practical reasons, being more easily obtained and more readily handled. They may, of course, have been regarded as available for this purpose for other reasons, that escape us.

The hymn has been translated by Weber, Ind. Stud. IV, 409; Grill², pp. 1, 75. The *Anukramanî* describes the hymn as *kâtanam*, 'charm to chase away with,' and accordingly it figures in the series called *kâtanagana* in the *Ganamâlâ*, Ath. Paris. 32, 3; see Kaus. 8, 25 note.

Stanza 1.

a. In *Âpastamba's Dharmasûtra* I, 11, 31, 21 we have: 'During the day the sun protects the creatures, during the night the moon. Therefore let him eagerly strive to protect himself on the night of the new-moon by purity, con-

¹ The term *alamkrîta* here seems to mean technically 'anointed (with ghee);' see *Dârila* at Kaus. 48, 3, and cf. Kaus. 47, 40. 44.

tinence, and rites adapted to the season.' Cf. also AV. IV, 36, 3; Tait. S. II, 2, 2, 2; Maitr. S. II, 1, 11. The accusative *rātrim* is not favoured by the metre, and we should expect *rātryām*. *Sâyana*, *sarvasyām* *rātrau* *udasthu* *uttishthanti*.

b. *Sâyana* reads *bhrâgam* for *vrâgam*, to wit: *rātrim* *raganîm* *bhrâgam* *bhrâgamânâm*; or again, *bhrâgamânâm* . . . *purusham* *himsitum* *udasthu*. He repeats this reading when quoting the stanza in his comment on II, 9, 1. Cf. also the note on *vâtâbhragâh*, I, 12, 1^b.

c. *Sâyana* takes *turîya* in the sense of 'fourth,' as alluding to the well-known legend of the three older brothers of Agni who were worn out in the sacrificial service before the present Agni; see RV. X, 51 and 52; Sat. Br. I, 2, 3, 1; Tait. S. II, 6, 6; Mahâbh. III, 222, 7 = 14214, &c. (cf. Ludwig, *Der Rigveda*, V, 504-5). But *turîya* is the equivalent of *turâ*, e. g. RV. VIII, 52, 7.

Stanza 2.

For the uses of lead in the ritualistic texts, see Weber, l. c., p. 410, and our article on Indra and *Namuṣi*, quoted above in the introduction.

Stanza 3.

For a full discussion of *vîshkandha*, either some disease, or, as seems to us more likely, a kind of demon, see the note on II, 4, 1.

I, 17. COMMENTARY TO PAGE 22.

This charm against flow of blood is the only one of the kind in the Atharvan. Kesava specifies that it is employed against internal and external flow of blood and (excessive) menstruation, *atha lohitaṁ vahati sarîramadhye bahis ka . . . rudhiravranē . . . strîragaso-tipravartane bhaishagyaṁ rudhirapravâhe ka*. The Kausika attaches to it the following performances at 26, 10-13: 'While reciting AV. I, 17 (the practitioner) strews dust and sand around (the wound) with a bamboo-staff containing five joints (accord-

ing to Kesava he places the staff upon the wound [cf. Kaus. 26, 9, *saṁstabhya*], and then strews the dust and sand¹). 11. He ties on mud from a marsh². 12. He gives (the patient a solution of it) to drink. 13. He (also) gives (him) to drink a mixture of curds and ground sesame, along with four tips of millet-grass.' The chief point of relation between the practices and the hymn is the application of a bandage or poultice of dust and sand which seems indicated in the fourth stanza with the words *śkatāvati dhanūr*.

The first stanza of the hymn is quoted with variants in Yāska's Nirukta, III, 4, from an unknown source; the Anukramanī designates the hymn as *yoshiddevatyam*. Previous translations by Weber, Ind. Stud. IV, 441; Ludwig, Der Rigveda, III, 508; Grill², pp. 16, 76; cf. also Hillebrandt's Vedachrestomathie, p. 46.

Stanza I.

In Yāska's Nirukta, III, 4, the stanza occurs in the following version: *amûr yâ yanti gâmayah sarvâ lohitavâsasaḥ: abhrâtara iva yoshâs tishṭhanti* (Durga, *tishṭhantu*) *hata-vartmanaḥ*. Durga declares this to be an Atharvan-stanza, and says that the women are the blood-vessels (*nâdyah*) which shall stand still, like brotherless maidens, debarred

¹ The word *pâṁsusikatâbhiḥ*, which I have translated as a copulative compound, 'dust and sand,' is regarded by the commentators as a descriptive. Dârila, *pâṁsuvat ślakṣṇadhūliḥ śikatâ vâlukâ*; Kesava, *rathâyâḥ pâṁsûn*.

² It is not quite clear whether the *armakapâlikâ* is tied on as an amulet or as a bandage upon the wound: usually *badhnâti* is the terminus technicus for the tying on of an amulet. Nor are the commentators agreed as to the meaning of the word; Kes. *kedâramṛttikâ*, and *pañkamṛttikâ*. But the word occurs also in Tait. Âr. V, 2, 13 (cf. also Tait. S. V, 1, 6, 2), and in the commentary on the Tait. Âr., p. 394, it is explained as 'potsherds deposited in the decayed portion of the village,' *kirāntane gṛnamgrāmadese avasthitâ bhândâmrâḥ*. Sâyana to our passage, *rushkapañkamṛttikâ kedâramṛttikâ vâ*.

from the *saṃtānakarma* and the *piṇḍadāna* (ancestral rites) practised by the family of their husband. In AV. I, 14, 2 the girl who has lost her father and mother is depicted as living in the house of her brother. Cf. Roth's comment, p. 25, and Zimmer, p. 328. The exact point of the comparison is not quite clear, and Zimmer's translation of *hatāvarkas* as 'deprived of support or protection' seems to import an occidental idea not in the text. See RV. I, 124, 7; IV, 5, 5, and especially the statement, *nā-bhrātrīm upayakṣeta*, 'one may not marry a brotherless girl,' in the commentary on Nirukta III, 5; Manu III, 11; Yāgyavalkya I, 53; Vasishṭha XVII, 16; Gautama XXVIII, 20.

b. *lohita*, with double entente, 'red' and 'blood.'

c. Read *abhrātareva*; the *Anukramanī*, upon the strength of the apparently additional syllable, designates the stanza as a *bhurig*.

Stanza 3.

b. Ludwig rather whimsically translates *sahāsrasya hirāṇām* 'von den tausend gelben.' It would seem as though the stanza intends to bring out a distinction between *hirā* and *dhamānī*, the former being the smaller and the latter the larger blood-vessels. Accordingly, 'veins' and 'arteries.' And yet in VII, 35, 2 (see the note there) both *hirā* and *dhamānī* apparently have the more general sense of 'interior canals,' such as entrails, vaginal passage, and the like. Naturally, the knowledge of internal physiology is of the vaguest sort. For *hirā*, see Aufrecht in Kuhn's Zeitschrift, III, 199; Weber, *Omina und Portenta*, p. 346.

Stanza 4.

Our translation of this stanza derives its main support from the practices above, which seem to imply that sand is put upon or about the wound. *Sâyana* gives the passage a totally different bent; he takes *sikatāvatī dhanūr brīhatī* as the designation of one of the canals in the body which contains the sand that results in calculi in the bladder, *sikatā ragāmsi tadvatī nādī*, 'sikatā, i. e. sand, the canal containing that.' He says, further, that it is the canal

(*nâdî*) which generates calculi (*asmarî*), and finally describes it more explicitly as a 'kind of canal crooked like a bow, and the seat of the urine,' *dhanûr dhanurvad vakro mûtrâsayo nâdîviseshah*. And he quotes a similar statement from a *Smṛiti*, *mûtrâsayo dhanur vakro vastir ity abhidhiyate*¹. It would seem accordingly that he imagines the bladder, or some similar vessel, capable as it is of producing sand or calculi, a fitting agent to stop the flow of blood—an interesting conceit at any rate! Grill thinks that the entire stanza is a later addition. But Kausika, at any rate, found it where it is, and the original diaskeuasis of the AV. postulates four or more stanzas for each hymn of the first book; see *Seven Hymns of the Atharva-veda*, Amer. Journ. Phil. VII, 470 ff. Against this, there is only the deviation in the metre.

o. The Pâda is a formula; see RV. I, 191, 6.

I, 18. COMMENTARY TO PAGE 109.

Sâyana, in the introduction to the hymn, describes the practices associated with it at Kaus. 42, 19–21 as designed to remove the blemishes of a woman afflicted with the evil characteristics mentioned in the *sâ mudrika*-treatises. These blemishes are supposed to be on her face, hands, feet, and other members, *mukhahastapâdâdyaṅgeshu sâ mudrikoktadurlakshanayuktâyâh striyâs taddoshanivṛittaye*. The *sâ mudrika*-books (treatises on chiromancy) treat of both good and evil characteristics, for in his comment on st. 1 c he says, *yâni sâ mudrikasâstraprasiddhâni . . . saubhâgyakarâni kîhnâni santi*. Cf. Pet. Lex. under 2. *sâ mudra*, and Kesava to Kaus. 42, 19, *sâ mudrike strîlakshanam vyâkhyâtam*, and note also Kaus. 18, 38, *samudra ity âkashate karma*.

The practices of the Kausika are as follows: 42, 19. 'While reciting AV. I, 18, the face of the woman afflicted

¹ Cf. with these statements Sâyana's comment on *vastî*, I, 3, 6, *dhanurâkâro mûtrâsayo vastir uktyate*.

with evil characteristics is sprinkled after each verse, commencing at the braid of hair at the right. 20. Having made an offering of chaff from a vessel made of the wood of a palāsa-tree (*butea frondosa*), he pours the rest (of the chaff) after (the first oblation). 21. Chaff, husks, refuse of grain, and shavings are placed upon the heel of her left foot.'

There are good and evil characteristics (*lakshmi* = *lakshana*, cf. AV. VII, 115), and the main point of the practices is their removal by washing, and by placing all kinds of offal where it will easily drop from the person under treatment, and cause symbolically the removal of the bad points.

The hymn has been translated by Weber, Ind. Stud. IV, 411 ff.; Ludwig, Der Rigveda, III, 498 (cf. also 338); and Geldner, Vedische Studien, I, pp. 313 ff., where the charm is interpreted erroneously as directed against the house-cat. Cf. our brief criticism in the Journ. Am. Or. Soc. XV, 153, note.

Stanza 1.

a. Sāyana reads *lakshmam* for *lakshmyam*, commenting, *asaubhāgyakaram kīhnam*. To *lalāmyam* he remarks, *lalāme bhavam tilakasthānagatam*.

d. The Pāda is hypermetric, unless we read *pragāyârâtīm* with double sandhi. Ludwig would cure the passage by substituting *nîr* for *pragāyai*, but the latter word seems guaranteed by AV. V, 25, 8, *pragāyai tvā (tvā ā) nayāmasi*, and possibly this is the original reading (cf. Geldner, l. c., 314). In adhering to the traditional text I have supposed the meaning to be that she who has the character of an *Arāti* is rendered fit for marriage and child-birth by the charm. Very problematic this is, to be sure. Sāyana takes *pragāyai* with Pāda c, *yāni . . . saubhāgyāni kīhnāni . . . tāni . . . asmākam pragāyai . . . bhavantu, . . . yāni pûrvam nîsâritāni asaubhāgyakarāni kīhnāni . . . arâtīm satrum . . . prāpayāmaḥ!*

Stanza 2.

a. *áranim* is ἀπ. λεγ., reminding us of *árana*, 'strange,' *áranya*, 'waste, forest,' and *aranyāni* (-*nī*), the personified goddess of the forest, RV. X, 146. *Sâyana* reads *aranim*, commenting, *aramanīm alakshmīm daurbhāgyakaram kihinam . . . yadvā aramanīm sarvadā paryatanakârinīm ârtikarīm vā alakshmīm*. Shankar Pandit retains the reading of the MSS., *sāvishak* (for *sāvishat* in our edition), but *Sâyana* reads *sāvishat*. Cf. the Vâg. S. in the *Kâṇva-sâkhâ* X, 2, 1; XX, 1, 1 (= IX, 5; XVIII, 30 of the *Mâdhyamdina-sâkhâ*), and Weber, Ind. Stud. IV, 248, 412; XIII, 108. See also *Āpast. Sr.* XIII, 7, 13.

Stanza 4.

Sâyana treats all these epithets as referring directly to a woman; we prefer to regard them as personifications of evil qualities, imagined as dwelling within the person whose characteristics are foul. *Sâyana*, *vrishasye-va dantâ yasyâh sâ vrishadatī sthûladantâ nârī . . . gaur iva sedhati gakkhati-ti gosedhâ strī . . . vikṛitam dhamati sabdâyate iti vidhamâ, phûtkârâdivividhasabdakârinī . . . lalâmyam lâlâmasthâne lâlâtaprânte bhavam . . . vilidhyam viseshena lidham vilidham, vilidham iva sthitam kesânâm prâtilyamârûpam*. Our rendering of *vilidhyam* is not at all certain.

I, 19. COMMENTARY TO PAGE 120.

The hymn is one of a list of battle-charms, *sâmgrâmi-kâni* (sc. *sûktâni*), rubricated in Kaus. 14, 7, and associated with ceremonies of a general character, preparatory to going to battle. The *Ganamâlâ*, Ath. Paris. 32, 13, has a similar list, somewhat more extensive, which is entitled *aparâgitagana*: see the note at Kaus. 14, 7, and cf. the introduction to I, 2. The hymn is also employed against certain portentous occurrences, as when *Brâhmanas* carry arms (Kaus. 104, 3), when images of the gods dance, shake, laugh, sing, or indulge in other freaks (Kaus. 105, 1), or

when a bull sucks a cow (Kaus. 113, 3). Cf. also Ath. Paris. 17, 2. The hymn has been translated by Weber, *Indische Studien*, IV, 413; cf. also Bergaigne et Henry, *Manuel Védique*, p. 134.

Stanzas 3, 4.

These two stanzas are an expanded version of RV. VI, 75, 19. The latter part of that hymn contains suggestions which have been freely utilised in the battle-charms of the Atharvan.

I, 22. COMMENTARY TO PAGE 7.

The proceedings of the practitioner, Kaus. 26, 14-21, are entirely symbolic; the main effort is to banish the yellow colour to yellow creatures and objects (the sun), where it properly belongs, and to derive for the patient redness from that quarter where it is peculiarly at home, namely a red bull; cf. RV. I, 62, 9, and Aufrecht in the introduction to his edition of the *Rig-veda*, vol. ii, p. xvii. The practices are as follows:

26, 14. 'While reciting AV. I, 22 (the priest) gives (the patient water) to sip, which is mixed with hair from (a red bull) the object mentioned in the mantra (st. 1). 15. And having poured (water) upon the back of the bull (he lets the patient drink it). 16. He ties on as an amulet upon the (patient) sitting upon the skin of a bull (the piece of skin) pierced by the peg with which it is fastened (when it is spread out)¹, after having steeped it in cow's milk and anointed it with the dregs of ghee². 17. He gives (the patient the milk) to drink. 18. He feeds (the patient) with

¹ The words 'the piece of skin,' &c. are all of them a tentative rendering of *saṅkudhānam*, to which *Dārila*, *karmano vistârāya kilakabandhaḥ saṅkusthāpanam*. *Sâyana*, in the introduction to the hymn, *raktaḡokarmakḥidramanim . . . tanmanibandhanam*. *Kesava*, *go raktakarmakḥidramanim*. Cf. also Kaus. 27, 29, to AV. III, 7, 1.

² Cf. Kaus. 7, 15.

porridge made of haridra (turmeric, or curcuma, a yellow plant), daubs him from head to foot both with the remnants of the porridge and (additional porridge) from which he has not eaten, (places him upon a couch), ties the (three birds) mentioned in the mantra¹ by their left legs to the foot of the couch, and washes (the patient) off (upon the birds). 19. He makes the patient step forward (after having first given him a stirred drink, mantha, in accordance with the paribhâshâ at Kaus. 7, 18). 20. He makes (the patient) address (with the hymn) the chattering (birds). 21. Having glued together with lac the hairs from the breast (of the red bull) and getting them covered with gold (the patient ties that on as an amulet).'

Sâyana in his introduction defines the purpose of the hymn as against heart-disease and jaundice, *hṛidrogakāmilādīrogopasāntaye*; Kesava advances a broader construction, according to which it cures in addition epilepsy and fainting (*vismaya* ?), *apasmāra-vismaya-hṛidroga-kāmalakarohinīakāni bhaishagyāni*. Adalbert Kuhn, in Kuhn's *Zeitschrift*, XIII, 113 ff., has assembled from Greek, Roman, and Teutonic sources notions and practices analogous to those elaborated by Kausika. The principle that the yellow disease belongs by right to yellow objects, birds, and plants, is there again applied practically, with a touch, here and there, of *similia similibus curantur*. In addition to Kuhn's translation we note Weber's, *Ind. Stud.* IV, 415 ff.; cf. also Ludwig, *Der Rigveda*, III, 343; Bergaigne et Henry, *Manuel Védique*, pp. 134-5; Zimmer, *Altindisches Leben*, p. 388; Wise, *Hindu System of Medicine*, 247 ff. (espe-

¹ The *suka*, *ropanākā*, and *hāidrava* mentioned in st. 4. Sâyana, in his introduction, *sukakāsh/hasukagopītanakākhyānām pakshinām*. Dārila defines *hāidravāḥ* by *haridravarṇas kitakāḥ*. Kesava, *sukāḥ kâsh/ha(mu)sukam (!) ka gopītilakām ka*. They seem to refer respectively to the parrot, the thrush, and the yellow wagtail, all doubtless birds prevailingly yellow. The yellow jaundice of the patient, accentuated by his coat of yellow curcuma, is washed down upon the yellow birds, where it belongs. Cf. the notes on st. 4, and the introduction to VII, 116.

cially 249, where turmeric still appears prominent among the curative agencies). Stanzas similar to I, 22 occur, RV. I, 50, 11-12; Tait. Br. III, 7, 6, 22-23; Āpast. Sr. IV, 15, 1.

Stanza 1.

b. For *hriddyotá* the RV., Tait. Br., and Āpast. Sr. have *hridrogá* (cf. *Ridraga*, Wise 321); see also AV. V, 20, 12; VI, 24, 1. Still another name is *hridayamayá*, AV. V, 30, 9; VI, 14, 1; 127, 3. For the root *dyut*, cf. AV. IV, 12, 2; XII, 3, 22: *hrid-dyotá* literally means 'heart-break'; Śāyana takes it as 'heart-burning,' *hridayam samtāpayati* (cf. Lat. *splendida bilis*).

c. The Vedic Hindu is deeply impressed with the redness of the cow, which is contrasted with its white milk, RV. I, 62, 9, &c. 'O sage mir wie geht es zu, gibst weisse milch die rothe kuh.' Perhaps we have here, too, an allusion to the divine Rohita in the thirteenth book of the AV.; see Henry, *Les Hymnes Rohitas*, and our Contributions, Fourth Series, Amer. Journ. Phil. XII, 429 ff.

Stanza 2.

The anacoluthon in Pādas c, d, seems to be occasioned by *ayám*, which is a sort of *vox media* fit for both second and third persons singular.

Stanza 3.

a. I have followed Bergaigne and Henry, Manuel Védique, p. 135 note, in emending the unintelligible *róhinîr devatyâ(h)* to *róhinîdevatyâ(h)*, 'the cows whose divinity is Rohinî.' I differ from these scholars in co-ordinating it with *gávo*, rather than supplying *rikah*; see the above-mentioned Contributions, p. 437. *Rohinî* is the female of *Rohita*, a personification of the red, ascending (*ruh*), ruling sun. The stanzas devoted to *Rohinî* occur AV. XIII, 1, 22 ff. Śāyana's comment on Pādas a, b, is, *devatyâh devatâsu bhavâh . . . uktavarnâ* (sc. *rohinîh*) *yâh kâmadhenvâdayo gâvah santi, uta api yâh manushyasam-*

bandhinyo rohinī^h rohinyah^h lohitaṁvānā gāva^h santi tābhi^h
ubhayavidhābhir gobhi^h.

Stanza 4.

b. ropanākā is glossed by Sāyana at RV. I, 50, 12 by sārīkā, 'thrush'; Sāyana on our hymn, twice, kâshtha^hsuka (harit pakshi: the word is not in the lexicons). Dārila at Kaus. 26, 20. haridravarṇās kītakā^h (not in the lexicons; cf. kīkika, RV. X, 146, 2). Kesava, kâshtha(mu)sukam (!), and kâshtha^hsu(sh)kakandana (! a kind of sandal). The commentators seem therefore to waver between a bird and a plant.

c. hāridrava is glossed by Sāyana at RV. VIII, 35, 7 by pakshin, but the same work at I, 50, 12, as also the scholiast at Tait. Br. III, 7, 6, 22, has haritāladrumeshu (a kind of tree!). Sāyana on our hymn, twice, gopītana-kākhyā haridravarṇā^h pakshina^h (gopītana^h is not in the lexicons, but gopīta is 'wagtail'); Dārila, ib., pītās kītakā^h; Kesava, twice, gopītilakā.

I, 23. COMMENTARY TO PAGE 16.

The practices connected with this and the next hymn are defined by the commentators as a cure for white leprosy, svetakushta^hhāpanoḍanāya (Sāyana), svetakushta^hbhaishagyāni (Kesava). They are stated at Kaus. 26, 22-24, as follows: 22. 'While reciting AV. I, 23 and I, 24 (the priest) having rubbed dung (upon the sores) until they are red, smears upon them the substances, mentioned in the mantras¹. 23. He cuts off the white (scurf). 24. (The patient?), having been covered, performs the rites to the Maruts.' The latter, described at Kaus. 41, 1-7, are

¹ Kesava and Sāyana mention bhrīṅgarāga (eclipta prostata; note the pun between rāga and ragani, &c. in I, 23, 1), haridra (yellow sandal, or yellow turmeric), indravāruṇī (colocynth), and nīlikā. Dārila has a somewhat different statement, too corrupt to be reported here.

primarily designed to produce rain, and their employment here, secondarily, may be intended to put the patient into a sweat. The point is problematic and not cleared up by the scholiasts.

The entire hymn is repeated with variants at Tait. Br. II, 4, 4, 1. 2. The third stanza of the next hymn is there added to the charm.

Both this and the next hymn have been translated by Weber, Ind. Stud. IV, pp. 416 ff.; Ludwig, Der Rigveda, III, 506, 509; Grill², pp. 19, 77 ff.; cf. Wise, Hindu System of Medicine, pp. 258 ff.; Zimmer, Altindisches Leben, p. 391; and Bergaigne et Henry, Manuel Védique, p. 135. The Anukramanī designates I, 23 as vānaspatyam, and I, 24 as āsurīvanaspatidevatyam.

Stanza 1.

Sāyana refers the adjectives dark, &c., to the plants, indicated by Kausika's commentators. The word *raganī* (as well as all others designating night) has also the meaning 'curcuma longa.' Cf. the scholiast at Tait. Br. II, 4, 4, 1, *raṅganakshame oshadhe . . . atra haridrā raganī-ti keṣit*. The two meanings are blended with the idea of 'rich in colour,' by virtue of which the word puns with *ragaya*.

Stanza 2.

b. A considerable number of MSS., here as well as in 3 d, followed by Sāyana, read *prīthak* for *prīshat*, which also makes good sense. The Tait. Br. also reads *prīshat*.

c. This seems to be addressed to the patient: his natural colour shall return to him. Grill takes offence at the parenthesis¹ and proposes to refer *svāḥ* to the plant; cf. also Ludwig, and Bergaigne et Henry, l.c., note. But the plants are of a colour different from the leper's spots (hence their virtue), and *svāḥ* is inappropriate. Sāyana, as in our translation, he *rugna . . . svakīyaḥ* *prāg avasthito varuḥ*.

¹ Cf. Aufrecht, Festgruss an Otto von Böhtlingk, p. 3.

And still more explicitly the scholiast at Tait. Br., *dehasya svakīyaḥ pûrvasiddho varnaḥ*.

I, 24. COMMENTARY TO PAGE 16.

For the application of the hymn in the ritual, and previous translations, cf. the introduction to I, 23. Stanza 3 is repeated at Tait. Br. II, 4, 4, 2.

Stanza 1.

Sâyana states the little legend (*âkhyâyikâ*) as follows: The dark plant here in question was the gall (*pitta*, *dosha*) of the primordial bird *suparna* (*garutmân*). The *Âsuri* (*asurâvâm mâyâ kâkana stri*) engaged in battle with him and conquered. The gall captured in the battle she embodied into the form of trees (*nîli*, and so forth). This neat story would commend itself at once but for the word *gitâ*, which does not mean 'she conquered' (*Sây.*, *gitavati*), but 'she was conquered.' The story is so pat as to tempt to the emendation *gitvâ*, or (as Ludwig suggests) *gitâm*. In general, of course, *asura* in the Atharvan, as elsewhere, stands for the hostile powers conquered by the *Devas*, e.g. AV. II, 27, 3. 4; IV, 19, 4; VI, 7, 2; VIII, 5, 3; IX, 2, 17. 18; X, 3, 11; 6, 22-8; XI, 5, 7; 10, 10. 15; XII, 1, 15. But a different tone prevails occasionally. In VI, 108, 3 the *Asuras* are said to know wisdom; in VI, 100, 3 the *ant* (*upagikâ*), which is employed as an antidote against poison, is called the daughter of the *Asuras*; in II, 3, 3; VI, 109, 3 they dig remedies into the ground, and finally, in VII, 38, 2, the *Âsurî* attracts to herself *Indra* from the company of the gods, so that, according to *Kâṭh. S.* XIII, 5, he lives with the *Asuras* (cf. *Ind. Stud.* III, 479; V, 250, 453). The sense of Sâyana's story is therefore not irrelevant. Note also that *âsurî* itself is the name of a magic plant (cf. *Magoun*, *Âsurî-kalpa*, *Amer. Journ. Phil.* X, 165 ff.). If, on the other hand, *gitâ* of the text is retained, it is hard to see how she possessed herself of the gall of the *suparnâ*, unless by way of revenge,

or theft. Hence we have, hesitatingly, adopted the emendation *gitvā*. A later transcriber, shocked by the imputation that the *Āsurī* was victorious, might easily have made the change.

Weber, l. c., p. 418, regards *suparnā* as the sun and *Āsurī* as the night, who, having been conquered by the sun, withdraws into the forest and assumes the form of trees: 'Der vogel, der zuerst erstand, dessen gall' du gewesen bist. Die *Āsurī* im kampf besiegt machte die bäum' zu ihrer form.' But there is scarcely any occasion here for a mythical eagle: the eagle and the boar naturally find plants, the one with his eye, the other with his snout (see II, 27, 2; V, 14, 1), and the legend must in some way rest upon this natural fact. This translation, too, establishes no connection between the first and second parts of the stanza. Very similarly Grill.

d. For *vānaspātīn* the Paippalāda has *vānaspātīh* in accordance with the common usage of the *Brāhmaṇas*, e. g. *asvo rūpam kṛtvā*, Tait. Br. II, 8, 12, 2; *Āpast. Sr. V, 2, 4*; *krishṇo rūpam kṛtvā*, Tait. Br. III, 7, 4, 8. See Delbrück, *Altindische Syntax*, p. 103; *Pet. Lex. s. v. rūpa* (column 421); *Ind. Stud. XIII, 111*. This makes a decidedly better construction: 'having assumed the form of a tree.' Ludwig, translating the *Saunakiya*-text, '(die *Āsurī*) hat es zur farbe der bäume gemacht,' and similarly *Sāyana, gayena labdham tat pittam rūpam kakre, oshadhyātmanā sevyam ākāram akārshīt, tad eva rūpam āha, vanaspātīn nilyādīn*. I have followed their lead, though I am for my part unacquainted with any such construction of *kar* (with three accusatives; note also the middle, *kakre*).

Stanza 2.

a, b. *Sāyana* treats *idam* as follows: *idam suparnapittena nirmitam nilyādīkam*, which corresponds with his and our interpretation of st. 1. In the later literature *Āsurī* is a branch of medicine; see the *Pet. Lex.* under *Āsurī* 3) and *mānusha*. The metre of the two *Pādas* is irregular: *idam kilāsanāsanam* seems to be a gloss.

Stanza 4.

a. The European edition reads *sâmā*, which Ludwig puts forth as the title of the hymn. The Paippalāda, as also two of Shankar Pandit's MSS., have *syâmā* (cf. *sâmāka* = *syâmāka*, Kaus. 8, 11); this is undoubtedly correct, and corresponds with *ragani* in I, 23, 1.

I, 25. COMMENTARY TO PAGE 3.

The practice which Kausika reports for this hymn is similar in character, but totally different in detail from those connected with AV. V, 22 and VI, 20. The practising priest, according to Sûtra 26, 25, has an axe heated; then the axe is quenched in water, and the water thus heated is poured upon the patient: *yad agnir iti parasum gapams tâpayati kvâthayaty avasiñkati*. Dârila renders this quite clear, *parasunâ kvâthayaty udakam . . . taptenodakenâ -vasimkati roginam*. The heated water is supposed doubtless to draw the heat of the fever out of the patient, as it flows from him (*attractio similitum*). Kesava describes the performance as a *gvarabhaishagyam*, *nityagvare velâgvare satatagvare ekântaritagvare kâturthikagvare ka ritugvare ka*; cf. stanza 4 c, d. Similarly Sâyana in the introduction, *aikâhikâdisitagvarasamtatagvaravelâgvarâdisântaye*. The hymn has been treated by Weber, *Indische Studien*, IV, 419 ff.; Grohmann, *ib.* IX, 384 ff.; Ludwig, *Der Rigveda*, III, 511; Zimmer, *Altindisches Leben*, pp. 381, 384; Bergaigne et Henry, *Manuel Védique*, p. 136. It is quoted also at Kaus. 26, 1 note, as one of the *takmanâsanagana* of the *Ganamâlâ*, *Ath. Paris.* 32, 7.

Stanza 1.

The stanza is not quite clear. Sâyana refers to the practices in the Sûtra, which are, of course, themselves based upon suggestions derived from the mantra. 'When Agni having entered the waters burned' refers doubtless to the circle of well-known legends that deal with Agni's escape to the waters. Two hymns of the *Rig-veda*, X, 51 and

52, deal with this subject, and it is one of the stock-legends, with protean variations, in the Brâhmaṇas (cf. Indische Studien, III, 467), e.g. Sat. Br. I, 2, 3, 1; 3, 3, 13-16; Tait. S. II, 6, 6, 1 ff.; VI, 2, 8, 4 ff. For later forms of the same legend, see Adolf Holtzmann's essay, Agni nach den Vorstellungen des Mahâbhârata, p. 11, and especially Mahâbh. III, 14214 ff.=222, 7 ff. The basis of these legends is the plain observation that lightning comes from the clouds, that is, the waters (cf. Nirukta VII, 23), and perhaps, again, that it strikes the water upon earth, and disappears in it. This again connects the takmán with lightning, which is conceived as a cause of fever, &c. See our introductions to V, 22, and I, 12. It is perhaps not going too far to suppose that the connection of fever with lightning is another way of saying that fever is associated especially with the rainy season, and that indeed seems to be the purport of the stanza: the period of the lightning is the time when the takmán originates. Cf. Grohmann, l.c., p. 403; Zimmer, l.c., p. 384.

a. ápo, the nominative for the accusative, especially in the AV., as conversely apáh the accusative appears as nominative; see Whitney's Sanskrit Grammar, § 393 a. The expression ápo . . . pravísya, as in RV. X, 51, 1, pravivésithâ = páh.

b. dharma-dhr̥takh with alliteration. The expression does not refer to pious men, as is assumed by Weber, Grohmann, and Zimmer; and that too, although their translation would seem to receive support from RV. X, 51, 5, éhi mánur devayúr yagñákāmaḥ, 'come (O Agni), pious men desire to sacrifice.' The meaning of the first two Pādas would according to this be as follows: When Agni hid himself in the waters, and men being thus deprived of the carrier of the sacrifice approached him humbly, with the purpose of inducing him to resume his functions¹. . . But

¹ Weber, l.c., to be sure, quite differently, refers the humble attitude of the pious to the dread of the supposed consequence of Agni's action, namely, the fever.

dharma-dhṛitāḥ cannot refer to men, and Ludwig is quite correct in his view, 'die erhalter der satzungen (die götter).' The dhárman is upheld by the gods; so, e.g. Vishnu is described as dhármāṁi dhārāyan in RV. I, 22, 18; Indra as dharma-kr̥t in VIII, 98, 1; cf. also the epithet dhṛitá-vrata as applied to Varuṇa at AV. VII, 83, 1. Reference is therefore made to the suppliant attitude of the gods, as they induce Agni by promises to come forth from the waters and attend to his business.

c. Weber translates *tátra . . . paramám ganítram* 'dort is hauptsächlich dein Entstehen,' and Grohmann and Zimmer adopt this very pregnant rendering. Ludwig, on the other hand, says, 'da war deine erste geburt.' It seems to me that neither translation is correct. The Páda is formulaic; in RV. I, 163, 4 (the hymn to the horse, asvastuti) we have, *yátrā ta áhúḥ paramám ganítram*, and Ludwig translates (902), 'wo man sagt, dass dein höchster geburtsort.' Cf. also *paramé ganítre* in X, 56, 1. The expression *paramám ganítram*, moreover, is the equivalent of *paramé gánman* in RV. II, 9, 3, which is contrasted with *avaré sadhásthe*. The former obviously refers to Agni, the lightning, and, as the *takmán* is the effect of that Agni, the same origin is assumed for him. Hence I have translated the expression by 'origin on high.'

Stanza 2.

b. Literally, 'or whether thy origin is a splinter-seeking one,' a bold figure as applied to the *takmán*. But throughout this hymn the parallelism between fire and the *takmán* is uppermost in the mind of the poet, and the phenomenon of Agni's growth, as he eagerly licks the split wood, is metaphorically transferred to his disease. Weber translates prettily, 'sei Splitterfeuer, züngelndes, dein geburtsort.' Zimmer, less vividly, 'oder wenn deine geburtsstätte glimmend ist.' Ludwig does not comment upon his obscure result, 'oder mag spitze stachel suchend (stechend) deine geburt sein;' he, at any rate, unnecessarily abandons the metaphor of the fire. *Sáyana*, *sakalyam dāhyam kāshtha-samūham ikhati sakalyet agniḥ*.

c. I have left the word *hrūdu*¹ untranslated, as I have not been able to discover any basis for the existing translation, 'cramp,' which Weber, l. c., p. 420, proposes, and Ludwig adopts. Weber's result is derived from etymological considerations of insufficient cogency, and the recorded symptoms of the *takmán* or the *gvara* fail to include cramps. The word occurs only in this hymn, in evident alliteration with *haritasya*, and I should not wonder if the word would yet turn out to have some connection with 'yellow.' For *haritasya deva*, see the note on V, 22, 2 a.

Stanza 3.

b. The *takmán* as a son of *Varuṇa* presents a snatch of that broader and deeper view of the origin of disease, according to which it is due to the violation of the laws of *Varuṇa*, who has in his charge the order of the universe, and punishes the sinner by his 'fetters' of disease, especially the dropsy; see, e.g. AV. IV, 16, 6, 7². In general, to be sure, the lower view prevails in the Atharvan: possession by demons, and the witchcraft of enemies, are the causes of sickness.

Stanza 4.

The metre is irregular: *Pāda a*, *anushūbh*; *b* and *c*, *trishūbh*; *d*, *gagati*.

b. For *rûrá*, see the note on V, 22, 10 a.

c. *yó anyedyúr . . . abhyéti* (see also VII, 116, 2) refers to a fever which attacks, or becomes highest, every twenty-four hours; cf. perhaps the *velāgvara*, mentioned by *Kesava*

¹ Some MSS., according to Weber, read *hrūdu*, and Whitney, Index Verborum, s. v., reports also *hūdu*, *hrūdu*, and *rūdu*. *Sâyana* reads *rūduh* (*rohakaḥ purushasarīre utpādakaḥ*). *Shankar Pandit* notes still other variants.

² I prefer this view to another suggested by *Grohmann*, l. c., p. 406 ff., according to which the malarial *takmán* in marshy (i. e. watery) regions is especially pointed out. *Varuṇa*, being the god of the sea (water), this variety of *takmán* might thus be regarded as his son. This seems rather far-fetched.

to Kaus. 26, 25. Such is the interpretation of all authorities (Grohmann, p. 387; Zimmer, p. 382), and Wise, p. 232, describes the Anyegyuka (Susruta's anyedyushka) as follows: 'If the paroxysm of fever recurs at the same hour daily, it is called Anyegyuka.' It is therefore equivalent to the *rhythmus quotidianus*. Sâyana, anyedyuh anyasmin paradine yah sîtagvaraḥ abhyeti.—yó . . . ubhayadyúr abhyéti, 'he who returns for two successive days,' i. e. with the implication that the next day (as we should say, the third day) is free from fever¹. Grohmann, p. 388. and Zimmer, p. 382, identify this with the *rhythmus quartanus complicatus*, a form of the disease in which the attacks repeat themselves on two successive days, the third day being exempt. This would remind us of the *ekántarita* mentioned by Kesava, l. c. But it seems to fit also the *kâturthaka viparyaya*. Wise, l. c., says, 'In Châturthaka the paroxysms of this fever occur every fourth day. When the paroxysm continues for two days, the fever is that called Châturthaka Bipargyaya.' None of these constructions, however, is certain. Sâyana here says, ubhayadyuh ubhayasmin dvitiye-hani . . . âyâti, and, still more explicitly at VII, 116, 2, yas ka ubhayedyuh (!) ubhayor divasayoh, atitayor iti seshah, abhyeti, kâturthikagvara ity arthah. This means a kind of fever that omits two days and returns on the third day, and would thus be identical with the *trîtiyaka*, according to the current construction (see Pâda d). But see the Pet. Lex. under ubhayadyuh and ubhayedyuh.

d. For *trîtiyaka*, see the note on V, 22, 13 a.

I, 34. COMMENTARY TO PAGE 99.

This hymn belongs to a quite extensive class of Atharvan charms, the object of which is either to generate love in a person of the opposite sex, or restore alienated affection. In general, charms of this class are rubricated in the second

¹ Cf. our not altogether certain interpretation of *vitrîṣṭyâ*, V, 22, 13 a.

part of the fourth book of the Kausika (32, 28-36, 40). This is designated by the commentators as *strīkarmāni*, 'women's rites,' and presents the greatest variety of practices connected with the life of women and their relations to men; see Kausika, Introduction, p. lxxv, and cf. the following hymns. Yet this particular hymn is not mentioned in the book in question, though it is otherwise worked up three times, Kaus. 38, 17; 76, 8. 9; 79, 10. In the first of these passages, 38, 17, the hymn is employed in a simple practice uttered by an intending disputant before entering upon a debate in the *sabhā* or *parishad*, the village assembly: 'While reciting AV. I, 34 he approaches the assembly from the north-east, chewing licorice.' The commentators do not quite agree as to the special purpose of the practice. Kesava says that it produces victory in disputation (*vivāde gayakarmanām vidhiḥ*); Dārila, more mildly, says that it is an expiatory performance to wipe out the guilt incurred in defeating an opponent (in debate), *pratyarthagayadoshasamanam*¹ *prāyaskittam*. Either of these manipulations of the hymn is reasonable if we regard *kāmīnī* in stanza 5 as referring to the *parishad* or *sabhā*², and there is therefore no absolute guarantee that the hymn had originally anything to do with sexual love. Cf. however II, 30, 1.

In Kaus. 76, 8. 9 the bridegroom, while reciting this hymn, ties to his little finger an amulet of licorice-wood (*madugha*), fastening it with thread coloured red with lac,

¹ The MSS. have *pratyarthagapa*-, but this does not yield good sense. The correction was suggested by Professor Cowell in a kind note. Correct accordingly our treatment of the passage in Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 481 (p. 16 of the reprint).

² There is, too, a bare possibility that the fifth stanza is of later origin, especially if we attach any weight to the tradition that the first book of the AV. consisted of hymns of four stanzas each; see the introduction to I, 12 (p. 247). The meaning of that tradition seems, however, rather to be that each hymn consisted of at least four stanzas, or more, since many of them, in fact, consist of more.

and placing it so that the amulet is on the outside of the finger, the knot within (the hand). In Sūtra 10 he leads the bride forth, and the amulet is, therefore, obviously intended to make him attractive to the bride. This involves the construction of the hymn which we have presented in our translation, i.e. the bridegroom, by means of the amulet, secures the love of the bride¹.

Once more, in Kaus. 79, 10, at the consummation of the marriage, a ceremony, involving this hymn, is enacted by the married couple. The bridegroom takes hold of the amulet of licorice (which he has put on previously, Kaus. 76, 8. 9), puts it into bull's grease, and while reciting the present hymn and AV. XIV, 2, 71. 72, they embrace one another. Kesava, more explicitly, states that the amulet is first ground up, *madughamaṇim pishṭvâ aukshe*² *prakshipya abhimantrya parasparam varavadvau samâlabhete*. The purpose of the performance is not quite clear; it seems to be designed to render the affection mutual³. Cf. AV. II, 36, 7, and our discussion there.

The hymn has been translated by Weber, Ind. Stud. IV, 429 (cf. V, 218); Grill², pp. 52, 78. The Anukramanī designates it as *madughamaṇisūktam*, 'the hymn of the amulet of licorice.'

¹ Dr. Haas in the Indische Studien, V, 386, makes the bridegroom fasten the amulet upon the bride's finger. There is nothing to indicate this proceeding, which is contrary to the context of the hymn. Dr. Haas, to be sure, erroneously refers the *pratīka iyaṃ virudh* to AV. VII, 56, 2; hence he did not see that the bridegroom desires to make himself lovable in the sight of the woman (see I, 34, 5).

² For *aukshe*, see our note on II, 36, 7.

³ Professor Weber in his translation of this passage, Ind. Stud. V, 401, takes *madughamaṇi* to mean 'hymen,' for reasons not apparent to me. I fancy that Kesava's *pishṭvâ* removes the possibility of such a construction, and the *madughamaṇiprāyasāṭṭa* quoted by the same scholar on p. 404, refers simply to the loss of the amulet here in question; this is restored by making another amulet from the *pūtadāru* (*devadāru*)-tree.

Stanza 1.

Honey is the symbol of personal agreeableness from earliest times. Cf. e.g. RV. X, 40, 6, 'From you, O Arsvins, the bee took honey in its mouth, as a woman goes (with honey in her mouth) to an assignation¹.' The digging of the plant with honey is not to be taken too literally, as Sâyana does, *madhurûpena khanitrâdinâ*, or *madhurena prakârena*, but rather, 'with the influence of the sweetness of honey, prompting or supporting him who digs after the licorice-root.' Cf. AV. VII, 56, 2.

Stanza 2.

The second half is a formula, being repeated almost literally at III, 25, 5 and VI, 9, 2; Pâda d, at VI, 42, 3; 43, 3.

Stanza 4.

c, d. The passage contains an elliptic comparison, as indicated by the brackets in our translation. Without the ellipsis supplied there is no good sense: Weber, 'mich allein drum du lieben magst wie einen honigsüssen zweig;' Grill, 'so sei denn ich das liebste dir, gleich einem honigsüssen zweig.' But what human being regards a branch sweet as honey as the most precious possession?

Stanza 5.

a. The clinging sugar-cane is used here metaphorically for sweetness and attractiveness; no practice of this character is indicated anywhere.

c, d. The passage is a formula; see II, 30, 1; VI, 8, 1-3.

II, 3. COMMENTARY TO PAGE 9.

The hymn is joined with I, 2 at Kaus. 25, 6-9, in a charm against excessive discharges from the body; see the treatment at I, 2. The particular part of Kausika's practices, which is based on our hymn, is contained in Sûtra

¹ A different interpretation is suggested by Bergaigne, *La syntaxe des comparaisons védiques* (Mélanges Renier, p. 89).

25, 7. It is founded upon the conception that ants are endowed with the faculty of producing water, and that, too, healing-water, wherever they appear, and consequently whenever they are applied as a remedy. Hence they are here given to the patient to be drunk in water. For fuller statements of this belief, see the introduction to VI, 100, and Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, pp. 482-4.

The hymn has been translated by Weber, Ind. Stud. XIII, 138 ff.; Ludwig, Der Rigveda, III, 507; Grill², pp. 17, 79 ff. The Anukramanī designates it as bhaishagyâyurdhavanvantaridaivatam.

Stanza 1.

b. The difficult word here is avatká. In the Paippaláda XIX, 8, 2 (see Böhtlingk's lexicon s.v.) occur the two hypermetric Pádas, avatakam mama bhashagam avatakam parivákanam. Here the metre suggests emendation to avatka, but at the same time shows pretty clearly that the word is a derivative of avatá, 'spring.' Sâyana is very misleading. Having in mind the performances of the Sûtra, he identifies avatká with muñgasirah in Kaus. 25, 6, and the mountain mentioned in the stanza with the Muñgavat, to wit: atra parvatasabdena muñgavân nâma parvato viva-kshita¹ . . . tasmât ada^h viprakrîṣhtam yat prasiddham avatkam vyâdhiparihârena rakshakam muñgasirah avadhâvati avaruhya bhûmau dhâvati. This involves an impossible rendering of avadhâvati, and leaves out of sight the possibility that this hymn may have nothing to do with the muñga-reed, being concerned rather with the healing water, procured by the ants; see the introduction.

c, d. The passage as it stands in the text, and our translation, can be sustained only on the supposition that the water is added to some other substance, not indicated in the stanza. Ludwig, feeling this difficulty, emends súbheshagam to súbheshago, 'so that you (the patient) may have a powerful remedy.' A simpler emendation is to change

¹ Cf. the note on V, 22, 5.

ásasi to ásati, 'that do I make into a remedy for you, so that it may contain goodly remedy.' But the next stanza, as it stands, seems also to point to a mixed remedy; hence I have adhered to the text. Sâyana comments against sense and grammar.

Stanza 2.

I have adhered to the unanimous reading of the MSS.; the Paippalâda offers no help, âd aṅgā *skatam* (!) yad bhe-shagâni-te sahasram vâ gha yâni te (cf. also VI, 44, 2). The sense of the passage, as it stands, seems to be that all the remedial substances which are combined with the avatkâ are, after all, inferior in healing capacity to the avatkâ itself. This is much as Sâyana construes it, tava sambandhini sagâtiyâni satam . . . yâni . . . bheshagâni teshâm bheshagânâm madhye tvam uttamam utkrishâtam asi. Ludwig and Grill emend te to me 'dann wird's doch wohl geschehen, dass von meinen hundert Arzenei'n du selbst die allerbeste bist' (Grill). I am not convinced that this is right.

a. âd aṅgâ, 'then surely;' kúvid aṅgâ, 'yea, quite surely;' the latter phrase is a rhetorical question ('art thou) surely?' Cf. Yâska's Nigh. I, 3, and Nirukta IV, 15.

Stanza 3.

a. The Asuras, the demons, here either hide away the remedies by burying them deep in the ground (cf. VI, 109, 3), or they bury them for secure keeping, so that they may become available on occasion (cf. I, 24, 2). See in general the note on I, 24, 1.

b. aru(h)srânam is emended well by Ludwig to aru(h)-srânam, from root srâ, 'cook.' The Dhâtupâṭha, 22, 22, has srâ (srâyati) pâke, and Sâyana also avails himself of this root in one explanation of the word, aru(h) srâyati pakvam bhavati anena; and (under st. 5), arusho vranasya paktanam. That is 'a remedy which causes the wound to ripen or heal.' We seem to have here the very source for the root srâ of the Dhâtupâṭha. For the interchange of the sibilants, see Bloomfield and Spieker, Proc. Amer. Or.

Soc., May, 1886 (Journ., vol. xiii, pp. cxvii ff.). Possibly the word *āsravá* may have had something to do with the change of *-srāna* to *-srāna*.

d. *Sāyana* reads *asīsamat* for *anīnasat* ; cf. st. 4.

Stanza 4.

For *upagīkāḥ*, 'ants,' see the introduction to VI, 100. *Sāyana*, *valmīkanishpādikā vamryaḥ*.

Stanza 6.

The stanza consists of 12+11+11 syllables; the last word *rakshāsām*, obviously a gloss, is metrically superfluous. For Pāda c, cf. I, 19, 1.

II, 4. COMMENTARY TO PAGE 37.

The plant called *gaṅgidā* illustrates very perfectly the absence of any boundary line between disease and demonology in the Atharvan. On the one hand it is employed against a variety of diseases, fever (*takmán*), internal sores (*balāsa*), and other minor manifestations, or symptoms, designated as *gambhá*, *visará* and *visarīka*, *āsarīka*, and *prishṭyāmayá* (II, 4, 2 ; XIX, 34, 10), receiving therefore the epithet *visvābheshaga*, 'all-healing,' XIX, 35, 5; it is moreover the specific against rheumatic troubles, if *vīshkandha* and *sāmskandha* (II, 4, 1 ff. ; XIX, 34, 1. 5 ; 35, 1) shall turn out ultimately to have this meaning (see the note on st. 1 c). On the other hand it obviates all the dangers arising from hostile demons and sorceries, as is expressly stated in all the three hymns devoted to its praise (II, 4 ; XIX, 34 and 35). The plant is not mentioned outside of the Atharvan which, in lieu of description, indulges in the customary vague rhodomontades. The gods themselves have thrice produced the *gaṅgidā*, Indra has put strength into it, and (XIX, 34, 6) the seers of yore are said to have known it by the name of *Āṅgiras*—a very pretty conceit, but for the fact that it harbours nothing more than a stolid pun (*gaṅgidās* and *āṅgirās*). From the *Kausika* and its commentaries we learn at least one thing that it is a tree. In the *Sūtra*, 8, 15, it occurs in a list of 'holy' (*sāntāḥ*)

trees, as is expressly stated by Kesava, *atha śāntavṛikshā ukṛyante*. Dārila at 8, 15; 42, 23 describes it as a white tree growing in the Dekkhan, *argunah akala iti dākshinā-tyah*; Kesava at 8, 15, and Sāyana at II, 4, 1 say that it is familiar in Benares, *vārānasyām prasiddhah*. Sāyana, in the introduction to our hymn, as also to AV. XIX, 34, has *gaṅgidavṛiksha*, and in the commentary at XIX, 34, 1 he places the home of the tree in the north, *uttaradese prasiddhah*, all of which would seem to show that the tree is known in many parts of India.

The following is the literature on the *gaṅgidā*: Grohmann, *Indische Studien*, IX, 417 ff.; Weber, *ib.* XIII, 141; Zimmer, *Altindisches Leben*, p. 65.

The hymn II, 4 is employed, Kaus. 42, 23, in a practice which, according to Dārila, is destined to drive away demons (*piśātakātana*); according to Kesava—I state the text literally—it is, *purushahave* (cod. *purusho have*; cf. XIX, 34, 3) *akāryakaraṇena vighnasamanakarma*; and further, *krītyādūshanārthe* (cod. *krītvā*-) *āpyāyati vighnasamanarakshākaraṇah vighnah viskandhe* (!) *yah* (the latter passage is not printed in my extracts from that authority in the edition). The practice consists in tying on as an amulet the substance mentioned in the hymn: *dīrghāyutvāye·ti mantroktam badhnāti*. Dārila says *gaṅgidamanim*, and Kesava more explicitly states that an amulet derived from the *gaṅgidā* be tied on with a thread of hemp, *gaṅgidamanim sanasūtreṇa badhvā sampātyā·bhimantrya badhnāti*. The hemp refers to stanza 5, and it seems to me quite likely that Kesava is right in thus describing the association of the hemp with the *gaṅgida* as altogether external. The hymn has been translated by Weber, *Indische Studien*, XIII, p. 140 ff.

Stanza 1.

This hymn, as many others, begins with an irregular stanza, two *trishṭubh* and two *anushṭubh* Pādas; cf. RV. VII, 103; AV. IV, 12; VI, 111, &c.

b. Sāyana reads *rakshamāṇah* for *dākshamāṇah*.

c. The meaning of *vīshkandha*, I regret to say, is not clear. Both ancients and moderns have etymologised upon the word, and in all instances have arrived at the conclusion that the word refers to some disease. But the results, though consistent in the one point of disease, betray their weakness in differing as to its special nature. The scholiast at Tait. S. VII, 3, 11, 1—the only known occurrence of the word outside of the Atharvan literature (cf. also Gop. Br. I, 5, 25)—explains it by *virūpā(h) skandhādyavayavā yasya tad vishkandham* (sc. *sarīram*), ‘the body whose members, shoulders, and so forth, are deformed is *vishkandha*.’ *Sāyana*, at AV. I, 16, 3 (and similarly here) says, *gatipratibandhakam rakshaḥpisāḥādikṛitam vighnagātam*, ‘a disease which hinders from walking, produced by Rakshas, Pisāḥas, &c., instigated by (some hostile) disturbance.’ The same fatuous authority, however, at XIX, 35, 5 says, *vishkandham vislishṭaskandham evamnāmānam vātaviśesham mahārogam*, ‘*vishkandha*, a serious disease of that name, caused by wind (in the body), producing dislocation of the shoulders.’ Professor Weber is the author of the modern interpretation of the word, ‘drawing the shoulders apart, rheumatism’ (see *Indische Studien*, IV, 410; XIII, 141; XVII, 215, and cf. the *Pet. Lex.*; Zimmer, l. c., 390; Grill², p. 75). I have been struck by the fact that both *Dārila* and *Kesava* in their comments upon *Kaus.* 42, 23; 43, 1. 2, the *Sūtras* which rubricate AV. II, 4 and III, 9, the principal sources of our knowledge of the *vīshkandha*, omit all mention of disease of any kind. To begin with, these passages of the *Sūtra* are not part of the *bhaiṣagyāni* (*Kaus.* 25, 1–32, 27). Further, *Dārila* speaks only of *pisāḥanāsanam* and *pisāḥakātanam*, *Kesava* of *vighnasamanam* and *vishkandhavighnasamano* (*manih*). Observation has taught me that the commentators’ knowledge of the practices is superior to their knowledge of the meanings of words—all India is in this regard an easy prey to its perverse etymological habits¹—and I should think it

¹ I recommend a continuous reading of *Yāska’s Nirukta* to any

more conservative for the present to hold that *vīshkandha*, as well as the opportunistic *sāmskandha* at AV. XIX, 34, 5, are designations of hostile demoniac forces. One may easily be convinced, by examining, with the aid of Whitney's Index Verborum, all the passages in which the word occurs, that the latter meaning suits as well as the former. Of course the boundary-line between disease and possession by demons is an evanescent one in all Atharvan writings. The formation *vīshkandha*, moreover, suggests *vyāmsa* (RV. I, 32, 5, &c.) and *vīgriva* (RV. VIII, 4, 24), both of them designations of demons (cf. Weber, Ind. Stud. IV, 410). Thus it has seemed best to leave the word untranslated for the present.

Stanza 2.

a. *gambhá*, 'convulsions, cramps, or colic.' The translation is reasonably certain. Weber, Ind. Stud. XIII, 142, describes the trouble as an infantile disease, perhaps teething; cf. also Zimmer, l. c., 392, and Henry, Le livre VII de l'Atharva-véda, p. 53. The etymology of the word, and the epithet *sámhanu*, 'shutting the jaws,' at AV. VIII, 1, 16, seem to lend themselves at first sight to such an interpretation, but it is after all too narrow. *Sāyana*, *gambhāt himsakāt krityādeḥ*, *yad vā gambha iti dantavisheshasya ākhyā*, *rākshasadantavisheshakṛitāt khādanāt*. See, however, his very different interpretation at VIII, 1, 16. At Kaus. 32, 1; 35, 15 occurs the word *gambhagrīhīta*. Dārila at 32, 1 defines it as *gambho rakshaḥ*, *tena grīhītaḥ*; according to Kausika and Kerava, the patient is an infant which is put to the mother's breast and fed with rice and fennel steeped in milk¹. All this would still pass readily as a cure of diseases connected with teething. But in Kaus. 35, 12-15 we have the following performance:

one who wishes to know how much grain may be found among the chaff. And Yāska is the high priest; how much worse are the epigoni!

¹ Kaus. *gambhagrīhītāya* (Kes. *bālakāya*) *stanam prayakṣati*, *priyaṅgutandulān abhyavadugdhān pāyayati*.

... garbhadrimhanâni, gambhagrîhîtâya . . . gyâm trir ud-grathya badhnâti. loštân anvrikam prâsayati. syâmasi-katâbhiḥ sayanam parikirati. The scene here is child-birth, the passage is part of the strikarmâni, 'women's rites' (32, 28-36, 40), and the gambhâ has seized the baby or the foetus, either at the moment of birth, or prematurely. Hence the title of the ceremony, 'performances for steadying the womb or foetus.' According to Dârila, the woman herself receives the treatment, being tied about with a three-fold bowstring (gambhena grîhîto garbho yasyâ striyah tasyâ gyâm trigunâm krîtvâ badhnâti), fed with lumps of earth (gambhagrîhîtâm [!] prâsayati), and having her bed strewn about with black sand. Here gambhâ seems to refer to some irregular behaviour of the foetus; cf. Wise, Hindu System of Medicine, pp. 423 (middle), and 421 (bottom), and the introduction to VI, 17. The word has at any rate no special connection with the teeth, as may be seen, too, from Tait. S. IV, 5, 11, 2.

Our translation of visarâ by 'tearing pain' (Sây. sarîravisanâṭ) is of the etymologising sort. The Pet. Lex., more cautiously, regards it as the name of a demon. Cf. vîsarîka at XIX, 34, 10, which Sâyana glosses by vireshena himsakam.

Stanza 5.

I am quite agreed with Kesava and Sâyana (manibandhanasûtraprakrîtibhûtaḥ) in not regarding the juxtaposition of the hemp with the gaṅgidâ as due to some biological relationship, or therapeutic virtue (cf. Weber, Ind. Stud. XIII, 142). The hemp represents the thread with which the amulet of gaṅgidâ was tied on. A thread, or rope of hemp is mentioned also at Kaus. 25, 28; 72, 15. See the introduction to the hymn. The hemp, of course, comes from the sap of the furrow; gaṅgidâ, the tree, from the forest.

Stanza 6.

The same stanza with variants occurs at AV. XIX, 34, 4. The last Pâda is a formula, occurring in addition at IV, 10, 6; XII, 2, 13; XIV, 2, 67.

II, 7. COMMENTARY TO PAGE 91.

Sâyana (and similarly Kesava) define the purpose of this hymn as a charm to obviate curses, evil eye, and danger from the attack of demons : *laukikavidikâkrosayor brâhmanasâpe krûrakakshuḥpurushadrishṭinipâte pisâkayakshâdibhaye*. According to Kaus. 26, 35 the procedure consists in investing the person threatened with (an amulet made of) the substance mentioned in the mantra. The commentators define this as *yavamani*, 'an amulet of barley'¹. The word *yâva* is not mentioned in the hymn, the nearest approach to it is *sapatha-yôpanî*, 'wiping out curses.' As *o* and *ava* have almost identical phonetic values in the Veda (cf. our statement of the facts, Amer. Journ. Phil. V, pp. 25 ff.), we must suppose that *yâva* has been read by the ritualists out of the syllable *yô-* of *yôpanî*; cf. too, the synonym *sapatha-yâvanî* at IV, 17, 2, and the well-known formula *yavoḥsi yâvayâsmad dveshaḥ*, 'barley art thou, ward off hatred from us' (Tait. S. I, 3, 1, 1; Sat. Br. III, 6, 1, 11; Hiranyak. Sr. IV, 2, 42, in addition to the places mentioned in Kausikasûtra, index C). Upon this basis the word and the article *yâva* are suggested. The pun is so familiar as to leave no room for doubt in the mind of the Hindu acquainted with this style of literature. Cf. the introduction to VI, 91; and the note to IX, 2, 13.

The hymn has been translated by Weber, Ind. Stud. XIII, 148 ff.; Ludwig, Der Rigveda, III, 508; Grill², pp. 24, 81 ff. The *Anukramanî*, *bhaishagayâurvanaspatidaivat-yam*. Cf. also *Sântikalpa* 19².

Stanza 1.

At Âpast. Sr. VI, 20, 2 the stanza occurs in the following corrupt form : *atharvyushâ devagûtâ vîdu kḥapathagam-bhanîḥ* : *âpo malam iva prâṇigann asmatsu sapathân adhi*. Cf. II, 25, 4. 5.

¹ Sâyana, however, commenting on *vîrûdh* in st. 1, *dûrvâ yavo vâ*.

² Cited erroneously by Sâyana as *Nakshatrakalpa*.

Stanza 2.

b. We may note Grill's ingenious emendation of *gâmyâh* to *gâmyah*, an adjective from *gâmi*. But no such form occurs. Cf. AV. II, 10, 1; RV. IV, 4, 5. Sâyana, *gâmyâh gâmih sahottpannâ bhagini*.

Stanza 3.

A number of the attributes stated in this and the preceding stanzas are repeated at VI, 43, 1. 2; XIX, 32, 1. 3. 7 in connection with the holy darbha-grass. The terms are too general and fabulous to permit definite conclusions as to the plant which the poet here has in mind.

Stanza 4.

a. The MSS. are divided between the readings *pári mām* (so our edition) and *pári mām*. I have followed Sâyana and Shankar Pandit in adopting the latter version.

c, d. The metre is irregular (*Anukr. virâd uparishṭâdbri-hatī*): c is a catalectic Pâda; d has ten syllables, one of which may be suppressed by reading *târshur*.

Stanza 5.

b. For the sentiment cf. Tait. Âr. II, 6, 2. Sâyana, *yaḥ purushaḥ suhârt . . . tena suhridayena mitrena saha naḥ asmâkam, sukham bhavatu iti seshah*, 'we together with our friend shall be happy.' I am not convinced that this is correct. Are we to read, *yâḥ suhârt téna vayâm sahá*?

c. *kákshurmantra*, 'he who bewitches with his eye,' also in XIX, 45, 1. Sâyana separates *kakshur* from *mantrasya*, explaining the latter by *guptam bhâshamânasya pisunasya*, 'the calumniator who speaks secretly.' But cf. the 'thousand-eyed curse' at VI, 37, 1; *amitrakakshus* at Kaus. 39, 11; and *ghorâm kakshus*, 'evil eye,' at IV, 9, 6; XIX, 35, 3.

II, 8. COMMENTARY TO PAGE 13.

The word *kshetriyâ* is interpreted by the Atharvavedins quite unanimously as 'inherited disease.' Three hymns,

II, 8 and 10; III, 7 (cf. also IV, 18, 7; V, 30, 4), are designed to drive it out, and the Kausika rubricates all of them among the medical charms (bhaishagyâni), 26, 41-27, 4; 27, 7-8; 27, 29-31. Dārila at 26, 43 defines it as 'family disease,' kaulo vyādhiḥ; Kesava at 27, 41 as, pitṛiparyāgataḥ kshettriya-rogaḥ kushṭhakaśhayarogaḥ grahanīdoṣaḥ sarva-sarīrasphoṭakāraḥ; similarly Sây. at II, 8, 1. The scholiast at Tait. Br. II, 5, 6, 3 (p. 628) has kshetram garbhasthānam tatrotpannatvât, i. e. 'disease which has arisen while in the womb' (rather differently at II, 5, 6, 1, pp. 626-7). The practices connected with these hymns are obscure in detail, and their application is remote.

Kaus. 26, 41-27, 4 deals with our hymn, to wit: 41. 'While reciting AV. II, 8, 1 (the practitioner) washes the patient outside (of the house). 42. While reciting AV. II, 8, 2 (he washes him outside of the house) at dawn. 43. While reciting AV. II, 8, 3 he pulverises the plants mentioned in the stanza (see the translation), as also natural mud, and mud from an ant-hill, sews this up into the skin of a living animal¹ (freshly slain), and fastens it (as an amulet upon the patient). 27, 1. While reciting II, 8, 4 he places a plough with its span of cattle over the head of the patient² and pours water over it. 2. While reciting AV. II, 8, 5 he pours the dregs of ghee into (a vessel full of) water (placed) within an empty house. 3. He pours more (dregs of ghee) into an old ditch into which grass from the thatch of the house has been placed. 4. Placing the patient into this ditch he gives him of the water to drink, and rinses him with it.' The symbolism of these practices is not clear, but they seem at any rate to be built up on the derivation of the word kshettriya from kshétra in the sense of 'field,' rather than in the sense of 'womb.' See especially the last

¹ For gīvakoshanī see Kausika, Introduction, p. 1. Other substances derived from living animals occur at Kāty. Sr. IX, 2, 16; Pār. Gr̥h. III, 7, 2.

² That is, he puts the patient under the plough with its span, vr̥ishabhayuktasya halasya adhistād vyādhitam avasthāpya (Sāyana in the introduction to the hymn).

stages of the performance, Sûtra 27, 1 (the plough and the span of cattle), and Sûtras 27, 3, 4, which aim to wash off the illness into the very ground, whence (according to this conception) it has been derived. And the hymn itself is redolent of fields, plants, ploughing, &c., and calls upon (st. 5) 'the lord of the field¹.' Thus Professor Weber was led repeatedly to look upon this hymn as a charm to counteract injuries to fields²; see Ind. Stud. V, 145 note; XIII, 149; Nakshatra II, 292. And yet, I think, all this is mere play upon the two meanings of *kshétra*, 'field,' and 'womb³;' the poet, thinking that the disease derives its name from the field, conjures with the properties of the field, or, perhaps, adapts secondarily stanzas constructed originally for practices in the field.

The hymn has been translated by Weber, Ind. Stud. XIII, 149 ff.; and Ludwig, Der Rigveda, III, 513. The *Anukramanî* describes it as *vânaspatyam yakshmanâsana-daivatyam*.

Stanza 1.

The last three Pâdas are repeated at III, 7, 4; the first half in VI, 121, 3. The point in all these cases is the supposed etymology of the constellation *vikrîtau* (later *mûlabârhanî*, and *mûla*) from *vi krî*, 'loosen;' this enables the word to figure wherever there is question of the 'fetters' of disease. Cf. in general, Weber, Nakshatra II, 292, 310, 374, 389; Zimmer, pp. 356, 392. For an opposite construction of the function of the *vikrîtau*, see the note on VI, 110, 2.

¹ See, however, the note on this expression below.

² Cf. also Pânini V, 2, 92, and commentaries; Ind. Stud. V, 145 note; XIII, 159 note; XVII, 208 note; Zimmer, 391 ff.

³ Note especially the passage from *Kâth. S.* cited by Weber, Ind. Stud. XIII, 150 note. The expression *svakrîta irine* does not prove that a field is in the view of a performer. A spot where there is a natural rift in the ground is frequently, in witchcraft, made the theatre of the performance, without any such special end in view. Cf. the passages in the *Pet. Lex.*, and the *paribhâshâ* to the *abhi-kâra* performances, Kaus. 49, 6.

Stanza 2.

a, b. I have translated *āpa ukhātu* transitively; cf. III, 7, 7; RV. I, 48, 8, &c. Weber and Ludwig, contrary to ordinary usage, take it intransitively: 'hinschwinden möge jetzt die nacht,' and 'weg geh mit ihrem liechte diese nacht.' Sāyana, in agreement with our version, 'the night at the time of dawn (*usha/ikālīnā rātrī*) shall chase away (*vivāsayatu*).' In Pāda b I read, for the same reason, with one of Shankar Pandit's MSS., *āpokhātu* for *āpokhantu*, making it govern *abhikṛtvāriḥ*. Weber, 'die zauberspinnerinnen (mögen schwinden) hin;' Ludwig, 'weg gehn sollen die bezau-bernden.' Sāyana, retaining the plural, forces, it seems to me, the meaning of *abhikṛtvāriḥ* in translating it by *abhitak rogāsāntim kurvānāḥ*, 'working a cessation of disease all about.' And recognising the futility of the first, he also, alternatively, takes *āpokhantu* as an intransitive, . . . *piśā-kyah apagakhantu*! Cf. the note on III, 7, 7.

Stanza 3.

a, b. According to our translation the words *babhrór ārgunakāndasya* qualify *yāvasya*; Kesava (and Sāyana who repeats Kesava's substance) make the two words represent an independent plant: *argunakāshtham yavabusam tilapiṅgikām ka ekatra trīni baddhvā*. And Dārila also recognises three plants, the first of which he describes as *babhruvarṇasyā rgunasya tasya kāndasesham* (I for *kāndavisesham*). According to these constructions the first substance is a branch from the tree (Sāyana in commenting on the word in our stanza, *argunākhyavṛikshaviseshakāshthasya* *arguna* (terminalia *arjuna*). But the construction renders this extremely unlikely, and we prefer to render the text philologically.

b. The word *te*, 'thy,' would seem at first sight to refer to a field, and, as stated in the introduction, this would show that the poet here looks upon *kshetriyā* as a derivative of *kshétra*, 'field,' and that he therefore introduces the paraphernalia of the field in his incantation. But this cannot stand against the ordinary value of the word, nor is it

impossible to imagine the introduction of these substances simply on the ground of the supposed (etymological) derivation of the name of the disease. At any rate we have Kausika on our side.

Stanza 5.

a. sanisrasākshá is ἀπ. λεγ. ; sanisrasá occurs once at AV. V, 6. 4 as a designation of the intercalary month (cf. AV. XIII, 3, 8 ; Weber, Nakshatra II, p. 336 note). Our translation is conjectural and etymological ; the only support I find is in srastāksha (Susruta I, 115, 7), 'with sunken eyes.' Sáyana leans with his full weight on the Kausika's employment of the stanza (27, 2 ; see the translation of it above), in which an 'empty house' figures, and he identifies the word with *sûnyagrihâh* (sanisrasyamânâni atisayena visramsamânâni visîryamânâni akshâni gavâkshâdidvârâni yeshâm te sanisrasākshâh, *sûnyagrihâ* ity artha), i. e. in brief, 'the decayed doors of the empty house.' Credat Judaeus ! Does 'with sunken eyes' refer to the demon of the disease ?

b. The difficulty is much increased by the unintelligible *samdesyèbhyaḥ* which Sáyana, who reads *samdesebhyaḥ*, again identifies with the *garatkhâta*, 'the old ditch,' in the Sûtra, 27, 3. 4: *sam disyante tyagyante tadgatamridâdânene *ti samdesâḥ garadgartâḥ !* The word seems to refer to some kind of evil (pâpâ) at AV. X, 1, 11. 12 ; in IV, 16, 8 (where it is contrasted with *videsyâ*, 'foreign') it refers to the 'fetter of Varuna,' i. e. disease. Weber, 'den auftrag' ausführenden verneigung sei ;' Ludwig, 'anbetung den zu beauftragenden (sich fùgenden).' The entire stanza is highly problematic ; its relation to the Sûtra very obscure.

II, 9. COMMENTARY TO PAGE 34.

The disease which the hymn is designed to exorcise is, according to Dârila, possession by the kind of demons called *Pisâka*. Kesava (followed by Sáyana) describes it as due to *brahmagraha*, a word hitherto not quoted from any text, but reported by the lexicons as equal to brah-

marākshasa. The practices connected with the hymn at Kaus. 27, 5. 6 are as follows: 5. 'While reciting AV. II, 9 a talisman consisting of splinters (from ten kinds of wood is fastened upon the patient). 6. Ten friends (of the patient) while muttering the hymn rub him down.' The commentators (cf. Kaus. 13, 5; 26, 40) understand the word *sākala* to mean 'a talisman made of ten kinds of holy wood,' and these are derived from the list of holy trees catalogued at Kaus. 8, 15. Cf. also the splinters from the (holy) *kāmpīla*-wood, Kaus. 27, 7 (see the introduction to II, 10), used against *kshetriyā* (hereditary disease). For similar Germanic uses of nine kinds of wood to allay disease, see Wuttke, *Der Deutsche Volksaberglaube der Gegenwart*, §§ 121, 538; Mannhardt, *Baumkultus der Germanen*, p. 18.

The hymn has been translated by Weber, *Ind. Stud.* XIII, 153 ff.; Ludwig, *Der Rigveda*, III, 506; Grill², pp. 8, 82 ff.; cf. also the author in *Amer. Journ. Phil.* VII, 478, and Bergaigne et Henry, *Manuel Védique*, p. 137. The hymn figures in the *takmanāsanagana* of the *Gaṇamālā*, *Ath. Paris.* 32, 7 (see Kaus. 26, 1 note); the *Anukramanī* describes it as *vānaspatyam yakshmanāsanadaivatam*. The *Paippalāda* presents the hymn, the stanzas arranged as follows: 1, 5, 4, 2, 3.

Stanza 1.

The metre is irregular, *pañkti* (*Anukr.*, *virāt prastāra-pañkti*). The *Paippalāda* has the first half as follows: *dasavriksha muñkemam ahimsro grāhyās ka*.

Stanza 3.

a. For *ádhitīr* the *Paippalāda* reads *adhītam*. *Sāyana*, 'the Vedas, which he has read formerly, or their meaning, which is to be remembered, he has recalled!' Cf. *Khând.* Up. VI, 7. Ludwig emends *adhīter*, and translates 'from insensibleness he has come away,' but the translation conflicts with the meaning of *adhi gā*; cf. *RV.* II, 4, 8.

c, d. The *Sūtra* embodies the indefinite large numbers 100 and 1000 in the amulet of ten kinds of wood, and the

ten friends (Brahmans according to the scholia) who attend the patient.

Stanza 4.

The word *kitīm* occurs only in this stanza, and is very problematic. The Pet. Lex. and Weber, 'sammeln ;' Ludwig, 'pflückung ;' Sāyana, 'covering.' We are connecting the word with *kinóti* in the sense of 'arrange, build up,' having in mind the peculiar amulet or remedy *dasavriksha*, 'consisting of ten woods,' in st. 1. The sense then would be that the gods have found out the magic arrangement of the woods, while the Brahmans contribute the practical knowledge of the woods which are endowed with the healing property. Cf. Grill's similar exposition.

Stanza 5.

I have followed Sāyana who, relying alternatively upon RV. II, 33, 4, and Tait. S. IV, 5, 1, 2, makes *īsvarah*, 'lord,' the subject of the sentence, *īsvara eva he rugna tubhyam idānīmtanabhishagrūpena bheshagāni karotu*. But the text of Pāda d is awkward, and rendered somewhat doubtful by the Paippalāda, whose version of c, d is, *sa eva tubhyam bheshagam kakāra bhishagāti ka*. Upon the basis of this reading Grill suggests for Pāda d, *krinavad bhishagāti ka*. Ludwig suggests *sūki*, Vedic accus. plur. neut. in agreement with *bheshagāni* ; Weber, *bhishágām* for *bhishágā*. Sāyana thinks also of *sūkinā* for *sūkih*. I have translated the unanimous text of the Saunakīya-school.

II, 10. COMMENTARY TO PAGE 14.

The practice associated with this hymn at Kaus. 27, 7. 8 is colourless : 7. 'While reciting AV. II, 10 (the practitioner) fastens upon the limbs (of the patient who has been placed) upon a cross-road¹ splinters of *kāmpīla*-wood (*crinum amaryllaceae*), and washes him off with (water

¹ The favourite place to divest oneself of evil influences ; see the note in the introduction to VI, 111.

dipped out) by means of a bunch of grass. 8. (Or) he sprinkles (him in the same way).’ Cf. the practices under II, 8. A closely parallel mantra-passage occurs at Tait. Br. II, 5, 6, 1-3; this the commentator on the authority of Baudhâya (see p. 628, bottom) connects with the ceremonies at the birth of a child (*gâtakarma*). According to Baudh. *Grîh.* II, 1 and 7, the child is bathed with these stanzas, and this prescription is borne out by Hir. *Grîh.* II, 3, 10 ff., where the same stanzas are quoted. They occur also in Âpast. Mantrabr. II, 12, 6 (cf. Âpast. *Grîh.* VI, 15, 4). This usage does not really conflict with the Atharvanic employment of the hymn, since it aims to free the child from diseases and troubles derived from the womb of the mother. The conception borders closely on that of original sin. That the Atharvavedins regarded the *kṣhetriyâ* in this hymn as a disease may be gathered from the employment of the hymn among the *bhaishagyâni* in the *Kausika*; it figures also in the *takmanâsanagana*, ‘the list of hymns destructive of fever,’ in the *Gaṇamâlâ*; see Kaus. 26, 1 note.

The hymn has been translated by Weber, Ind. Stud. XIII, 156 ff., and Ludwig, Der Rigveda, III, 513.

Stanza 1.

a. *gâmisamsâ* is equivalent to *gâmyâh sapâthah* in II, 7, 2; the word recurs at AV. IX, 4, 15, and Tait. Br. II, 5, 6, 3 (where it is glossed by *âlasyaprakhyâpakât*). *Sâyana*, *bandhavo gâmayah*, *aprâptâbhilashitânâm teshâm samsanât âkrosaganitât pâpât*.

Stanza 3.

The sense of this and the following two stanzas is interrupted by the refrain; Pâda 3 b is in catenary construction with Pâda 4 a. The other version of the hymn (Tait. Br.) does not exhibit the refrain, and the connection of the passages appears undisturbed.

a. *Sâyana* reads *vayodhâh* for *vâyo dhâh*, glossing it by *vayasâm pakshinâm dhâtâ dhârayitâ*.

Stanza 8.

The stanza alludes to the well-known legend which makes the demon Svarbhānu smite with darkness (eclipse) the sun, who is then freed by Indra and Atri; see RV. V, 40, 5-9; Tait. S. II, 1, 2, 1; *Kāth.* S. XII, 13; Sat. Br. V, 3, 2, 2; *Pañk.* Br. IV, 5, 1; XIV, 11, 14; XXIII, 16, 2; *Sāṅkh.* Br. XXIV, 3. 4. The moralising cause of the sun's mishap, his énas (sin), is not expressed distinctly anywhere, nor is it to be taken au grand sérieux. By comparison it is treated as a disease, and, like disease or misfortune in general, ascribed to some moral delinquency, requiring expiation (*prâyasakitti*); cf. st. 1.

II, 12. COMMENTARY TO PAGE 89.

The essays on the interpretation of this hymn form an interesting chapter in the history of Vedic study, and we have devoted to the subject an article in the second series of our Contributions, Amer. Journ. Phil. XI, 330 ff., entitled 'On the so-called fire-ordeal hymn, AV. II, 12.' The hymn was first interpreted in the sense of a fire-ordeal by Emil Schlagintweit, in an address before the Royal Bavarian Academy in 1866, entitled 'Die Gottesurtheile der Indier;' this interpretation was adhered to by Weber, Ind. Stud. XIII, 164 ff.; Ludwig, Der Rigveda, III, 445; Zimmer, p. 183 ff.; cf. also Kaegi, 'Alter und Herkunft des germanischen Gottesurtheils,' Festschrift zur Begrüssung der XXXIX. Versammlung deutscher Philologen und Schulmänner in Zürich (1887), p. 51¹. The interpretation which is presented here is founded upon our above-mentioned article, where Kausika's significant employment of the hymn was first brought forward; in essential agree-

¹ See also Stenzler, 'Die Indischen Gottesurtheile,' Zeitschrift der Deutschen Morgenländischen Gesellschaft, IX, 661-82.

ment with it is the translation and exposition in Grill², pp. 47, 85 ff.

The hymn is employed in the sixth book of the Kausika which professes to deal with *abhiṣāra*, 'witchcraft.' At 47, 12 it is designated as the *bharadvāgapravṛska*, 'the hewer, or cleaver of Bharadvāga' (the reputed author; cf. II, 12, 2): 'With the cleaver of Bharadvāga one cuts a staff for practices pertaining to witchcraft.' A staff so procured is then employed variously in Kaus. 47, 14. 16. 18; 48, 22. The direct ritual application of the hymn is indicated in Kaus. 47, 25-29, to wit: 25. 'While reciting the hymn II, 12, one cuts the foot-print of an enemy, as he runs in a southerly¹ direction with a leaf from a *parasu-tree*². 26. He cuts three (lines) along (the length of the foot-print of the running enemy), and three (lines) across (the same). 27. *akṣṇayā samsthāpya*³. 28. He ties dust derived from the cut foot-print into a leaf of the *palāsa-tree* (*butea frondosa*), and throws it into a frying-pan. 29. If the dust crackles (in the pan) then (the enemy) has been overthrown.' The Sūtra then proceeds to prescribe still more elaborate and potent charms for the purpose of downing the enemy. Of any connection with the fire-ordeal the tradition makes no mention. There are points of contact between our hymn and RV. VI, 52; VII, 104. The *Anukramāṇi* describes the hymn as *nānadevatyam*, composed by Bharadvāga.

Stanza 1.

d. Schlagintweit, 'may these be burned here, if I am burned.' So also Weber, Luc...g, and Zimmer. Grill correctly, 'die sollen glühen jetzt, wenn ich erglühe.' Cf.

¹ South is the region of Yama and the departed, i.e. of death.

² Or, with the blade of an axe. At any rate symbolically. The commentators differ as to the meaning of *parasupalāśena*; see Kausika, Introd. p. li, bottom. *Sāyana*, as usual, follows *Kerava*. See also the note on Kaus. 30, 14 in the introduction to VI, 25.

³ The text of this Sūtra is not altogether secure, its meaning and the scholia are obscure.

RV. X, 34, 10; 95, 17; AV. XIX, 56, 5. *Sâyana*, mayi abhi~~k~~ârake tapyamâne dikshâniyamena upavâsâdinâ klîrya-mâne sati tapyantâ~~m~~ *samtaptâ* bhavantu. That is, heaven and earth shall participate in the consecration (*dikshâ*) of the performer for the sorcery-practices against his enemy. The appeal to heaven and earth in Pâda 2, and the misinterpreted fourth Pâda, are really the sole cause of the hypothesis of a fire-ordeal. An appeal to heaven and earth is in occidental minds associated inseparably with asseverations of innocence. A similar construction of it for India is apparently unwarranted.

Stanza 2.

b. For Bharadvâga, see IV, 29, 5; XVIII, 3, 16; XIX, 48, 6; and Ludwig, *Der Rigveda*, pp. 128 ff.

d. Schlagintweit, 'der diesen (unsere) geist beschädigt (i. e. schwur bezweifelt).' Weber, 'wer diesen meinen sinn beschädigt, i. e. meinen schwur antastet, mein wort bezweifelt.' Ludwig, 'der diesen meinen sinn anklagt (verläumdete).' All these renderings are founded upon the theory of the fire-ordeal. *Sâyana*, pûrvam sanmârgapravrittam manah mânasam hinasti. There is no lack of evidence that religious performances were at times the object of enmity and the butt of abuse; cf. stanza 6; RV. VI, 56, and Ludwig, *Der Rigveda*, IV, 219 ff.

Stanza 3.

a. The first Pâda is defective, but occurs in the same form in the Paippalâda. It may be corrected by reading somapâvan, somapâyin, somapâ tvâm, or the like. But Atharvan metres are so generally capable of improvement, that we are in danger of singing our own, rather than Atharvan hymns, when we apply ourselves to the task of improving them.

Stanza 4.

a. Professor Weber, l. c., pp. 167-8, has assembled some interesting statements in reference to the connection of the

number 80 with the fire-ritual. Sâyana attaches a certain significance to the number three, which he connects with the *trikas* of the Sâma-samhitâs. The number is solemn and formulary.

c. A clear instance of a Vedic parenthesis; cf. Aufrecht, Festgruss an Otto von Böhlingk, pp. 2 ff. For *ishâ-pûrtâm*, see Windisch, ib., pp. 115 ff. Cf. also RV. X, 14, 8; AV. III, 12, 8.

d. Schlagintweit supplies 'firebrand' in the last Pâda, and translates, 'nehme ich jenen (feuerbrand) an mich mit göttlicher inbrunst.' Weber, in still more direct adherence to the hypothesis of a fire-ordeal, supplies with *amûm* 'glühendes beil,' and translates, 'mit göttlicher gluth nehme ich diesen an mich.' Ludwig, 'jenen (den verläumder) erfasse ich mit der göttlichen glut.' Zimmer, 'halte ich jenen (?feuerbrand, ?axt) mit göttlichem griff.' Sâyana properly refers *amûm* to the enemy, and takes *hâras* in the sense of *krodha* (*hâras* etymologically = *θέρος*; cf. II, 2, 2).

Stanza 5.

a. *dîdhîthâm* for *dîdhîyâthâm*. Sâyana, *âdîpte bhavatam*.

Stanza 6.

Rekurs with variants at RV. VI, 52, 2; the connection there is less pregnant.

c. Sâyana differently, *tapûmshi tâpakâni tegâmsi âyudhâni vâ vriganâni vargakâni bâdhakâni santu*, i. e. 'may our zealous deeds or weapons be destructive to him.' Perhaps this is simpler.

Stanza 7.

This and the following stanza seem to be adapted from the funeral ritual (see Amer. Journ. Phil. VII, 476; XI, 335, 336 ff.). Such as they are they occur also in the same connection in the Paippalâda; cf. RV. X, 14, 13; 16, 2. Stanzas of this character lend themselves naturally to

imprecation and incantation. Here the poet takes the offensive against the thwarting enemy.

a. For *saptá prāṇān*, cf. Tait. Br. I, 2, 3, 3. Shankar Pandit, on the basis of a considerable number of his MSS. (both *Samhitā* and *Padapāṭha*), reads *manyāh* for *magñāh*. So also *Sāyana*, *manyah dhamanyah kanthagatā nādīvi-seshāh*. The MSS. frequently write *y* for *g*, especially in connection with nasals (*anaymi* and *yunaymi* for *anagmi* and *yunagmi*); cf. Maitr. S. I, 3, 35 (p. 42, note 4), and Ind. Stud. IV, 271 note. On general textual and exegetical grounds the reading *magñāh* is preferable.

Stanza 8.

Schlagintweit translates *Pādas c, d*, '(entweder) soll das feuer in deinen leib einkehren, (oder) deine rede gehe zu leben.' The sense he imagines to be: 'If the word of the accuser is true, then he shall remain unharmed; if not he shall be injured by fire.' Essentially in the same spirit are Weber's, Zimmer's, and Kaegi's renderings. Cf. RV. X, 15, 14.

II, 14. COMMENTARY TO PAGE 66.

It is regrettable that this textually and exegetically difficult hymn is illumined but very little by its abundant employment in the practices of the Atharvavedins. In its more general aspects it figures as one of the *kātanāni* (sc. *sūktāni*), 'hymns designed to chase away (demons and diseases),' at Kaus. 8, 25; next, it occurs in another cycle (*gaṇa*) of hymns of a somewhat problematic character, called *mṛigārasūktāni* or *mṛigarāni*, 'purificatory hymns' (?), at Kaus. 9, 1 (cf. 27, 34). In this sense it is employed twice, Kaus. 72, 4; 82, 14, to purify the entrance to a house, *nissālām iti sālānivesanam samprokshya*. If we could only trust that punning juxtaposition of *-sālām* and *sālā-*, it would remove one of the chief cruxes in its interpretation!

As regards its narrower application, it is associated distinctly with difficulty in bearing offspring: at Kaus. 34, 3-11 it is employed in a charm for preventing miscarriage;

at 44, 11 ff. it forms part of an elaborate practice to obviate sterility in cattle. The first of these practices is as follows: 34, 3. 'While reciting II, 14 (the practitioner) pours dregs of ghee into water (in tubs standing) in three huts which have doors to the east and doors to the west (cf. Kaus. 24, 3), in behalf of the woman afflicted with miscarriage, she being dressed in a black garment. 4. Additional (dregs of ghee he pours) upon lead¹ placed into (the leaf of) a palāsa-tree (*butea frondosa*). 5. Placing (the woman) over the lead he washes her (with the above-mentioned water). 6. Having deposited the black garment (where she has been washed) she goes. 7. The Brahman kindles the hut. 8. The same performances take place in the two easterly (huts)² in connection with materials brought on separately (for each hut). 9. He performs the practices with the branches, mentioned (above, Sû. 1: he pours consecrated water over her head as she is seated upon branches of *sim-sapa* [*dalbergia sisu*; cf. Kaus. 8, 16] by the side of a body of water). 10. Having put down to the west of the fire two reeds upon a stalk (? *kānde ishîke*), over the two doors (of the huts)³, he causes firewood derived from an *udumbara*-tree (*ficus glomerata*) to be put on the fire. 11. To the woman as she comes home last (of those returning?), cakes of rice, and ornaments of *pramanda* (cf. Kausika, Introduction, p. lii), anointed with the dregs of ghee, are given (cf. Kaus. 32, 29; 34, 1).'

At Kaus. 44, 1 ff. there is an elaborate practice of the expiatory kind (*prāyaskitta*), in which a sterile cow is sacrificed to remove the blemish of sterility from the house. After the cow has been slain, '(the priest) while reciting II, 14 carries a firebrand (around her) thrice from right to left without moving (the firebrand) around himself' (Sû. 44, 21). Later on 'he stops her breath' while reciting II,

¹ Cf. AV. I, 16, and the practices connected with it.

² The practices up to this point therefore have taken place in that one of the three huts furthest to the west.

³ Extremely problematic; cf. dhâiyine, Kausika, Introduction, p. li, and the scholiasts.

14, 5 (Sû. 44, 15). All this is too general in character, and fails to cast light on the real difficulties of the hymn. Cf. also Ath. Paris. 17, 2. The Anukramanî classifies it as *sâlâgnidevatyam uta mantroktadevatyam*. For previous translations, see Weber, Ind. Stud. XIII, 175 ff.; Ludwig, Der Rigveda, III, 522; Grill², pp. 1, 89 ff.

Stanza 1.

a. The Pâda might have better been left untranslated: the text is certainly corrupt, and especially *dhisâna*, masculine, imbedded as it is in half a dozen feminines, is open to suspicion. The Paippalâda has *nissâlâm dhishnya* *dhishanam*, and, since *dhishnya* means 'seat of the priest,' the suggestion arises that *nis* is to be separated from *sâlâm* (= *sâlâm*, 'house')¹, and is to be taken with *nâsayâma* in Pâda d, making some such sense as the following: 'we drive out from the house, from the seat of the priest (*dhishnya*), and from the fire-place (*dhishanâ*)'². Cf. the use of the hymn in Kaus. 72, 4; 82, 14 above, and the Anukramanî, *sâlâgnidevatyam*. But the construction of *nir nâsayâma* with the accusative of place from which is unheard of, and the change of all three words to ablatives would amount to an independent composition. Besides, the employment of the Kausika, and the statement of the Anukramanî, just mentioned, may be due to a more or less conscious, punning perversion of the syllables *sâlâm*, for the purpose of extracting *sâlâ*, 'house,' from them. Grill composes a new Pâda, *nîs sâlâvrîkyam dharshanim*, 'out (do we drive) the bold *Sâlâvrîkî*.' Weber, 'die dreiste, zâhe, ausspringende (? correcting to *dhishanam*);' Ludwig—who entitles the hymn, 'Gegen die *Sâlâ*?'—translates, 'die aus dem hause befindliche (die aus der *sâlâ* hölle gekommene?) freche verlangende,' or, alternatively, 'hinaus die *sâlâ*,' &c., and, once more, as a third possibility, 'aus dem haus hinaus die freche begerliche.' *Sâyana* knows nothing about it:

¹ Cf. I, 18, 1; VI, 14, 2.

² Cf. Hillebrandt, Soma und verwandte Götter, 175 ff., 181.

nissâlâ is either the name of a female demon, or sâla a kind of a tree (*vrikshavishesha*, tato nirgatâ nissâlâ).

b. Sâyana to ekavâdyâm, 'she who gives forth a single sound of gruff character.'

c. Kânda is the name of a demon, ἀπ. λεγ. in RV. and AV., but frequently mentioned elsewhere, especially in connection with Marka; see Sat. Br. IV, 2, 1, 4. 9. 10. 14. 20. Sâyana, kruddhasya . . . pâpagrahasya.

d. sadânvâ, 'female demon,' seems to be connected with dânu and dânavâ. Sâyana follows Nirukta VI, 30 in explaining it as 'ever noisy,' sadâ nonûyamânâ.

Stanza 2.

b. Sâyana takes âksha as 'gambling-house' (akshakrî-dasthâna, dyûtasâlâ), and upânasâ either as 'granary' (anasâ samîpam upânasam dhânyagrîham) or as 'wagon full of grain' (dhânyapûrnam sakatam). RV. X, 105, 4 does not render the word clear.

c. Nothing is known of the ἀπ. λεγ. magundî (Sâyana, kâkana pisâkî); cf. Weber's combinations, l. c., p. 177.

Read duhitro (as in the dialects), and cf. our note on VII, 12, 1; also Ait. Br. VII, 13, 8.

Stanza 3.

a, b. The word adharâd, 'below,' alludes with double entente to hell (adhamâ tāmāmsi). Sâyana, pātālaloko-sti; cf. Zimmer, p. 420. This class of writings are fond of conjuring diseases and misfortunes upon others, strangers and neighbours; cf. AV. V, 22, 4 ff.; RV. X, 155; and the common formula expression, anyāms te asmât tapantu hetāyā¹ in the Yagus-texts.

Stanza 4.

The stanza occurs in another connection in the Paippalâda, and may not originally have stood here, since the

¹ 'Heiliger Sanct Florian,
Schütz unser haus zünd' andre an!'

Cf. Amer. Journ. Phil. XI, 345 ff.

second book of the AV. in general consists of hymns of five stanzas.

a. Sâyana glosses bhutapâtir correctly, bhûtânâṃ pâlako rudraḥ. The word bhûta here suggests more narrowly 'evil beings.'

d. Indro is metrically superfluous, and may be spared from the context. Anukramanî, uparishâdvirâd brihatî.

Stanza 5.

a. I have taken kshetriyânâṃ in the sense which it ordinarily has in the AV. (II, 8 and 10; III, 7); Sâyana, kshetrât parakshetrât mâtâpitrisarîrâd âgatânâṃ . . . rogânâṃ. Weber and Ludwig, 'coming from the field.' Grill, 'ob ihr zum wild des Felds gehört.'

Stanza 6.

b. In the MSS. the Padap. reads, âsûr gâshthâm ivâsaran; the edition emends gâshthâm to kâshthâm, and we, with most translators and Sâyana, read ivâsaram. Sâyana reads glâshthâm, glossing, paridhâvanena glânâḥ san yatra tishthati sâ glâshthâ ('goal,' 'resting-place'?). Cf. VI, 67, 1.

II, 25. COMMENTARY TO PAGE 36.

The plant *prisiniparnî* (hemionitis cordifolia; Sâyana, *ketraparnî* oshadhiḥ) is here employed to off-set the activity of demons called *kânva*, of varied pernicious influence, but especially conceived as devourers of the embryo in the womb. According to Susruta I, 377, 7 it serves, mixed with milk, as a preventive against miscarriage (garbhasrâve). Kesava, at Kaus. 26, 36, prescribes it as a far more general remedy, for one overtaken by misfortune, against miscarriage, still-birth, and demons of various sorts. Dârila says it destroys the demons called *pisâka*. The practice at Kaus. 26, 36 consists in smearing the plant mixed with the dregs of ghee upon the patient. The hymn is one of a list of six grouped together at Kaus. 26, 33 for all sorts of diseases (Sâyana in the introduction, sarvarogabhaisha-

gyakarmāṇi), which the *Gaṇamālā* (Ath. Paris. 32, 24) describes as the *gaṇakarmāgaṇo* (a list for collective practices). Kaus. 8, 25 mentions it further among the *kātanāni*, 'hymns with which demons are exorcised.'

The hymn has been translated by Weber, Ind. Stud. XIII, 187 ff.; Grill², pp. 20, 92. The *Anukramanī* describes it as *vānaspatyam*.

Stanza 4.

For -yópana in this and the next stanza, see Amer. Journ. Phil. XII, 414 ff. Cf. II, 7, 1.

II, 26. COMMENTARY TO PAGE 142.

This is a hymn connected with a species of oblation (*havís*)¹, whose object is to concentrate (*samsrāvyā*) wealth and prosperity upon the sacrificer. Cf. I, 15 and XIX, 1. Our hymn aims at prosperity in the stable, and accordingly it is rubricated along with III, 14; VII, 75; VI, 11, 3, at Kaus. 19, 14 ff. in a series of 'stable-ceremonies' (*goshthakarmāṇi*), to wit: 19, 15. 'He (the owner) drinks the new milk of a cow that has thrown her second calf, mixed with the spittle (of the calf)². 16. He presents a cow (to the Brahman). 17. He pours out (into the stable) a vessel full of water. 18. Having swept together the (previously moistened dung), placing his left hand upon it, he scatters half of it with his right hand. 19. Having placed lumps of excrement, bdellium, and salt into milk from a cow with a calf of a colour identical with hers, he buries (the mixture) behind the fire. 20. On the fourth morning he eats of it. 21. If the milk has turned³, then (the performance) is a success.'

The hymn occurs also in the *Paippalāda*; it has been translated by Weber, Ind. Stud. XIII, p. 26 ff.; Ludwig,

¹ Cf. the introduction to VI, 39.

² *Sāyana*, *vatsalālāmisritam*. Cf. Khād. *Gr̥h.* III, 1, 47. 48.

³ Cheap magic. The milk is sure to turn! Is *vikṛite* to be emended to *avikṛite*?

Der Rigveda, III, 371; Grill², pp. 64, 92 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 138. The Anukramanî designates it as *paravyam*, the author being Savitar.

Stanza 1.

b. Vāyu, the wind, the husband of the distant regions (II, 10, 4), who goes in every direction, is naturally regarded as the companion of the cattle, when away from home—a truly poetic conception! Cf. Tait. Br. III, 2, 1, 4.

c. rūpadhēyāni is taken by the Pet. Lex. as a copulative compound, 'form and colour.' But the analogous bhāga-dhēya and nāmadhēya do not favour such a construction. Perhaps 'formation' is the safest rendering of the word. Cf. e. g. Tait. S. I, 5, 9, 1; Tait. Br. III, 8, 11, 2.

Stanza 2.

e, d. Sinivālī, the goddess of the new-moon, and Anumati, the goddess of the full-moon, as representatives of the bright part of the month, are fit to illumine the way home. They also preside over the act of procreation; cf. Zimmer, p. 352. Sāyana, unsupported by MS. authority, comments upon anugate instead of anumate.

Stanza 4.

e. 'Poured together,' i. e. 'united, or accumulated.' The translation is stiffer than the original, where *sām siñkāmi* and *sāmsiktāk* play upon one another.

Stanza 5.

For the change of verb-form, cf. the note on II, 29, 5.

II, 27. COMMENTARY TO PAGE 137.

The history of the interpretation of this hymn is told by the translator in Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 479 ff. It is of interest, because it marks very clearly the value and continuity of the Hindu

tradition. It had been regarded previously by all interpreters as a charm against robbers of provisions, until the obviously correct conception of Dārila in his comment on Kaus. 38, 18 ff. was presented. The translation of this passage, along with the bracketed commentary, is as follows: 38, 18. 'While reciting AV. II, 27 (one approaches) the person against whom the debate is directed (from the north-east, while chewing) the root of the pāṭā-plant¹. 19. He addresses (with the charm his opponent). 20. He ties on (the pāṭā-root as a talisman). 21. He wears (upon his head) a wreath of seven leaves (of the pāṭā).' Cf. also Sāntikalpa 17 and 19². Previous translations of the hymn: Weber, Ind. Stud. XIII, 190 ff.; Ludwig, Der Rigveda, III, 461; Grill³, pp. 23, 93 ff. The Anukramanī designates the hymn as vānaspatyam.

Stanza 1.

The Anukramanī defines the purpose of this stanza correctly by arinirogastvam aprārthayat, 'he desired absence of strength in the enemy.'

a. Sāyana, incorrectly, takes prās as a noun of agency, prashṭāram vādinam³; see, however, Kaus. 38, 24, prāsam ākhyāsyān (Dār. pratiprasnam ākhyāsyān; cf. Vait. Sū. 37, 2; 38, 6). Neither this word nor pratiprās and pratiprāsita (Kaus. 38, 18; Dārila, prativādin) have any connection with root as, 'eat,' but are derivatives from the root pras, 'ask.'

c. The construction of prāsam pratiprāso gahi is not quite certain. Sāyana takes both as accusatives, 'the

¹ The pāṭā is, according to Sāyana at st. 4, identical with the later pāṭhā (clypea hernandifolia); cf. Kaus. 37, 1; Rīgvidhāna IV, 12, 1 (MSS. pāṭhā). See Ind. Stud. XVII, 266 (the passage quoted from Āpastamba is to be found Āpast. Gr̥h. III, 9, 5). The word pāṭā is doubtless, like other words for plants (apāmārga, arundhatī), etymologically suggestive; cf. the root paṭ, 'tear.'—For the words supplied by Dārila, cf. Kaus. 38, 17.

² Erroneously quoted by Sāyana as Nakshatrakalpa.

³ But in st. 7 he falls into line with pratikūlaprasnarūpam vākyam.

debater and the counter-debaters strike.' We regard *prâti-prâso* as gen. sing. dependent upon *prâsam* (cf. st. 7 a), in which case one should like to emend *arasán* in *Pâda d* to *arasám* (cf. Ludwig). If not, *prâtiprâs* is to be regarded as a collective, 'the opposition.' Possibly both are accusatives, 'overcome the debate and the debaters.'

d. *arasán*, with double entente, 'without sap or moisture (in their throats),' and 'without force.' *Sâyana*, *sush-kakanthân*.

Stanza 2.

a, b. The same hemistich occurs at V, 14, 1; cf. I, 24, 1. *Sâyana*, *suparnah . . . vainateyah*, i.e. *Garutmant*, *Garuda*. But there is no myth in all this: the eye of the eagle, and the nosing boar find the secret seat of the plant.

Stanza 3.

Sâyana, in the teeth of the *Padapâtâ*, comments both here and in the next stanza on *taritave* instead of *stâritave*. The *Samhitâ* may be construed either way.

Stanza 5.

a. *sâkshe* (*Samhitâ* and *Padapâtâ*), probably for *sâkshye* (*Sat. Br.* I, 3, 3, 13); cf. our note on IV, 20, 7.

b. *Sâyana* glosses *sâlâvrikân* by *aranyasvânah*, in accordance with many other scholia, assembled by Weber, l. c., p. 191. Doubtless jackals, as devourers of corpses, are meant.

Stanza 6.

For *galâshabheshaga*, see *Contributions*, Fourth Series, *Amer. Journ. Phil.* XII, 425 ff., and cf. especially AV. VI, 44, 3.

Stanza 7.

d. *Sâyana*, with some MSS., reads *prâsam* for *prâś* (*prâsam prashârânam vâdinam mām uttaram . . . kuru*).

II, 28. COMMENTARY TO PAGE 50.

The hymn is counted in the *Ganamâlâ*, *Ath. Paris.* 32, 4, as one of a list 'calculated to bestow long life;' see *Kaus.* 54, 11 note. It is worked up more especially in the

godāna, the ceremony of shearing the first whiskers of a youth. Father and mother, while reciting the hymn, hand the boy over thrice to one another and feed him with dumplings, prepared with ghee (Kaus. 54, 13. 14). Cf. Sāṅkh. Gr̥h. I, 28, 15, and Āsv. Gr̥h. I, 4, 4, where the related stanzas RV. IX, 66, 19-21 are rubricated, and, in general, Maitr. S. II, 3, 4; Tait. S. II, 3, 10, 3; Tait. Ār. II, 5. The Anukramanī designates it as *garimāyurdevatam*, 'devoted to the divinity which bestows life unto old age;' cf. Ludwig, Der Rigveda, III, 341. Previous translations by Weber, Ind. Stud. XIII, 192 ff.; Grill², pp. 48, 94 ff.

Stanza 1.

b. The favourite formulary number for all possible varieties of death is one hundred and one: AV. I, 30, 3; III, 11, 5. 7; VIII, 2, 27; XI, 6, 16. The Pāda is hypermetric, and may be relieved by throwing out *imám* or *anyé*.

d. The play of words in *mitrá enam mitríyât* cannot be reproduced in English; cf. RV. IV, 55, 5.

Stanza 2.

a. *risádâ* is not analysed by the Padapāṭha, being reproduced by most MSS. as *risádâh*, by some as *risádâ* (dual, agreeing both with Mitra and Varuna? cf. Vâg. S. XXXIII, 72). Sâyana takes it as nom. sg., *himśakânâm attâ*, and the scholiasts generally, beginning with Yaska, Nirukta VI, 14, though they differ in their etymological analysis, arrive at similar interpretations. Aufrecht, in Böhtlingk's Lexicon, VI, 305, and Grill, p. 95, take it to mean 'very distinguished,' the latter scholar comparing it with *ἐρικυδής*. One would fain look for *dâs*, 'giving,' in the last part of the word. At Maitr. S. I, 10, 2 (p. 140, l. 10) = Tait. S. I, 8, 3, 1, the expression *marúto yagñávâhasah* occurs as the version of *marúto risádasaḥ* in Vâg. S. III, 44; this may be noted for future reference. I have surrendered the version of the native etymologists in favour of Aufrecht and Grill, though the latter has failed to convince me with his fascinating etymological combination.

c, d. The relation of this hemistich to the preceding is obscure; it seems to have been introduced secondarily and loosely. Agni purifies life (RV. IX, 66, 19): so far he fits in with the preceding. But Agni also knows all the races of the gods (RV. IV, 2, 18=AV. XVIII, 3, 23): this, the major part of the hemistich, belongs to a different sphere of conceptions; see the author in Journ. Amer. Or. Soc. XVI, 16 ff. Pāda d is obviously formulaic, being repeated literally in a different connection at IV, 1, 3. For *vayúnāni*, see Pischel, *Vedische Studien*, I, 295 ff.; Ludwig, *Über Methode bei Interpretation des Rigveda*, pp. 31 ff. *Sâyana*, here as elsewhere, in accordance with *Yāska*, Nir. V, 14, &c., *pragñānāmai • tat, iha tu sāmartyāt pragñātavyāni vidvān, &c.*

Stanza 3.

b. The edition of Roth and Whitney has *gānitvāh*, which is the Paippalāda reading. Most MSS. used by Shankar Pandit read *ganītrāh*; so also *Sâyana*, *ganitrāh ganishyamānāh*. But *ganītra* is not quotable as an adjective: I accept the more recondite reading *gānitvāh*.

Stanza 5.

The last stanza occurs in Tait. S. II, 3, 10, 3; Maitr. S. II, 3, 4; Tait. Âr. II, 5, 1 (the last two with variants).

II, 29. COMMENTARY TO PAGE 47.

The tenor of the hymn is vague, and it exhibits strong traces of patch-work, being compiled from a variety of sources. In the ritual it is applied chiefly as a remedial charm against a disease in which thirst plays a prominent rôle (*trishnāgrīhita*; cf. st. 4). It is described at Kaus. 27, 9-13, as follows: 9. 'While reciting II, 29 (the performer) at sunrise seats (the patient and a healthy person) back to back. 10. Having seated upon branches the patient with his face to the east, and the healthy person with his face to the west, having churned a stirred drink in a cup made of vetasa-reed by means of two (vetasa-reeds, used as) stirrers, upon the head of the person afflicted with thirst, he

presents it to the person not suffering from thirst. 11. (Thus) to him he transfers the thirst. 12. (To the patient) he gives water (freshly) drawn to drink¹. 13. While reciting the second half of st. 6 he does as there stated (i. e. he covers them with one and the same garment, and lets them drink of the stirred drink). The performance implies the transference (vaguely suggesting the modern transfusion) of the disease upon some friend or menial. Cf. Kaiyata to Pāṇini V, 2, 92, as cited by Weber, Ind. Stud. XIII, 159 note. In the Teutonic folk-practices, transference of disease takes place without knowledge of the healthy; cf. Wuttke, Der deutsche Volksaberglaube, § 492 ff. The nature of the disease which harasses the patient with thirst is not stated; it is, of course, likely to have been febrile in character.

The hymn figures also at Kaus. 54, 18 in the *kūḍākarana*, the ceremony of tonsure. This in its character as a life-giving hymn (*âyushya*; cf. sts. 1, 2). The third stanza, a familiar Yagus-formula, is quoted at Vait. Sû. 22, 16. Previous translations: Weber, Ind. Stud. XIII, 194 ff.; Ludwig, Der Rigveda, III, 493.

Stanza 2.

The special quality of Agni as a bestower of life is alluded to very frequently, e. g. II, 13, 1; 28, 1; cf. the parallels cited in the introduction to the latter hymn. Pāda d is repeated elsewhere, e. g. I, 10, 2 d.

Stanza 3.

The stanza, quoted at Vait. Sû. 22, 16, is repeated with variants in Maitr. S. IV, 12, 3; *Kât.* S. V, 2; Tait. S. III, 2, 8, 5; *Kâty. Sr.* X, 5, 3. The second hemistich also in *Kât.* S. XXXII, 2. In all these the difficult duals *dhattam* and *sâketasau* are replaced by the singulars *dadhâtu* and *sâvarkasam* (*Kât.* *sûvarkasam*), and all these texts understand *âsîr* to be the nominative of the stem *âsîr*, 'milk added to soma;' see especially Vait. Sû. and *Kâty. Sr.*, l. c. (*âsiram*

¹ Cf. stanzas 5 and 6 of the hymn.

in the text of the Sûtra). This construction fails here, and we have, as also Sâyana (alternatively), and the former interpreters, taken *âśh* from stem *âśis*, 'prayer.' The dual dhattam in Pâda b seems to refer proleptically to dyâvâ-prithivî in st. 4, as Sâyana assumes without hesitation. The entire stanza is adapted secondarily; we must in such cases follow the adaptation sympathetically, not the original sense which is entirely out of keeping with the situation.

c. *gâyam* in the MSS. (*Samhitâ* and *Padapâtha*) seems to stand for *gâyan* (the other versions *samgâyan*). Sâyana takes *gâyam* as the noun, 'victory and lands obtaining,' &c. This, too, is possible.

d. For anyân sapâtnân, cf. Nala, I, 13, 14; III, 2, and expressions like πολιτῶν καὶ τῶν ἄλλων ξένων, very common in Greek; see the author in Amer. Journ. Phil. VII, 101.

Stanza 5.

The transition from the praying modal form in Pâdas a, b to the prophetic aorist in c, d, is a common one in the Atharvan, e.g. II, 26, 5.

Stanza 6.

c, d. Cf. the Sûtra in the introduction above. It seems difficult to conceive this hemistich in any other connection than that indicated by the Sûtra. There it fits admirably. The patient and the healthy person clothed in the same garment assume a magically deceptive identity, like that of the Asvins¹, so that the disease passes from one to the other. And yet this may not be a sautra mantra, but an adaptation of materials, originally composed in a different connection for a different purpose! Sâyana, here as elsewhere, follows the Sûtra through thick and thin.

Stanza 7.

a. Sâyana says that Indra was struck by the demons, Vṛitra, &c., but does not refer to any particular narrative.

¹ The Asvins, moreover, are the heavenly physicians, presumably conceived as being themselves free from disease. Thus both persons engaged in the practice are symbolically made healthy.

Cf. RV. I, 32, 12. 14 ; Tait. S. VI, 5, 5, 2. Weber suggests that the mention of Indra's injury indicates that the patient's thirst is due to fever consequent upon wounds.

II, 30. COMMENTARY TO PAGE 100.

The practices in the Kausika (part of the *śrīkarmāṇi*, 32, 28–36, 40) are stated at 35, 21. They seize upon and embody with rather delicate symbolism the comparisons and metaphors which naturally appear in such poems. The performances are, however, not built up upon this hymn alone, but upon three others, VI, 8, 9, and 102, as follows: 'While reciting the four hymns just mentioned, he places between two chips, taken respectively from a tree and a creeper which embraces it, an arrow¹, *sthakara*-powder², salve, *kushtha* (*costus speciosus*), sweet-wood, and a stalk of grass which has been torn by the wind; he mixes them with melted butter and anoints (the woman he loves)³.' Cf. the following stanzas of the hymns: VI, 8, 1; II, 30, 3; VI, 102, 3; II, 30, 1; and VI, 102, 2. The paraphernalia and emotions of love are concretely embodied in a mixture, and drastically transferred upon the woman.

Previous translations: Weber, *Ind. Stud.* V, 218; XIII, 197 ff.; Ludwig, *Der Rigveda*, III, 517; Grill², pp. 52, 97 ff. The *Anukramāṇi*, *kāminīmano-bhimukhīkaraṇa-kāmaḥ*.

Stanza 1.

b. The use of the root *manth* suggests the later *man-matha*, 'god of love.'

¹ This represents, of course, *Kāma*'s, the love-god's, arrow. Cf. Weber, *Ind. Stud.* V, 225; XVII, 290.

² No less than four forms of this word occur, *sthakara*, *sthagara*, *tagara* (-rī), and *takarī*. It is a fragrant powder; see, e.g. Tait. Br. II, 3, 10, 1–3; Gobh. *Gṛh.* IV, 2, 29.

³ So *Sāyana*, *striyā āṅgam anulimpet*. Differently *Kesava*, *āṅgam samālabhet ruṅyartham*, i. e. 'he anoints himself so as to make himself attractive.'

d, e. The two Pâdas are formulary; see I, 34, 5; VI, 8, 1-3.

Stanza 2.

a, b. Weber, Ludwig, and Grill regard *kâminâ* as dual, 'the loving pair.' I have adopted this, and not followed *Sâyana* in construing it as instrumental singular. The sense would then be, 'if ye shall unite her with (me), her lover.' The two *Asvins*, who woo *Sûryâ* for Soma (RV. X, 85, 8. 9. 14. 15), play here the part of gods of love; cf. AV. XIV, 1, 35. 36; 2, 5. 6; VI, 102, 1. The anacoluthon between the two hemistichs is reproduced in the translation.

c. *bhâgâso*, 'fortunes, good fortunes,' possibly with a double entente (*bhâga* = vulva); cf. st. 5. The Pâda, moreover, suggests secondary adaptation; *vâm* seems to refer primarily to the *Asvins*, 'your fortunes (i. e. the good fortune bestowed by you) have arrived.'

Stanza 3.

The sense seems to be that the time of the birds' amorous chirping, when they call to one another to mate, is the proper time for the lover's call to his mistress. Weber, Ind. Stud. V, 219, and Ludwig suggest, however, that the cry of the birds is regarded as a good omen. *Sâyana*, *vaktum iḥhavo bhavanti*. In speaking of the arrow-point and the shaft, the poet has in mind the arrow as the weapon of the god of love; see III, 25, 1. 2; Ind. Stud. V, 225; XVII, 290; Zeitschr. d. Deutsch. Morgenl. Gesellsch. XIV, 40, 269.

Stanza 4.

a, b. The entire mental condition of the maiden, and perhaps also her utterances, shall be altered: the passage is formulary. *Sâyana*, 'by this the conflict between her speech and her thought is removed.'

c. *Sâyana* on *visvarûpânâm*, 'having limbs full of faultlessness, and not previously enjoyed (in sexual love).' But the word may mean simply 'of all sorts.'

Stanza 5.

d. bhága here seems to be used in a double meaning ('fortune,' and 'vulva'); it is to be noted that Sâyana does not paraphrase the word. Cf. XX, 136, 5. The Anukramani, dampatî parasparam manograhanaṃ akurutām.

II, 31. COMMENTARY TO PAGE 22.

The Atharvan contains three charms against worms, II, 31 and 32; V, 23¹. The first of these seems to be of the general sort; the second is directed against worms in cattle; the third is intended to cure worms in children. We must not, in my opinion, suppose that the assumption of the presence of worms was preceded by acute diagnosis. Professor A. Kuhn, in his admirable treatise on the connection between Teutonic and Vedic medicinal charms (*Zeitschrift für vergleichende Sprachforschung*, XIII, pp. 49 ff.; 113 ff.), has shown that the greatest variety of diseases are regarded in the naive view of folk-medicine as due to the presence of worms (see pp. 135 ff.); doubtless similar conceptions are at the base of the Hindu formulas. This accounts for 'worms in the head' (II, 31, 4); 'the variegated worm, the four-eyed' (II, 32, 2), and the like. Cf. also Zimmer, *Altindisches Leben*, pp. 98, 393; Wise, *Hindu System of Medicine*, pp. 307, 348 ff.; and Mannhardt, *Der Baumkultus der Germanen*, pp. 12 ff. Less certain is the same scholar's view that the similarity of the conceptions in this matter points back to proethnic charms, since the equal endowment of the two peoples (Hindus and Germans) may of itself suffice to account for the parallel results. But I must say that the more modern scepticism

¹ Cf. elsewhere, Tait. Âr. IV, 36; Âpast. Sr. XV, 19, 5; Gobh. Gr̥h. IV, 9, 19; Mantrabrâhmaṇa of the Sâma-veda II, 7; also Maitr. S. III, 14, 11; Tait. S. V, 5, 11, 1; Vâg. S. XXIV, 30; and the correlated hymn, RV. I, 191.

which stoutly denies the possibility of such productions in Indo-European times is at the present time more dogmatic than is at all warranted by the evidence. It is likely a priori that some of these folk-notions had crystallised in prehistoric times; if there was an Indo-European people—some will deny even that—there was also a crude Indo-European folk-lore. Cf. also the introduction to IV, 12.

Kausika implicates this hymn in a rather elaborate and difficult practice, 27, 14–20, as follows: 14. 'While reciting AV. II, 31 he makes an oblation of black lentils¹, the kind of worms called *algandū*² and *hanana*, (all) mixed with ghee. 15. The young (of worms: *Dārila*, *krīmīno bālān*³) he winds about from right to left upon a black-spotted arrow (*Dar.*, *kalmāshavarṇe sare*), and then smashes (the arrows)- 16. He roasts (the worms in the fire). 17. He then lays on (the worms with the arrow as firewood in the fire: *Dar.*, *tān bālān sasarān*). 18. With his left hand, his face turned to the south, he throws up dust and scatters it (over the patient, *Kesava*). 19. He (the patient) grinds up (the dust). 20. He then lays (ordinary) firewood on the fire.' The unsavoury practice, introduced by *Kesava* with the words *arushī-udaragandulaka-bhaishagyāny ukṛyante*⁴, comports well with the fierce imprecation: the acts symbolise the destruction of the imaginary worms in the patient, and contain various allusions to the wording of the hymn.

The hymn has been translated by Kuhn, l.c. 137; Weber, *Indische Studien*, XIII, 199 ff.; Ludwig, *Der Rigveda*, III, 323; Grill², pp. 6, 98. The *Anukramanī* describes the divinity to which the hymn is addressed as *mahīdevatyam*

¹ The word *khalvaṅga*, thus translated, is not altogether clear. It is discussed in Kausika, Introduction, p. xlix.

² Thus, not *alāndū*; see Kausika, Additions and Corrections, and cf. the note on AV. II, 31, 3.

³ But *Kesava* very differently, *govāla(m) kṛititam sarasandhyam pariveshīya*, i.e. the hair of a cow's tail is wound about an arrow! Cf. *Sūtra* 26, and the introduction to II, 32. Cf. also *Kesava*'s explanation of *Kaus.* 29, 20. *Sāyana* follows *Kesava*.

⁴ For *gandulaka*, cf. perhaps *algandū*, above, and in stanza 2.

(! cf. the word *mahî* in st. 1) *uta kândram*; its author is *Kaṇva*.

Stanza 1.

a. In RV. VII, 104, 22 = AV. VIII, 4, 22, Indra is called upon to crush the Rakshas as with a mill-stone: the present passage seems to realise the comparison, so that indirectly Indra's bolt (*vāgra*) is in the mind of the poet; cf. also *ārman* and *pārvata* in st. 19 of the same hymn.

d. Cf. the symbolic crushing of lentils in the practice, Kaus. 27, 14, where *khalvaṅga* takes the place of *khālva*; so also in Kaus. 27, 26 (cf. Kausika, Introduction, p. xlix). *Kesava* defines both *khalvaṅga* and *khālva* as *krishnakānakāḥ*. Read here *metri gratia khāluān*. Cf. also V, 23, 8 c, d.

Stanza 2.

a. At V, 23, 6. 7 *adrīshṭa* is an epithet of *krīmi*; *adrīshṭa* by itself is used substantively in AV. VI, 52, 2 (= RV. I, 191, 4), and 3; cf. also RV. I, 191, 9 = AV. VI, 52, 1 and AV. V, 23, 6, where the sun is designated as the slayer, *adrīshṭahān*, of unseen (vermin); cf. Zimmer, p. 98. In AV. VIII, 8, 15 both *drīshṭá* and *adrīshṭa* also occur as designations of vermin, and it seems quite likely that *drīshṭá* is an afterthought in the style of *sura* after *asura*; *diti* after *aditi*, and the like.

b. The *Paippalāda* and *Sāyana* read *kurīram* for *kurūrum*; the latter defines it, *kurīram gālam tadvad antar avasthitam krīmikulam*.

c. The MSS., both of the hymn and the *Sūtra*, hesitate between the two writings *algāndu* and *alāndu*, and I had decided in the Additions and Corrections to the Kausika (p. 76, Sū. 14) in favour of *algāndu*. This is the reading adopted by *Sāyana* and *Shankar Pandit*. In the *Nāgarī*-character the two forms are almost identical (lga is lā as soon as the g-stroke is prolonged downward); hence the confusion. *Sāyana*, *sonitamāmsadūshakān gantūn*. *Sāyana* has *salgān* for *salūnān*. Here, as in st. 4 c, d, *krīmīn* is obviously a gloss; the *Anukramanī*, uncritically, defines the metre of the stanza as *uparishṭādvirāḍbrihatī*.

Stanza 3.

a, b. The mighty weapon is the charm which is called outright 'thunderbolt' (vágra) in VI, 134 and 135. Perhaps the fire of the symbolic bolt is supposed to burn them (dûná ádûnáḥ). The ritual (Sûtras 16 and 17, above) embodies the idea in practice, and we are not in the position to say but what this particular act was associated with the stanza from the start—a question of principle which seems destined for ever to divide the doctors. Sâyana obviously has in mind paritapati in Sû. 16 in his gloss paritaptâ aparitaptâḥ.

c, d. To render doubly certain the complete destruction of the disease, even those which are *prima facie* already driven out are submitted to this phase of the charm.

Stanza 4.

a, b. Read ánvāntrīam śirshaṇīam átha u, &c. Cf. with this Mantrabrāhmaṇa (of the Sāma-veda) II, 7, 2, krimim ha vaktratodinam krimim āntrānukārinam. Sâyana (with some MSS.) reads pārshṇeyam, 'in the heel,' and Ludwig, rather arbitrarily, translates 'im Rücken,' as though pārshṭheyam stood in the text.

c. avaskavá, like most of the names in the charm, is ἀπ. λεγ. Weber, l.c. 201, and Zimmer, p. 393, define it as 'he who peels, pares off.' Sâyana, avāggamanasvabhāvam. By the side of vyadhvará (this form twice in VI, 50, 3)¹ we have vyadvará in Sat. Br. VII, 4, 1, 27 (defined by the scholiast as adanāśilo dandaśúkādih) and vyádvarī (with different accent) in AV. III, 28, 2². One or the other is a folk-etymological modification: vyadhvará, 'piercing,' and vyadvará, 'gnawing.' The Padapāṭha divides vi adh-vará (most futile), and Ludwig in his translation of VI, 50, 3

¹ So the vulgata. Sâyana and Shankar Pandit with most of his MSS. vyadvará. See the note there.

² Here Sâyana reads vyadhvarī (duḥkhahetur dush/amārgaḥ tadvatī); see the note on the passage.

has arrived at the same result, 'abseits vom wege' (Der Rigveda, III, 500). The same analysis in *Sâyana* to our stanza, *vividhamârgopetam, nânâdvârâni kṛtvâ tatra gakh-antam*.—*krîmîn* here, as in 2 c, is a gloss, misunderstood by the *Anukramanî*, as above.

Stanza 5.

c. *Sâyana* reads *te* for *yé* and *tanvas* for *tanvâm*.

II, 32. COMMENTARY TO PAGE 23.

This charm against worms in cattle (*Kesava, gokṛimi-bhaishagyâni*) elicits the following treatment in the *Kausika* 27, 21–26: '(The performer) chants the hymn at sunrise, and pronounces the name of the cow, "O thou, N. N."¹ At the end of the hymn, while exclaiming "the (worms) are slain," he throws *darbha*-grass (upon the cow). He goes through the same performance at noon. In the afternoon he (throws the *darbha*-grass) upon the cow, her face turned to the west². Having cut off a tuft of the (cow's) tail he continues as in *Sûtra* 14 (the performance in connection with AV. II, 31, which see).'³

Charms closely related with this are found in *Tait. Âr.* IV, 36 (cf. *Âpast. Sr.* XV, 19, 5), where verses similar to stanzas 3 and 4 are employed to relieve the cow who yields the milk for the *gharma*, if she is sick with worms; further in the *Mantrabrâhmaṇa* of the *Sâma-veda* II, 7 (see the *Calcutta Journal Ushâ*, vol. i, fasc. 7)³, and in *Gobh. Gṛîh.* IV, 9, 19, 20, where the stanzas of *Mantrabr.* are employed to destroy worms both in man and cattle.

The hymn has been translated by A. Kuhn, in Kuhn's

¹ Cf. *Gobh. Gṛîh.* III, 8, 3; *Lâty. Sr.* III, 6, 3; and *Kâty. Sr.* XXVI, 5, 1, where *idâ* is mentioned as the typical name of a cow.

² The implication is that in the preceding steps of the ceremony the cow's head is turned to the east; cf. *Dârila*, p. 77, note 7.

³ The same work has also been printed in Serampore (*saka* 1794=A.D. 1872).

Zeitschrift, XIII, 138 ff.; Weber, Indische Studien, XIII, 201 ff.; Ludwig, Der Rigveda, III, 500; Grill², pp. 7, 100; cf. also Hillebrandt's Vedachrestomathie, p. 47. The Anukramanî, âdityadevatyam, aneno-ktarshir (i.e. Kanva: cf. the introduction to II, 31) uktakriyâm akarot.

Stanza 1.

The removal of hantu in Pâda 1 restores a good gâyatri stanza (read, âditîa²). The Anukramanî designates it as tripâd bhuriggâyatri.

a. The rising sun and Ushas, the dawn, are especially calculated to dispel the evils associated primarily with night, and then, generally, misery and disease; cf. RV. I, 50, 11, 13; AV. I, 22, 1; V, 23, 6; IX, 2, 15; 8, 22; XIII, 1, 32.

Stanza 2.

The stanza is repeated at V, 23, 9 with the variants trisîrshânam trikakûdam in Pâda 1; these readings combined show that the poet in designating the worms has in mind the demon Visvarûpa who is familiarly known to have had three heads. Cf. also Mantrabr. II, 7, 2. krimim dvisîrsham argunam dvisîrsham ka katurhanum. Professor Kuhn, l.c. 147, lays especial stress upon the agreement of the Vedic and Teutonic charms, in that they point out the colours of the worms.

a. Sâyana, visvarûpam nânâkâram; Ludwig, 'den vollgestaltigen.' The epithet 'four-eyed' is originally at home with the four-eyed dogs of Yama, and is due, primarily, to some mythological conception; cf. our note on IV, 20, 7. But in the view of the Hindus 'four-eyed' means 'with spots over the eyes;' see Contributions, Third Series, Journ. Amer. Or. Soc. XV, 165 note. Sâyana, katurnetram.

b. The Pet. Lexs. render sârânga by 'bunt, scheckig;' Weber, 'schwärzlich;' Ludwig, 'bräunlich.' The native explanations of the word are stated by Prof. Weber, Indische Studien, VIII, 275.

c. The Pâda is a catalectic anushûbh.

Stanza 3.

The stanza recurs in V, 23, 10. The Tait. Âr. IV, 36, and Mantrabr. II, 7, 1. 2 have similar stanzas: *atrinâ tvâ krime hanmi kanvena gamadagninâ, visvâvasor brahmanâ* (Tait. Âr.); and, *hatas te atrinâ krimir hatas te gamadagninâ, gotamena tinikrîto-trâi-va tvâ krime brahmavadyam avadya. bharadvâgasya mantrena samtinomi krime tvâ* (Mantrabr.) Reliance upon the great seers of the past is a common-place expression in charms and exorcisms; cf. e. g. I, 14, 4; IV, 20, 7.

c. Hillebrandt and Grill regard *vaḥ* as a gloss. But it is written also in V, 23, 10, and its expulsion does not effect good metre, the final cadence being $\cup - - \cup$.

Stanza 4.

Recurs in V, 23, 11. The Tait. Âr. reads at IV, 36, *hataḥ kriminâm râgâ, apy eshâm sthapatir hataḥ, atho mâtâ-tho pitâ, atho sthûrâ atho kshudrâḥ, atho krishnâ atho svetâḥ, atho âsâtikâ¹ hatâḥ, svetâbhiḥ saha sarve hatâḥ*; cf. also the next stanza of our hymn. For *sthâpati*, see Weber, Ind. Stud. XIII, 202 ff.; Über den Vâgapeya, 9, 10 (769, 770), Sitzungsberichte der Königlich Preussischen Akademie, XXXIX (1892); Über die Königsweihe, p. 65 (Transactions of the same Academy, 1893). *Sâyana, sakivaḥ*. The scholiast at Tait. Âr. has *anyo-pi râgavyatiriktaḥ prabhuḥ*. The etymologies suggested are unsatisfactory (see Pet. Lex. and Weber, l.c.); it has occurred to me that possibly the word might be a loan-word with folk-etymological modification, being Avestan *shoithrapaiti* (cf. Achemenian *khshatrapâvan*), 'satrap,' a word which later again finds its way into Indo-Scythian coins in the form

¹ Scholiast, *âgatya sâtyamânâḥ asmâbhir eva bādhyamânâḥ*. Cf. with this also Mantrabr. II, 7, 4. *krimim indrasya bâhubhyâm avâñkam pâtayâmasi, hatâḥ krimayaḥ sâsâtikâḥ sanñlamakshikâḥ*. The scholiast defines *sâsâtikâḥ* by *âsâtikayâ* (! for *âsâtikayâ*?) *saha vartamânâḥ*.

kshatrāpa ; cf. Zeitschrift für die Kunde des Morgenlandes, III, 161 ; IV, 186, 200.

Stanza 5.

Repeated in V, 23, 12. The Mantrabr. II, 7, 3 presents a passage which concerns stanzas 4-6 of our hymn, *hatah krimīnām kshudrako hatā mātā hatā pitā, athai-shām bhinnakāh kumbho ya eshām vishadhānakāh*.

a, b. Sāyana, without regard to the oxytone accent of *verās* (nomen agentis), renders *verāso* . . . *pārivesasaḥ* as follows, *niverasthānāni mukhyagrihāḥ* . . . *paritāḥ sthitāḥ samīpagrihāḥ*. Weber renders the two words by 'diener' and 'umdienenden;' Grill by 'hörige' and 'zugehörige;' Ludwig and Hillebrandt by 'hörige' and 'der hörigen hörige.'

Stanza 6.

The metre of the stanza is quite irregular ; the Anukramanī describes it at *katushpān nivrīdushvik*. The first and third Pādas are catalectic ; in the second Pāda *yābhyām* is *yābhiām*, or the like ; the fourth Pāda may also be sustained as a catalectic *anushubh* by substituting *tava* for *te*, or resolving *te* into *taḥ* or *taya*.

c, d. The Paippalāda reads, *atho bhinadmi tam kumbham yasmin te nihitam* (!for *nihitam*?) *visham* ; cf. also the parallel stanza RV. I, 191, 15. Sāyana substitutes *shukambham* for *kushumbham*, and he has the support of some MSS. His comment is *avayavavishesha*, 'some part of the body.' Ludwig translates *kushumbham* by 'tail,' but the parallel passages of the Paippalāda and Mantrabr. obviously point to some word like 'receptacle.' This word as well as *kusumbha* and *kusumbha*, 'water-pitcher of hermits,' seem to me to be extensions of *kumbha* by popular etymology, introducing the influence of *kosha*, *kosa*, 'basket,' and perhaps in the case of *kusumbha* the stem *sumbhā-*, 'purify.' Direct etymological analysis of such words is difficult because they become so readily the play-ball of kindred notions ; cf. Weber, l. c. 204.

II, 33. COMMENTARY TO PAGE 44.

The commentators fitly treat this charm as a cure for all diseases (sarvabhaishagyam). The practices at Kaus. 27, 27-8 are of the simplest sort, and their symbolic relation to the hymn superficially obvious: 27. 'The stanzas of the hymn are recited over the patient while (fetters with which he has been bound) are being torn off. 28. He is sprinkled with water mixed with the dregs of ghee from a water-vessel.' The hymn figures also in a list designed to bestow long life (āyushyagana) in the Ganamālā, Ath. Paris. 32, 4; see Kaus. 54, 11 note. According to Sāyana the hymn is also a member of the amholingagana, 'a list characterised by (driving away) distress,' consisting of II, 33; III, 11; IV, 13; V, 30; X, 8. But the Ganamālā, Ath. Paris. 32, 31, strings together a very different group under the same caption; see Kaus. 32, 27 note. Cf. also Vait. Sū. 38, 1; Ath. Paris. 33, 3.

The hymn recurs with variants, RV. X, 163; AV. XX, 96, 17-22; the first stanza at Pār. Gr̥h. III, 6, 2. In its R̥gveda form it constitutes also a part of the Āpast. Mantra-brāhmaṇa I, 17, 1-6, employed at Āpast. Gr̥h. III, 9, 10; see Winternitz, Das Altindische Hochzeitsritual, p. 99. The many, often perplexing designations of the parts of the body are paralleled in the catalogues of the parts of the horse's body, at the horse-sacrifice, TS. V, 7, 11 ff. (cf. also I, 4, 36; VII, 3, 16); Maitr. S. III, 15, 1 ff.; Vāg. S. XXV, 1 ff. Cf. also AV. X, 2; XI, 8.

The hymns in question have been translated and compared with certain Teutonic charms by Adalbert Kuhn in his ever-charming work on 'Indische und germanische Segenssprüche,' Kuhn's Zeitschrift, XIII, 63 ff. These comparisons are of permanent interest for folk-psychology, even though the genetic relationship of the charms may be doubted. The Atharvan version has been rendered in addition by Weber, Ind. Stud. XIII, 205 ff.; for RV. X, 163 see Ludwig's and Grassmann's translations.

Stanza 2.

a. Sāyana here defines *ushñhābhyaḥ* etymologically as, *ūrdhvam snigdhābhyaḥ raktādinā utsnātābhyo vā nādībhyaḥ*, but at RV. *snāyubhyaḥ* for *nādībhyaḥ*. Cf. AV. VI, 134, 1; IX, 8, 21; X, 10, 20, and the schol. at Pāṇini III, 2, 59.

Stanza 3.

b. *hālikshnāt* is obscure: Sāyana, *tatsambandhād* (tat refers to *klomnāḥ*) *māmsapindavisheshāt*, 'a ball of flesh adjoining the lungs.' The word may possibly be related to *hirā*, 'canal, vein.'

Stanza 5.

c, d. The tautological use of *bhasadyam* and *bhāsadam* is justified in the mind of the Atharvan poet, because it heightens the effect of the cumulative pun upon *bhāmsasaḥ*. RV. X, 163, 4 exhibits but two of these stems.

Stanza 7.

d. *kasyāpasya vībarhena* (sc. *brāhmaṇā*). For Kasyapa, see the notes on I, 14, 4; IV, 20, 7.

II, 36. COMMENTARY TO PAGE 94.

The practices associated with this hymn are part of the 'women's rites' (Kaus. 32, 28-36, 40), and they are presented under the special rubric of *pativedanāni* (Kṛṣṇa, *patilābhakarmāṇi*), 'practices by which a husband is obtained,' Kaus. 34, 12-16 (cf. also Kaus. 75, 7), as follows: 13. 'While reciting the hymn the maiden is given to eat a pudding of rice and sesame, such as is cooked for guests. 14. Upon an altar, made out of clay from a cave inhabited by animals (cf. stanza 4), are placed the substances recited in the hymn (gold, bdellium, &c.; cf. st. 7); these are anointed with the dregs of ghee, and given to the maiden

at the door¹. 15. Having sacrificed by night rice and barley from a copper vessel to *Gâmi*², the maiden walks forth with her right side turned towards (the vessel; cf. st. 6). The maiden, having been washed and cleaned to the west of the fire, while stanza 5 of the hymn is being recited, is made to do what is told in the stanza (upon a ship) anointed with the dregs of ghee (i. e. she is made to ascend the ship).’ After that follow certain oracles to decide whether the maiden shall succeed in obtaining the husband or not.

The hymn has been translated by Weber, Ind. Stud. V, 219 ff.; XIII, 214 ff.; Ludwig, Rigveda, III, 476; Grill², pp. 55, 102 ff.; cf. also Zimmer, p. 306.

Stanza 1.

a. Literally, ‘may a suitor come to our favour,’ i. e. a suitor who shall gain our favour. *Sâyana*, *sobhanâm buddhim â gamet . . . kalyânîm buddhim prâpya*. Cf. *Sâñkh. Grîh.* I, 6, 1 ff.; *Âpast. Grîh.* I, 2, 16; 4, 1-2; Ind. Stud. V, 276, 291 ff.

b. The suitor comes ‘with our fortune,’ since the betrothal of a daughter is regarded in that light.

c. *Sâyana*, *samaneshu samânamanaskeshu . . . yad vâ samânam manyamâneshu sahrîdayeshu*.

d. *Sâyana* reads *ûsham* for *oshâm*, and glosses, *ûsham ûshati rugati apanudati dukkhagâtam iti ûsham sukha-karam*.

Stanza 2.

a, b. Cf. RV. X, 85, 40. 41, where Soma, Gandharva, and Agni are said to be the mythical first husbands of every maiden. *Sâyana* has in mind the same passages, since he glosses *brahma* with *gandharva*, and identifies *Aryaman* with *Agni*, leaning upon the slender support of *Âsv. Grîh.*

¹ So that she may adorn and anoint herself with them.

² The personified goddess of femininity, or maternity; *Dârila*, *gâmika* (?) *mâtṛikâ*. Cf. AV. V, 1, 4, and Kaus. 34, 20.

I, 7, 13. Cf. AV. XIV, 1, 31, which shows that *sámbhṛitam* alludes consciously to *sambhalá* in st. 1.

c. Dhâtar, the god of divine order and creation, just as the three gods in the first hemistich, is especially charged with the arrangement of marriage ; see VI, 60, 3.

Stanza 4.

Sâyana, with one of Shankar Pandit's MSS., reads *maghavân* (*mamhaniyabhogyapadâarthayuktaḥ*), in agreement with *âkharáḥ* ; also *abhirâdhayantî*, which he glosses by *abhivardhayanti*, *yad vâ . . . putraparvâdibhiḥ samṛiddhâ bhavantî*. For the juxtaposition of Indra and Bhaga, cf. VI, 82. For Bhaga in relation to matters of love, VI, 102, 3.

Stanza 6.

a, b. Judging from IV, 22, 3 ; V, 23, 2 ; X, 10, 11, the divinity addressed as 'lord of wealth' is Indra (*Maghavan* in st. 4).

c, d. The sense is: Every suitor who approaches her shall indicate his esteem, or admiration, so that the event shall not fail to result auspiciously. Cf. the symbolic realisation of this arrangement in Kaus. 34, 15, above.

Stanza 7.

a. Some MSS. read *gûlgulu* for *gûggulu* (*Sâyana*, *dhûpanadravyavisheshaḥ*).

b. *aukshá*, 'balsam,' according to *Sâyana* = *pralepana-dravyam*. It seems to be simply 'bull's grease;' see the sloka quoted by Kerava at Kaus. 34, 14 (repeated by *Sâyana* on our passage), as also by Dârila, Kerava, and Ath. Paddh. at Kaus. 79, 9 (in elucidation of the word *aukshe*), and cf. our introduction to AV. I, 34. See also the analogous passage AV. VI, 102, 3, and *aukshágandhi* as the name of an *Apsaras*, IV, 37, 3.

c. For the plural *pátibhyaḥ*, see Ind. Stud. V, 205 ff., 221.

d. *pratikâmáya* is emended by the Pet. Lex. to *pratikâmyâya* (cf. sts. 5, 6, 8, and VI, 60, 3); *Sâyana*, *enâm kanyâm kâmayamânam*. The Paippalâda reads *patikâmâya*,

which makes good sense, 'in order to obtain the love of a husband.'

Stanza 8.

The second *nayatu* seems superfluous, derived, perhaps, from some parallel expression in which *nayatu* was the last word. The entire stanza is loosely connected with the hymn; the plant addressed seems to have no reference to the proceedings in hand. Cf. AV. III, 18.

III, 1. COMMENTARY TO PAGE 121.

In accordance with our title for this and the following hymn is their designation in the ritual as *mohanâni* (sc. *sûktâni*), 'charms for causing bewilderment;' see Kaus. 14. 17. With them go in the subsequent *Sûtras* (18-21) the following performances: 18. 'Chaff (of rice), underlaid with porridge, is sacrificed from a mortar. 19. (Or) in the same way small grain¹ (is offered). 20. Twenty-one pebbles are shaken (in a winnowing-basket²) against (the enemy). 21. (A pot of rice) is offered to the goddess *Apvâ*.' The symbolism is obvious: the chaff or the small grain symbolises the dispersion of the enemy; the pebbles shaken against them the destructive attack of the sacrificing king. An offering is made to the goddess of evacuation (from the body). See the note on III, 2, 5. The present hymn has been rendered by Ludwig, *Der Rigveda*, III, 518; Weber, *Ind. Stud.* XVII, 180 ff. The *Anukramavî*, *senânmohanam*.

Stanza 1.

Agni, the fire, figures largely as the typical leader of the vanguard of armies, e.g. in the battle-hymn, RV. X, 84, 2, and in Tait. S. I, 8, 9, 1; Tait. Br. I, 7, 3, 4. A special 'army-fire,' *senâgni*, is mentioned at Kaus. 60, 5, and in the

¹ *Dârila*, *kanikvikâh*; *Kesava*, *kanikâh*; *Sâyana*, *kanikikâm*.

² Cf. *Dârila* and *Kesava* on the *Sûtra*, and emend *sûrye* in both texts to *sûrpe*.

scholion to Pâraskara's *Gr̥hya-sûtra* I, 10. The preparation of such a fire is described at Kaus. 16, 9 ff. Professor Weber, l. c., suggests that the name of the war-god Kumâra (Skanda) is in reality one of the manifestations (mûrti) of Agni-Siva-Rudra ; cf. our introduction to XI, 2.

Stanza 2.

Professor Aufrecht in Kuhn's *Zeitschrift*, XXVII, 219, advances very good reasons for believing that this stanza is constructed awkwardly out of Rig-veda reminiscences. Especially noteworthy is his emendation of *ámîmr̥inan* to *ámîmr̥idan*, 'they have taken pity,' in the light of RV. II, 29, 4 ; VI, 50, 5 ; X, 34, 3. Yet we must question whether the Atharvan versifex did really compose that ideal stanza, suggested by Aufrecht, or the more uncouth performance, handed over to us by the redactors. I incline to the latter view, and have rendered the text as reported unanimously in the Saunakiya-tradition¹, though fully conscious that *ámîmr̥idan* is the better reading in the abstract. The stanza puns upon marut and the base *mr̥ina*.

Stanza 3.

The anacoluthon in the two hemistichs can be removed, as Sâyana does, by emending *tán* in Pâda c to *tám*. Maghavan in Pâda a, in reality goes with Indra in Pâda c.

Stanza 4.

Repeated with variants at RV. III, 30, 6. Sâyana comments upon the Rig variant *prá sú ta* (te), not upon *prásûta* (Padapâtha). In Pâda d, I have emended (independently from Weber) *vîshvak satyám* to *vîshvaksatyam*, literally, 'having fulfilment away,' i. e. 'bereft of fulfilment.'

¹ The Paippalâda also has *ámîmr̥inan*.

III, 2. COMMENTARY TO PAGE 121.

For the employment of the hymn in the practices, see the introduction to the preceding. Previously translated by Weber, *Indische Studien*, III, 183 ff.; cf. also Bergaigne et Henry, *Manuel Védique*, p. 139 ff. The *Anukramanī*, *senāmohanam*.

Stanza 5.

Repeated with variants at RV. X, 103, 12. For the variants *pratimohāyantī* and *pratilobhāyantī* see Contributions, Fourth Series, *Amer. Journ. Phil.* XII, 422 ff. The goddess *Apvā* (metrically *apuvā*), 'impurity,' is a drastic embodiment of 'defecation from fear.' The enemy shall not contain themselves from fear. Cf. *udarabhedhi bhayam* at *Bhāgavata Purāṇa*, III, 15, 33, and passages like *Tait. S.* VI, 2, 2, 5; 3, 2, 3. *Yāska*, *Nirukta* IX, 33, as restored by Weber, clearly explains the word in this way. See in general *Ind. Stud.* IX, 482; XVII, 184; and *AV.* IX, 8, 9.

III, 3. COMMENTARY TO PAGE 112.

This and the following hymn are made the basis, at *Kaus.* 16, 30–33, of a performance that ensures the restoration of a king who has been driven out from his kingdom by a hostile king (*pararāgena*, according to *Dārila*), to wit: 30. 'In the domain of the kingdom, from which the king has been driven out, a rice-cake in the form of a couch (*sayanavidham*)¹ is placed upon *darbha*-grass, and submerged in water. 31. A lump of earth taken from that

¹ This reading is not quite certain: most MSS. of the *Sūtra*, and *Dārila* read *sayanavidhim*. *Kesava*, however, and after him *Sāyana*, read *senāvidham* (*senākāram*), 'having the form of an army;' cf. for the interchange between *aya* and *e* our remarks in *Amer. Journ. Phil.* V, p. 27. Either reading makes good sense: the couch would symbolise permanent, peaceful possession of the kingdom; the army, its conquest by force of arms.

(region) is spread over the fire-place¹, and (the king) consumes a mess of porridge, mixed with milk. 32. The utensils are taken from the same place as the lump of earth. 34. On the morning of the fourth day (the king) eats the (submerged) rice-cake, and then he is called (to his kingdom).' Professor Weber remarks that an exiled potentate could scarcely expect to be restored by any more simple device. The symbolism of the practice is obvious: especially the bed and the clod of earth from the native sod ('heimathsscholle') are suggestive. Cf. Kausika's rite at 16, 27. 28 in connection with AV. I, 9 (introduction). Stanzas 1 and 2 are rubricated at Vait. Sû. 9, 2 and 30, 27. The hymn has been translated by Ludwig, *Der Rigveda*, III, 441 ff.; Weber, *Indische Studien*, XVII, 185; cf. also Bergaigne et Henry, *Manuel Védique*, p. 140 ff. The *Anukramanî*, *nânâdevatyam utâ-gneyam*.

Stanza 1.

Agni figures here as the war-god, capable of bringing victory to the cause of the dethroned king. Cf. III, 1 and 2. With him are united the fighting Maruts who hitch up Agni that he may bring (vah) the king. *Sâyana*, curiously, makes the king subject of *âkîkradat* (cf. RV. X, 45, 4), 'the king calls (!) upon thee that he may again enter his kingdom.' In *Pâda d amúm* is perhaps replaced by the name of the king, in the manner of the ritual; cf. e.g. *Vâg. S.* IX, 40; *Tait. Br.* III, 2, 3, 7.

Stanza 2.

The stanza is difficult and full of double intent. The crucial word seems to us to be *sautrâmanya*. This is a sacrifice originally devised by the gods to cure Indra from the effects of over-indulgence in soma; see our *Contributions*, Third Series, *Journ. Amer. Or. Soc.* XV, 153 ff.; Oldenberg, *Nachrichten von der Königlichen Gesellschaft*

¹ The *Sûtra*, *gyotirâyanam*; *Dârila*, *gyotisha âyatanam sthânam uttaravedim avakîrya*.

der Wissenschaften zu Göttingen, 1893, p. 342 ff. But secondarily this rite is also employed by an exiled king, who is also shaky, as it were (*maṅkur iva kakāra*, like the *somâtipûta*, Sat. Br. V, 4, 11, 13)¹. Throughout this stanza Indra is both the god, and the dethroned king; the gods are the heavenly physicians (the *Asvins* and *Sarasvatî*), as well as the Brahmins who are engaged in the restoration of the king. We have therefore rendered *sautrâmanyâ dādhrîshanta* by 'infuse courage with the *sautrâmanî*-sacrifice.' The veiled sense of the entire passage is: 'However far the king (Indra) is he shall come back to friendly relations with his people, when the priests (*devâh*) chant their songs and apply the *sautrâmanî* to his restoration. Indra is the typical king, AV. IV, 6, 11; VI, 98, 1; Tait. S. II, 2, 11, 6; the *Brâhmanas* are the human *devas*, times without end, Sat. Br. II, 2, 2, 6; Tait. S. I, 7, 3, 1; Maitr. S. I, 4, 6; Kaus. 6, 26; cf. Indische Studien, IX, 152; X, 16, 35, 36.

Stanza 3.

Varuṇa's relation to water appears here as in IV, 16, 3 (see the note there); *Soma* grows upon the mountains (*Veda* and *Avesta*). The sense is: Even if the exiled king is separated by mountain and sea from his people, let him quickly, untrammelled by such restraints, as an eagle, come to them.

Stanza 4.

a. The accent of *havyám* is suspicious: we should expect *hávyam*. It is either to be emended, or indicates that the *Páda* has been adapted from a different sphere. The eagle brings the *soma* from a distance to be offered to Indra. For such adaptations, cf. e. g. the hymn I, 2.

¹ For the *sautrâmanî* in general, see Weber, Indische Studien, X, 349, and especially the same author's recent treatise, 'Über die Königsweihe (*râgasûya*),' in the Transactions of the Royal Academy at Berlin, 1893, p. 91 ff.

Stanza 6.

d. We have rendered áva gamaya, 'render accepted,' because the word does not mean elsewhere 'bring down' (Weber). Our authority is Dârila on Kaus. 16, 27, avagamana = anurâga, 'affection ;' see the introduction to I, 9. Sâyana, imam râgânam asmin râshtre bodhaya (similarly Ludwig).

III, 4. COMMENTARY TO PAGE 113.

The Sûtra treats this hymn along with the preceding as a charm for the restoration of a king ; see the introduction to III, 3. Support for such a construction may be derived from st. 5. This, however, is not borne out by the text of the stanzas themselves. These are more general in character, and seem to indicate as their theme the election of a chief. See Ludwig, Der Rigveda, III, 250 ; Zimmer, Altindisches Leben, p. 162 ff. Note especially st. 2, and the play upon the word várûna (as if from root var, 'choose') in sts. 5, 6. The hymn has been translated by Ludwig, III, 252 ; Zimmer, p 164 ; Weber, Indische Studien, XVII, 190 ff. ; cf. also Bergaigne et Henry, Manuel Védique, p. 141 ff. The Anukramanî, aindram.

Stanza 1.

The first hemistich is hypermetric, and Weber, Zimmer, and Bergaigne-Henry each differ in their attempts at restoration. We are not at all certain that this need is urgent : Pâda a is a good gagati-line, ending at úd ihi ; for Pâda b see Oldenberg, Die Hymnen des Rigveda, pp. 66, 67. If the pruning-knife must be used pâtir in b is most easily spared, and a most natural interpolation.

a. gan is vox media, either injunctive, or perfect-aorist. The latter in its sense of prophetic aorist is in the Atharvan stylistically very close to the injunctive : often things desired are stated as having been already accomplished. See e. g. I, 23, 4.

Stanza 2.

Rekurs with marked variants at Tait. S. III, 3, 9, 2; Maitr. S. II, 5, 10.

Stanzas 5, 6.

The expression *ayám rāgā várūnah* in st. 5 a is too pointed to signify merely 'that king Varuna:': *várūna* is used here with false etymological intent as 'chooser;': the word plays upon the sense of *ahvat*, and *vrīnatām* in st. 2. Similarly *várūnaiḥ* in the next stanza means (Indra), with the remaining gods (*Varuna*, *Mitra*, &c.), all choosing the king, and again, with double entente: 'Come on, O king, thou hast come to an agreement with the leaders of thy people who are the electors' (cf. III, 5, 7). All this is thoroughly Atharvanesque.

Stanza 7.

Cf. Vait. Sū. 13, 2, where this stanza is employed in connection with a personified *Pathyā Svasti*, the wife of *Pūshan* (ib. 15, 3), 'the prosperous path,' as an embodiment of success and well-being. Cf. also ib. 24, 8; 37, 20, and the *Pet. Lex.* under *pathyā* 3. In *Pāda d* most MSS., both of the *Samhitā* and *Padapāṭha*, read *vasa*, 'rule;': some MSS., *Sāyana*, and the Western authorities, *vasa*, 'dwell.' Cf. AV. XII, 4, 27. For the interchange of *s* and *ś*, see the present writer in the *Proc. Amer. Or. Soc.*, May, 1886 (*Journ.*, vol. xiii, p. cxvii ff.). Cf. also the note on V, 19, 5.

III, 5. COMMENTARY TO PAGE 114.

The *parṇa*-tree figures in many sacerdotal performances, being identical with the *palāsa* (*butea frondosa*). Its branches and especially its wood are employed directly, and in the form of utensils, at most sacrifices (cf. *Zimmer, Altindisches Leben*, p. 59); its sanctity is accentuated by myths which derive the plant directly from heaven, and that, too, in connection with the descent of the *soma* (cf. st. 4). A divine archer, who guards the *soma*, shoots at

the eagle that robs the soma ; the eagle looses a feather (*parṇa*), which alights upon the earth and becomes the *parṇa*-tree. See RV. IV, 26 and 27, and the extensive legendary material attaching thereunto, and cf. Adalbert Kuhn, *Die Herabkunft des Feuers und des Göttertranks*, pp. 148, 192 ; *Contributions, Fifth Series, Journ. Amer. Or. Soc.* XVI, 20, 24.

No very specific instructions are recorded in the ritual regarding the manipulation of the hymn. At Kaus. 19, 22, in the course of the so-called *pushṭikarmāṇi*, 'practices designed to engender prosperity' (Kaus. 18, 19-24, 46), we have the mere statement that this and other hymns, dealing with amulets, are recited, while the amulet in question (*mantrokta*), after it has been steeped in sour milk and honey for three days (Kaus. 7, 19), is fastened on the person desiring its protecting influence¹. Accordingly, the *Ātharvanīya-paddhati* (Kaus. 19, 1 note) mentions it in a long list of *pushṭikā mantrāḥ*. Cf. also *Sāntikalpa* 17, and 19². The *Anukramanī* describes it as *saumyam* (cf. st. 4) . . . (*etena*) *parṇamanim uktarshir* (i.e. *Atharvan*) *astaut*. Translated by Weber, *Indische Studien*, XVII, 194 ff.

Stanza 1.

d. For *āprayāvan* of the vulgata, read *āprayāvam* (gerund) with the *Index Verborum* ; cf. XIX, 55, 1, and *Vâg. S.* XI, 75.

Stanza 4.

For the relation of the *parṇa* to soma, see the introduction above.

In Pāda c Weber emends *priyāsam* to *bhriyāsam*, and *Sāyana* hovered on the edge of the same correction, *priyāsam bhriyāsam dhārayeyam*. It is, however, not certain, for in *Lāṭy. Sr.* III, 2, 10 (also *Drāhyāyana*) we have *manas tanūshu piprataḥ*, parallel to *manas tanūshu bibhrataḥ*, RV.

¹ *Sāyana*, *tegobalāyurdhanādipush/aye*.

² Cited erroneously by *Sāyana* as *Nakshatrakalpa*.

X, 57, 6; Vāg. III, 56; Kaus. 89, 1; Tait. Br. II, 4, 2, 7. Nay, we have the passage with *piprataḥ* in another place in the Tait. Br. (III, 7, 14, 3) itself, and it would seem, therefore, that *piprataḥ* (Pet. Lex. 'erhalten') has a meaning closely analogous to that of *bibhrataḥ*.

Stanza 5.

Both Weber and Sāyana cite in illustration of the meaning 'friend' for *aryamán* the passage Tait. S. II, 3, 4, 1, 'he, verily, who gives, is a friend (*aryamán*).' Weber renders Páda d, 'über die gunst des freundes selbst,' a rendering which rather forces the meaning and position of *utá*.

Stanzas 6, 7.

The two stanzas prove conclusively that the hymn belongs to the sphere of practices connected with the consecration of a king, and the firm establishment of his royalty. The four classes of persons whose aid is regarded as desirable for the king belong to the so-called *ratna*, 'jewels,' of the court, i. e. they are honoured and indispensable members of his household. Their number altogether is about a dozen, and according to Tait. Br. I, 7, 3, 1 ff., they are the 'givers and takers of royalty (*rāshṭrasya pradātāraḥ*, *rāshṭrasya-pādātāraḥ*).' As a preliminary to the consecration of a king they must be conciliated, and an oblation is offered in the house of each. See for the entire subject Professor Weber's notes on the two stanzas, and his still more elaborate exposition of this interesting theme in his monograph, *Über die Königsweihe*, p. 19 ff.; cf. also Zimmer, *Altindisches Leben*, p. 252; Ludwig, *Der Rigveda*, III, 246, 249, 251.

7 a. Weber in the note on this passage, and *Über die Königsweihe*, p. 22 ff., presents serious evidence in favour of reading *yé-rāgāno* (*árāgāno*) for *yé rāgāno*, 'they who make kings, though themselves not kings:' see Sat. Br. III, 4, 1, 7. 8; XIII, 2, 4, 18. Certainly this suits the character of the *sûtá* and *grāmanī* better than the title *rāgā*. Nevertheless minor potentates, influential in the choice of a greater king, may be alluded to here; cf. the expressions

rāgā várūnah and *várūnaih* in III, 4, 5, 6, and our note to the passage. Weber himself has not embalmed his suggestion in the translation, 'die kön' ge königsmacher auch.'

III, 6. COMMENTARY TO PAGE 91.

The arvattha-tree (*ficus religiosa*) is a strong tree of hard wood whose branches grow into other trees, resulting in their destruction¹. On the other hand the union of the two trees is regarded as sexual (VI, 11), and emblematic of strength. In this hymn, as well as in the associated practices, the arvattha is employed to destroy enemies. At Kaus. 48, 3-6, the hymn is worked up in the following sorcery-practice (*ābhikārika*): 3. 'While reciting III, 6 (the performer) ties on as a talisman the substance mentioned in the hymn (i.e. wood from an arvattha-tree which has fastened itself upon a khadira-tree), after an oblation has been poured upon it, and it has been anointed (with ghee). 4. As many enemies (as this practice is aimed at) so many fetters, anointed with *īṅgiḍa*-oil², besmeared with the dregs (of that same oil?), (the performer), having recited the hymn over them, (places) along with the threads³ into a soma-vessel, and digs them into the vital spot⁴ (of the enemies). 5. While reciting st. 8 of this hymn along with IX, 2, 4 (q.v.), he pushes off what is mentioned in the stanza (namely, a boat) by means of a branch (of the arvattha-tree). 6. While reciting st. 7 he causes (the fetters) to float down (the water).' The practices are not quite clear, nor do the commentators seem to understand them at all points. Cf. also *Sāntikalpa* 19⁵.

¹ Cf. *Kāṭh.* S. XIX, 10, *esha* (sc. arvattho) vai vanaspatīnām sapatnasāhaḥ.

² The oil of *īṅgiḍa* takes the place of ghee (*āgrya*) in witchcraft; see the *paribhāṣhā*, Kaus. 47, 3, and cf. 14, 28; 25, 30.

³ Which threads? *Dārila, sūtreṇa sambandham kṛtvā*.

⁴ This presupposes an effigy of the enemy who is thus reached by proxy. Cf. 47, 51.

⁵ Erroneously quoted by *Sāyana* as *Nakshatrakalpa*.

The hymn has been translated by Kuhn, *Die Herabkunft des Feuers*¹, p. 224 ; Weber, *Ind. Stud.* XVII, 204 ff.; Grill², pp. 21, 104 ff.; cf. also Zimmer, *Altindisches Leben*, pp. 58, 257. The *Anukramanī*, *vānaspatyāsvatthadevatyam*.

Stanza 1.

Both *asvatthā* and *khadirā* are masculines, i. e. males ; hence the virility of the *asvatthā* is, as it were, in the second power. The *asvatthā*, moreover, is intimately related with the production of fire (cf. Tait. Br. I, 1, 3, 9), being in fact an embodiment of the lightning. Hence its special fitness for aggressively hostile practices ; see Weber's note, l. c.

Stanza 2.

b. *Sāyana* reads *vāibādha dodhataḥ* without support from the MSS. (*Samhitā* or *Padapāṭha*). We have adopted this emendation which is indeed self-evident in the light of st. 7. It is of interest to note that the Pet. Lexs., Weber, and Grill felt constrained to resort to the same remedy. The name 'displacer' for the *asvattha* becomes clear in the light of the natural history of the tree ; see the introduction above, and Lassen, *Indische Altertumskunde* I², 304 ff. *Sāyana* takes *vaibādha* as 'sprung from the *vibādha*, i. e. the *khadira*,' the latter being so-called because it strikes with its thorns (*kantakair bād hate*).

Stanza 3.

a. *Sāyana* with the *Paippalāda* reads *nir abhinaḥ* (*nirbhidya utpanno'si*) ; some of Shankar Pandit's MSS. (both *Padapāṭha* and *Samhitā*) support this by reading *nirābhinno* (*nir ābhinnaḥ*) ; cf. *Pāda c*.

b. *Sāyana*, correctly, *arṇave antarikshe* ; cf. RV. VIII, 26, 17 ; TS. IV, 5, 11, 1.

c. *Sāyana*, the *Paippalāda*, and some of Shankar Pandit's MSS., *nir bhinddhi* ; cf. *Pāda a*.

Stanza 4.

a. *Sāyana*, the *Paippalāda*, and some of Shankar Pandit's MSS., *kāratī*.

Stanza 7.

The stanza is repeated at IX, 2, 12 with the variant *sáyakaprazuttánám* for *vaibádháprazuttánám*. The similes in this and the next stanza are put into practice in the rites of the Sûtra ; see the introduction above.

III, 7. COMMENTARY TO PAGE 15.

This hymn and the practices connected with it harbour the peculiar conception that the horn and the skin of the antelope have the power to drive out inherited disease. Kaus. 27, 29-31 we have the following performances : 29. 'While reciting AV. III, 7 (the practitioner) fastens (an amulet made from the horn of an antelope upon the patient), gives him (water) to drink, lets him rinse himself (with water), and at the time when the stars fade away (at dawn) he sprinkles him with water which has been warmed by quenching in it the kindled piece of antelope's skin pierced by the peg with which it is fastened (when it is spread out)¹. 30. From a heap of undetermined measure he offers as much barley (cf. AV. II, 8, 3) as can be taken up by a single grasp (of the hand). 31. He gives food (to the patient).' The relation of the antelope and the practices to the *kshetriyá* are extremely obscure. Again as in II, 8 it seems to rest upon a rapprochement with *kshetra*, 'field,' at least if we trust the vague suggestion of the obscure stanzas, Vág. S. XXIII, 30. 31; Maitr. S. III, 13, 1; Tait. S. VII, 4, 19, 2; cf. also Tait. Br. III, 9, 7, 2; Sat. Br. XIII, 2, 9, 8. Here the antelope is said to eat grain (*yád dharinó yávam átti*; cf. *yava* in Kaus. 27, 30). But we are

¹ The words 'he sprinkles him, &c.' to the end of the sentence are all of them a paraphrase with the help of the scholiasts of the words *saṅkudhânagvâlena . . . avasiññati*. For *saṅkudhâna*, see Kaus. 26, 16, as explained in the introduction to I, 22 (p. 263); for *avagvâla*, cf. also Kaus. 28, 2, in the introduction to IV, 6 (p. 374), and Kaus. 27, 33; 29, 8; 30, 8; 32, 10.

attempting to explain *obscurum per obscurius*. Perhaps the swiftness of the animal (st. 1) symbolises the rapid removal of the disease. The skin of the antelope is used for an amulet at Kaus. 16, 3, the horn at Sat. Br. III, 2, 2, 20; Âpast. Sr. X, 9, 17; Sântikalpa 17, and 19. We must not forget, of course, that *vishânâ*, 'horn,' suggests *ví shyati*, 'loosen,' and that the entire employment of the horn may therefore be in its capacity as a 'loosener' of disease (cf. the introduction to VI, 44). The hymn puns freely upon these words; cf. sts. 1, 2. In general there are many points of contact between Kausika's practices and the stanzas. The first two stanzas occur (with variants) at Âpast. Sr. XIII, 7, 16; the second *ib.* X, 10, 3. The hymn has been translated by Weber, Ind. Stud. XVII, 208 ff.; Grill², pp. 8, 105 ff. The *Anukramanî* has, *saptarâkam yakshmanâsanadevatam uta bahudevatyam, ânushrubham, bhrigvaṅgirâ âdyâbhis tisrîbhir harinam astaut, parayâ* (st. 4) *târake, parayâ* (st. 5) *paḥ, parâbhyâm* (sts. 6, 7) *yakshmanâsanam*.

Stanza 1.

a. At Âpast. Sr. XIII, 7, 16 most MSS. read *raghushyato*, genitive of the participle *raghushyant*, but two MSS. report the reading of our text.

c, d. *vishânayâ vishûkṣnam* are in punning alliteration with one another and with *ví shyati*, 'loosen' (understood; cf. *vishânê ví shya* in st. 2).

Stanza 2.

b. For *padbhîs* the Âpast. Sr., *ib.*, reads *paḍbhis*; see our Contributions, Second Series, Amer. Journ. Phil. XI, 350 ff. (cf. also Sat. Br. XIII, 2, 7, 6), and especially pp. 352-3, where we have endeavoured to prove that the expression 'with (four) feet' has come to have the general value of 'quickly, nimbly, briskly.' The fact that human beings have but two feet, the swifter animals four, is of far greater salience to the Hindu mind than to ours; cf. Maitr. S. I, 5, 10 (p. 78, l. 12), Ait. Br. III, 31, 13, and especially Tait. S. V, 4, 12, 1.

c. Two of Shankar Pandit's MSS. have gulphitām for gushphitām; they are supported by Sâyana (gulphitam gulphavad grathitam), and the unanimous reading of the MSS. at Āpast. Sr. X, 10, 3; XIII, 7, 16. Another variant of the word is gushñitam, Sat. Br. III, 2, 2, 20.

Stanza 3.

b. 'The roof with four wings (sides)' alludes vaguely to the antlers of the antelope, compared with the roof upon a house; the exact meaning of paksha, as part of a house, is not clearly defined; see our notes on AV. IX, 3, 4. 21. Sâyana, katushkoraṁ kḥadir iva. Possibly Grill is right in translating 'a roof which rests upon four posts;' he thinks that the four feet of the animal (st. 2) are compared with posts.

Stanza 4.

The stanza is closely parallel with II, 8, 1; see the discussion there.

Stanza 5.

Parallel passages, at RV. X, 137, 6; AV. VI, 91, 3, mark the stanza as formulaic; its connection with the rest of the stanza is probably purely liturgical. The hymns of the third book are theoretically entitled to six stanzas only (or to six stanzas at least); see AV. XIX, 23, 3, and cf. the literature cited in Amer. Journ. Phil. VII, 470 (bottom).

Stanza 6.

a. Weber translates āsutéh, 'through the act of propagation.' This would comport well with hereditary disease, but does not accord with the use of the word and the root ā su in general. Sâyana, strikriyamânâyâ āsuteh, āsûyate āsiḥyate ity āsutir dravibhûtam annam.

b, d. Note the alliteration between vyānasé and nāsayāmi.

Stanza 7.

d. I have, very hesitatingly, construed āpa . . . ukḥatu transitively, in accordance with the usual force of the ex-

pression, and the close parallelism with II, 8, 2 c, d (cf. also VI, 83, 1), where *kshettriyaṃ* is an accusative dependent upon *āpa . . . ukḥatu*. For the subject of the verb cf. *sá* in st. 1. Perhaps *apavásé* in *Pádas a, b* is also to be taken transitively, 'when the constellations shine away (as they fade out in the morning the evil powers of night), &c.' *Sāyana*, as the *Pet. Lex. s. v. āpa vas*, construes all the derivatives from root *vas* in this stanza intransitively; cf. our note on II, 8, 2.

III, 9. COMMENTARY TO PAGE 67.

The hymn, one of the most perplexing in the AV., is directed against a variety of bodily disorders, or demoniacal forces, among which *vīshkandha* and *kābavá* stand out most clearly. For *vīshkandha* see our discussion in the introduction, and in the note on the first stanza of II, 4. The *Kausika* rubricates the hymn at 43, 1, 2, where *Dārila* describes the performance as a *piśākanāśanam*, *Kesava* (and *Sāyana* in his introduction) as a *vighnasamanam*, to wit: 43, 1. 'While reciting III, 9, an amulet of *aralu* (*calosanthes indica*, a tree) is fastened (to the sufferer) by a reddish brown thread (cf. st. 3); he is given a staff to carry (cf. st. 2), and he also carries a weapon¹. 2. He is fumigated with (the smoke of burning) grain-chaff.'

The hymn has been translated by Weber, *Ind. Stud. XVII*, 215 ff. The *Anukramanī* designates it as *dyāvāprithivīyam uta vaiśvadevam*.

Stanza 1.

a. The *Pet. Lexs.* and Weber see in *karsápha* and *visaphá* (both *ἀπ. λεγ.*) the designations of certain demons or diseases (Weber, 'des Abmagernden, Durchdringenden'). *Sāyana* operates on the same line by means of characteristic etymologies, *karsaphasya* (*karasaphasya*) *kṛśasaphasya*

¹ The commentators prescribe that the staff shall be anointed with the dregs of ghee and then be polished off, as in *Kaus. 23, 11*. The same treatment is also prescribed for the weapon.

vâ svâpadasya vyâghrâdeḥ, visaphasya vigatasaphasya spardhamânapurushakâlasarpâdeḥ vispashṭasaphasya vâ krûragomahishâdeḥ. But the statement that beneficent heaven and earth are father and mother of demons is startling¹; the usual Atharvanic way is to say that heaven and earth are the parents of some curative plant: III, 23, 6; VIII, 7, 2, &c. There is nothing in the way of such an interpretation, and it is to be noted that the amulet of aralu-wood, Kaus. 43, 1 (see above), is not otherwise indicated in the hymn. I do not venture to decide.

Stanza 2.

a. Sâyana with some MSS., both Samhitâ and Padapâṭha, and the Paippalâda read asleshmânaḥ for asreshmânaḥ. Our translation is purely conjectural. Sâyana depends upon the practices of the Sûtra: 'They (the people) carried the aralu-talisman, the staff, &c., being asleshmânaḥ, i. e. unaffected (aslishṭâḥ) by troubles, &c. ;' or, 'the gods, being free from phlegmatic diseases (sleshmopalakshitatridoshadûshitasarîrarahitâḥ), carried them.' The first of these suggestions, barring the precision of its application, appears to contain something of the truth.

Stanza 3.

a. Sâyana, quoting in support RV. II, 39, 4, and relying upon Bharatasvâmin's interpretation, renders khrîḡalam by tanutrânam, 'protection of the body,' and Kausika's operations seem to render this quite likely: he prescribes the fastening of an amulet by a reddish-brown thread. But in the RV., khrîḡale=va visrâsaḥ, the word seems to mean 'crutch, support.'

o. Sâyana with some MSS., Samhitâ and Pada, and the Paippalâda read sravasyâm; kâbavâ is explained characteristically as follows: kabuḥ karburavarnaḥ krûraḥ prâṇi, tatsambandhî vighnaḥ kâbavaḥ.

¹ It seems, however, to derive support from RV. I, 191, 6, which Sâyana quotes very aptly.

d. *bandhúraḥ*, apparently plural of *bandhúr*, is hopelessly obscure; our translation 'fastenings' is no better than *Sâyana*'s *asmâbhir baddhaḥ*, or his alternate *bandhurâḥ asmâbhir dhâryamânâḥ manidandâdayaḥ*. The word ought to be identical with the stems *vandhúr*, RV. I, 34, 9 (*tráyo vandhúraḥ*; cf. *trivandhurá*), *bandhúra*, and *vandhúra*, 'the seat of a wagon.' The matter is complicated still further by *bándhurá* with discordant accent in st. 4.

Stanza 4.

The basis of this translation is again very unstable owing to the word *bándhurá* which is lexically and grammatically obscure. *Sâyana* presents an entirely different result: 'O ye people who desire glory (by conquering the enemy), but go (into battle) bewildered as the gods by the wile of the Asuras, may your weapons (*bandhurá sambaddhá dhritâ khaḍgâdirûpâ hetiḥ*!) destroy the *kábava* as the ape the dog!'

Stanza 5.

Sâyana upon the basis of many MSS. (both *Samhitâ* and *Padapâṭha*) reads *bhatsyâmi* (*badhnâmi*). Shankar Pandit adopts this reading. In Pâda d, *Sâyana* with some MSS. reads *karishyatha* for *sarishyatha*; cf. st. 4.

III, 11. COMMENTARY TO PAGE 49.

This hymn, whose first four stanzas are essentially the same as RV. X. 161 = AV. XX, 96, 6-9, must have originally had the general value indicated by our title. But the *Sûtra* (Kaus. 27, 32-33) specialises, and directs its employment against *grâmya* (sc. *vyâdhi*), 'venereal disease,' (*Dârila*, *mithunasamyogât*). *Kesava* prescribes it against children's diseases and venereal diseases (*bâlarogagrîhite ka maithunadoshabhaishagyâny ukryante . . . maithunarâgaya-kshmani bhaishagyam*); *Sâyana*, against diseases of children, or disease contracted from women (*bâlagraharoge nirantrastrisamgatiganitayakshmani ka*). The practices

are as follows: 27, 32. 'While reciting the hymn the patient is given to eat a porridge containing rotten fish¹. 32. He is taken to the forest², and (in the morning), when the constellations begin to fade, he is sprinkled with water which has been warmed by quenching in it burning sesame, hemp, cow-dung, and sacred firewood³ (all gathered in the forest).'

The hymn figures in the *takmanâsanagana* (Ath. Paris. 32, 7), and the *âyushyagana* (ib. 32, 4) of the *Ganamâlâ*; see Kaus. 26, 1 note; 54, 11 note. See also 58, 11, and Vait. Sû. 38, 1. Stanza 4 is quoted in Ath. Paris. 18², 1. The *Anukramanî*, *aindrâgnam âyushyam*. The hymn has been translated by Weber, Ind. Stud. XVII, 231. There is no basis, as far as can be seen, for his caption, 'Bei schwerer Geburt.'

Stanza 1.

For the disease *agñâtayakshma* (cf. AV. VI, 127, 3), and *râgayakshma*, see Wise, Hindu System of Medicine, p. 321 ff.; Grohmann, Ind. Stud. IX, 400; Zimmer, p. 375 ff.

Stanza 2.

d. Most of Shankar Pandit's and, apparently, all of Roth and Whitney's MSS. read *âspârsam*. *Sâyana*, as the vulgata, *âspârsham* (*prabalam karomi*).

Stanza 3.

a. The divine attribute 'thousand-eyed,' predicated to Indra, Agni, Vishnu, &c. (see Pet. Lex. s. v. *sahasrâkshâ*), is here transferred to the powerful oblation. Cf. the note on IV, 20, 4^a.

¹ For *pûtisapharî*, see Kausika, Introduction, p. lii.

² In order to wipe away the effects of the dissolute habits of the village (*grâmya*).

³ For *gvâla*, cf. Kaus. 27, 30 in our introduction to III, 7 (also Kaus. 28, 2; 29, 8). For *sântâ*, see Kaus. 8, 15. 16.

Stanza 8.

The correlation of the hymn with diseases of children (Kesava and Sáyana) is based upon this stanza. Kausika, however, has other matters in mind.

III, 12. COMMENTARY TO PAGE 140.

The hymn forms in the ritual a part of a *gana* or series entitled *vástoshpatiyāni* (sc. *sūktāni*), 'hymns pertaining to Vástoshpati, the lord of the homestead,' Kaus. 8, 23 ff. (see index B, p. 384^b, of the edition). More specifically it is employed in Kaus. 43, 8-11 as part of an extensive ceremony at the erection of a house entitled by the Atharva-Paddhati (see p. 118, note 11) as *br̥hakkhālākarma*, 'the great ceremony of house-building,' in distinction from a less elaborate ceremony at Kaus. 23, 1 ff., entitled *laghu-sālākarma* (see p. 61, note 12).

The performances at Kaus. 43, 3 ff. begin with an introductory rite in connection with AV. VII, 41, designed to remove obstacles in the way of the builder; apparently this is known by the special name of *syenayāga*, or *syenegyā*. See the discussion of this somewhat obscure point in the fifth series of our Contributions, Journ. Amer. Or. Soc. XVI, p. 12. Then the materials for building are brought on, and the excavation for the house is made, and next the actual work of erection is accompanied by the recitation of the stanzas of our hymn, to wit: 43, 8. 'The hymn AV. III, 12 is recited while the (central post¹) is being fixed and erected. 9. Having anointed it, the sixth stanza of the hymn is recited while the act stated in it is being performed (i. e. while the cross-beam is being placed upon the post). 10. Having taken a pitcher of water, and the fire, they enter the house while reciting the eighth stanza. 11. (The house) is rendered

¹ So according to Dārila, *madhyamasthūnām*; Kesava and Ath. Paddh., more generally, *sālām*. Cf. Hir. *Gṛh.* I, 27, 2, *dvārasthūnām ukkharayati*; also Āpast. *Gṛh.* VII, 17, 3.

firm by reciting the two 'firm' stanzas (dhruvābhyām, sts. 1 and 2). The ceremonies are concluded in Kaus. 43, 12-15 with sprinkling the house, the recitation of more mantras, an especial oblation to Vāstoshpati, feeding the Brahmans, and final blessings.

The hymn has been treated by Ludwig, *Der Rigveda*, III, 463; Zimmer, p. 150 ff.; Weber, *Ind. Stud.* XVII, 234 ff.; Grill², pp. 59, 108 ff.; cf. also Hillebrandt, *Vedachrestomathie*, p. 45. The Anukramanī designates the hymn as sālāsūktam, and vāstoshpatīsālādaivatam. Similar themes are treated in *Āsv. Gr̥h.* II, 8; *Pār. Gr̥h.* III, 4; *Sāṅkh. Gr̥h.* III, 2, 3; *Hir. Gr̥h.* I, 27; *Āpast. Gr̥h.* VII, 17; *Āpast. Mantrabr.* II, 15; Bhāradvāja's *Gr̥h.* II, 3; cf. Oldenberg, *Sacred Books of the East*, vol. xxix, pp. 92, 212, 345 ff.

Stanza 1.

a, b. The words dhruvām and kshéme convey each the idea of good settlement, and sound foundation; cf. *Vāg. S.* XVIII, 7; *Tait. S.* IV, 7, 3, 1, ksémas ka dhr̥tis ka, and *RV.* I, 73, 4; VII, 88, 7, dhruvāsu kshitishu. Hence the renderings of Ludwig, Weber, and Hillebrandt 'im glücke, in frieden,' &c., do not quite catch the point. Cf. also *AV.* IV, 1, 4.

d. ūpa sām karema seems to convey the idea of close union. In the only other passage quoted by the *Pet. Lex.* it refers to sexual intercourse, bhartāram upasamkaret (*Bṛihat-Samhitā* 77, 26). Sāyana, vyavaharema.

Stanza 2.

The wording of the stanza is formulaic. In *Pār. Gr̥h.* II, 17, 9 Pāda b is applied to the furrow of the field; see also the other *Gr̥hya*-texts, cited in the introduction.

For sūnṛtāvati, 'full of abundance,' see Oertel in the *Proceedings of the Amer. Or. Soc.*, May, 1891 (*Journ.*, vol. xv, pp. xcv ff.), and our *Contributions*, Fifth Series, ib. XVI, p. 19. Ludwig, 'reich an trefflichkeit'; Zimmer, 'reich an wonne'; Weber, 'reich an frohen liedern'; Hillebrandt, 'reich an lieblicher rede'; Grill, 'reich an herrlichkeiten.'

Stanza 3.

Hillebrandt and Grill regard the first two Pādas as defective, but they are anuśtubh, no poorer than many others in the AV. The Anukr., *bṛihatī*.

a. *dharuṇī* is in intentional relation with *dhruvā*, hence 'a supporter;' cf. Tait. S. IV, 3, 7, 2. Grill, 'vielfassend, vielbergend;' Zimmer and Hillebrandt, 'geräumig.' The Pāda is catalectic.

b. *bṛihákkhandāh*, 'with broad roof.' The translation is problematic, the word being ἀπ. λεγ. *khandas* does not by itself ever occur in the meaning 'roof' (*khadis*, *khadman*). Some support may be derived from st. 5 c, *trīnam vāsānā*, since in Hir. *Grīh.* the roof is smoothed with a stanza containing the same Pāda. The words there used are *kṣannām* (sc. *sālām*) *abhimṛisati*. *Sāyana*, *prabhūtakṣādana*, *mahadbhis kṣandobhir devair upetā vā*. For *pūti-dhānyā*¹ of the text of the Saunakiya-sākhā, the Paippalāda reads *pūtadhānyā*; this underlies our translation. Cf. *paripūteshu dhānyeshu*, *Manu* VIII, 331, and perhaps also the expression *kṛitā dhānāh*, RV. III, 35, 7.

d. Cf. *Sāṅkh. Grīh.* III, 3, 9, ā syandantām dhenavonityavatsāh. The majority of Shankar Pandit's MSS. (both *Padapāṭha* and *Samhitā*) read āspandamānāh.

Stanza 4.

o. Most MSS., and the editio princeps, read *ukṣhāntu*; *Sāyana*, Shankar Pandit, with some MSS., and the Paippalāda, *ukshāntu*, the basis of our translation. Again, our translation presupposes the reading *udnā* for *unnā* of the edition: the MSS. read *utnā* (cf. VII, 45, 2; VII, 18, 1, and the Index Verborum, p. 67). The Paippalāda, Shankar Pandit with some of his MSS., and *Sāyana* have *udnā*; cf. RV. I, 85, 5, (*marútaḥ*) *udābhir vy ūdanti bhūma*.

¹ *Sāyana*, with desperate literalness, *pūtigandhopetagīrnadhānyayuktā*, 'endowed with evil smelling, old, grain!' Ludwig suggests *pratidhānyā* or *prātidhānyā*, 'gut zu verschliessen.'

d. For ní tanotu, cf. AV. VII, 90, 3; VII, 31, 3, and the plant nitatnî, used to prevent the falling out of hair at AV. VI, 136, 1. Sâyana, nitarâm karotu.

Stanza 5.

a. The words mânasya patni are addressed directly to the house (sâlâ), as may be gathered from IX, 3, 21; the house, after it is erected, is deified, since the weal or woe of its inhabitants are now dependent upon its behaviour. Sâyana, mânaniyasya vâstupateh patni, 'O wife of Vâstupati who is to be honoured¹!' Grill's etymological combinations are superfluous; his comparison of Zend nmânô-pathni and nmânô-paiti (Gâthic, demâna) contrary to phonetic law. Ludwig and Weber, 'herrin des maasses;' Ludwig at IX, 3, 5 ff. (Der Rigveda, III, pp. 464-5), 'herrin des verweilens;' Zimmer and Hillebrandt, 'genie des baues;' Grill, 'hort der rast.'

b. Sâyana reads nirmitâ for nimitâ.

Stanza 6.

a, b. The expression á roha, 'ascend,' harbours two double ententes, borrowed from other well-known events in life. First, sexual connection, in a manner similar to the union of the two sticks with which fire is churned (see e.g. VI, 11, 1, and cf. III, 6, 1); secondly, the various acts of ascending which form parts of the consecration of a king, the râgasûya (cf. Kaus. 17, 3, 9; AV. IV, 8). The rule of the king is indicated clearly in the next Pâda (cf. AV. I, 10, 1), and in the anointing of the post, prescribed at Kaus. 43, 10. The word virâgan in Pâda b, which we have rendered 'ruling,' again suggests the alternate meaning, 'shining;' cf. 'the shining roof' in AV. III, 7, 3. The vamsa is a very important part of the house; sometimes it splits, and elaborate performances are prescribed in Kaus. 135 to meet that misfortune.

¹ Still worse is the alternate interpretation, mîyamânam dhân-yâdikam mânam tasya patni pâlayitri.

c, d. Both Pādas are hypermetric; the first may be mended by excluding *grīhāṇām* (so in our version), which seems to have crept in from st. 9 c; the second by changing *sārvavīrah* to *sūvīrah* or *sāvīrah*. The translators render *upasattāro*, erroneously, by 'inmates;' this is certainly incorrect, as may be gathered from Vāg. S. XXVII, 2. 4, *mā ka rishad upasattā te agne*; AV. II, 6, 2, *mā te rishann upasattāro agne*. Sāyana, *upavadanakartārah*; Ludwig, fancifully, 'nicht sollen dich verletzen die belagerer der häuser!'

Stanza 7.

Occurs with many variants in the *Gṛīhya-sūtras* of Āśv., Pār., Sāṅkh., Hir., Āpast., Bhāradvāja, Mānava; see the introduction, and Professor Kirste's edition of the *Hiranyakesin*, p. 54, notes.

b. The reading *gāgatā saha*, also in Hir. and Bhār.; Mān. has *gagadā saha*; Pār. *gagadaiḥ saha*; the other texts show still greater differences. For *gagat*, see Zimmer, p. 150, and AV. IX, 3, 17. Oldenberg in the *Sacred Books*, vol. xxix, pp. 345, 395, and xxx, p. 205, renders both *gagat* and *gagada* by 'companion;' Ludwig, 'mit dem lebenden;' Weber, 'nebst allem was sich rührt.' The others, as above. Sāyana, *gamanasīlena gavādinā saha*.

c, d. Sāyana has *kumbhāḥ* which approaches the reading of Sāṅkh., *kumbhyāḥ*; and *kalasīr*, like Āpast. and Bhār. The last seems preferable to *kalāsair* of our texts; cf. the note on VI, 59, 2 b.

Stanza 8.

In the *Paippalāda* this stanza is wanting here, appearing (with variants) in another hymn; Grill in his translation places it before stanza 7, without a statement of his motive. Cf. Kaus. 43, 10; Vait. Sū. 16, 1 (with the *vikāra*, *adhvaryo* for *nāri*), and in general AV. IX, 3, 22, and Kaus. 66, 25.

c. Sāyana reads *pātrim* and *samindhi* (*samdiptān kuru*). Shankar Pandit, with most of his MSS., reads *imām pātrīn*, referring *imām* to the house.

d. Weber emends, *abhí ksharáty enân*, but neither change is necessary. See II, 12, 4, *ishāpūrtām avatu naḥ*.

Stanza 9.

Identical with AV. IX, 3, 23, and quoted frequently in the Atharva-Parisishṭas (16; 19³, 3, &c.).

III, 13. COMMENTARY TO PAGE 146.

The first six stanzas of this hymn recur in Tait. S. V, 6, 1, 2-4; Maitr. S. II, 13, 1, in connection with certain oblations of water (*kumbheshṭakāḥ*, or *apām grahāḥ*), and they are evidently originally at home in the Yagus-ritual. The etymological puns, heaped up in the first four stanzas, explain the various names of water quite in Nirukta and Brāhmaṇa-style. The seventh stanza does not occur in the Yagus-samhitās; it is the one that is characteristically Atharvanic: it narrows down the general subject of the praise of the waters to the special subject in hand, the deflection of a river from its course¹. The Kausika, 40, 1-6, supplies the very interesting practices engaged in for the same purpose, to wit: '1. He who desires that a river shall go a certain way, walks along that way, pouring out water, while reciting the present hymn. 2. He sticks up the (kinds of grass or reeds called) *kāśa*, *dividhuvaka*, and *vetasa*². 3. While reciting st. 7 a, he places gold upon the mouth of the river (that is, the point from which the river shall branch into the desired channel). 4. With st. 7 b he ties a frog, striped like the reed-plant *ishikā*, through the arm-pits (pits of the fore-feet) with two threads, one red and the other blue³ (and places him into the outlet). 5. With st. 7 c he envelopes

¹ For its employment in the Vaitāna-sūtra, see the note on the stanza.

² For the explanation of these varieties of water-plants, see Dārila and Kesava. Sāyana, *kāśasaivālapaṇerakavetasasākhāḥ*.

³ Cf. the introduction to VII, 116, and the notes on IV, 17, 4; VIII, 8, 24.

the frog in an avakâ-plant (blyxa octandra)¹. 6. With st. 7 d he pours water (over the frog)².

The symbolism of these performances is unmistakable: they anticipate the presence of the water with all its life. The gold (40, 3) reflects 'the golden-coloured, clear, pure waters' (AV. I, 33, 1: see also st. 6 of our hymn); the river grasses and reeds symbolise the river-vegetation. Above all the frog, securely tied so that he cannot leap away, and the water-bringing avakâ affiliate this practice with one of the most interesting practices of Vedic common life; see our article, 'On a Vedic group of charms for extinguishing fire by means of water-plants and a frog,' in the second series of Contributions, Amer. Journ. Phil. XI, 342 ff.

The hymn has been translated by Weber, Indische Studien, XVII, 240 ff.; cf. also Bergaigne et Henry, Manuel Védique, p. 143. The Anukramanî, vârunam (cf. Kaus. 40, 7), uta sindhvaivadam.

Stanza 1.

The etymologies in this and the next three stanzas are dominated by that punning spirit which has made etymology by far the feeblest product of the linguistic endeavours of the Hindus. In the present instance, however, the derivation of nadî, 'river,' from nad, 'roar,' is likely enough. The mythological event alluded to is the well-known rush of the waters over the dead body of the (cloud-) dragon Vritra, slain by Indra; cf. e.g. RV. I, 32.

Stanza 2.

Varuna (and Mitra) are also instrumental in procuring water, but it is rather the quiet streaming down of refresh-

¹ Cf. Amer. Journ. Phil. XI, p. 349, and add Sat. Br. XIII, 8, 3, 13; Lâty. Sr. III, 5, 13 ff.

² Kaus. 40, 7-10 continues with an expiatory performance, consisting chiefly of oblations to Varuna, the god of the waters, in case this new watercourse should threaten the surrounding country with an inundation. The hymn is employed further with many others at Kaus. 41, 12 for sprinkling certain oblations, offered by one about to start upon a business tour. Cf. also Ath. Paris. 10.

ing rain, than the storm-flood at the time of the monsoon. The notion of conquest by thunderbolts, as weapons used against demon serpents, is not present. See Bergaigne, *La Religion Védique*, III, 122 ff. (especially pp. 125-6). The root *valg*, which here represents the motion of the waters, seems to contain an almost playful touch: it is used of the gamboling of animals. The allusion to Indra's 'meeting of the waters as they went' is obscure. The *Maitr. S.* reads *samprákyutâ* for *yât prêshitâ*.

Stanza 3.

b. The lexicons and the translators derive *ávivarata* from *var*, 'enclose.' *Sâyana*, correctly, it seems to us, from *var*, 'choose,' *avivarata vritavân yushmân svâtmasât kartum aikhat*. What sense is there in saying of Indra that he hindered the waters, and when did the waters flow against his will ('contre le gré d'Indra,' Bergaigne)? An obvious paradox. *Soma* is said, *RV. IX, 94, 1*, to purify himself by acting wisely in choosing the waters: *apô vrinânâh pavate kavîyân*; cf. also *V, 48, 1*. *Indra* here is said to appropriate the waters for his purpose, the benefaction of men.

Stanza 4.

The exact mythic attitude of this stanza is not clear. Is *Indra* the subject of *ápy atishthat* or some god hindering, or trying to hinder? Cf. *RV. VIII, 6, 16*: 'He, O *Indra*, who lay confining thy great waters, him didst thou smite.' Cf. also *RV. I, 32, 12*, where one god, or a certain god (*devá ékah*), resists *Indra*. The verb *ápy atishthat* means either to stand upon (so *Sâyana*, *adhyatishthat*), or 'stand in the way' (*Pet. Lex.*). We incline to the former view. The way in which the word *mahîr* in *Pâda c* is utilised is somewhat obscure: it seems to be brought in partly for the sake of furnishing an etymological basis (*sit venia verbo*) for the *m* of *udakâm*, and partly (note the *iti*), to infuse a dash of archaism into the reminiscence.

Stanza 7.

This seems to be distinctly ritualistic (*sautra*) in character. The calf may be the frog of the *Sûtra* above. Cf.

also its use in Vait. Sû. 29, 13, for which see the introduction to VI, 106. The waters are cows, because the frog, the water-animal, is their child. Or the new river-bed may be the calf; cf. RV. III, 33, 1.

III, 14. COMMENTARY TO PAGE 143.

For the employment of the hymn in the ritual, see our introduction to II, 26. Cf. also Ath. Paris. 16. The Anukramanî, nânâdevatyam uta goshî/hadevatâkam. Previous translations: Ludwig, Der Rigveda, III, 469; Weber, Ind. Stud. XVII, 244 ff.; Grill², pp. 64, 112 ff.

Stanza 1.

c, d. Sâyana defines ahargâtâ by ahany-ahani gâyate. The expression occurs once more, V, 28, 12, and 'auspicious' comes very near to its sense. Its opposite is anahargâtâ, Sâṅkh. Sr. XIV, 51, 2-5, 'born on an unlucky day' = pâpanakshatre gâtâh, Kaus. 46, 25, and elsewhere. Cf. Weber, Nakshatra, II, 314-15 note. Either it is, 'born on a good (punya) day,' or 'born by day in distinction from night' (cf. naktamgâtâ, I, 23, 1). The word adrîshîa, II, 31, 2; RV. I, 191, 1 ff., &c., would then approach the opposite meaning. Cf. aharbhâg and ahardrîs. 'With the name' may mean 'with the kind, or species;' cf. V, 4, 8.

Stanza 3.

Both milk and honey are frequently added to the Soma. Hence the milk is here spoken of as honey, Soma being the middle term as it were. Cf. Hillebrandt, Soma und verwandte Götter, pp. 219, 238 ff.

Stanza 4.

b. sâke=va (Padap. sâkâ iva) has occasioned unnecessary discussion. The word is not treated at all independently in the lexicons. The Western authorities generally regard it as acc. plur. neut. of sâkrî, saknâs, &c. Sâyana's sakâ

makshikā has good support in the literature. At Tait. S. V, 5, 12, 1; Maitr. S. III, 14, 13; Vāg. S. XXIV, 32 the word occurs in connection with other animals (Mahidhara, sakunti; Mādhava, sakā makshike=ty eke, dirgha-karno mṛigavishesha ity apare), and as the word is preceded or followed there by suka, 'parrot,' and sâri (see the note on st. 5), there is no doubt but what Sâyana has hit the point. I should not be surprised to find the sakā identical with the kṛiśa, mentioned at Kaus. 10, 2, along with suka and sârikā. Cf. also Tait. S. V, 5, 18, 1, and commentary. Grill suggests an improbable remedy, sâkeva=sâka(m) iva or sâkâ iva, 'like vegetables' (cf. German, 'wie's unkraut').

Stanza 5.

b. sârisâkeva (Padap. sârisâkâ iva) is doubtful. Sâyana, helplessly, kshaṇena sahasraso bhivardhamânâḥ prâvivisheshâḥ; the suggestion seems incredible even from Sâyana. sâri (=sâri, sârikâ, and sârikâ) is a certain bird which, like the parrot (suka), imitates the human voice; see Tait. S. V, 5, 12, 1; Maitr. S. III, 14, 14; Vāg. S. XXIV, 33. It appears there in connection with suka, 'parrot,' and sakâ (cf. st. 4). It seems hardly possible that our passage does not harbour these very two words, and accordingly I have emended to sârisukeva (=sârisukâḥ iva, with double sandhi). Cf. also Kaus. 10, 2. The translators have again endeavoured to find sâkrîṭ, sâknâs in the second part of the word. For further suggestions, all of which seem to me to be silenced by the considerations advanced in this and the preceding notes, see Grill, l. c.

III, 15. COMMENTARY TO PAGE 148.

The Sûtra rubricates the hymn in various non-significant practices. At Kaus. 50, 12 the merchant, while reciting the hymn, sets up (or, loads up) his ware (or, his shop), after it has been anointed with the dregs of ghee. At 59, 6 the person who desires merchandise recites the hymn. Cf. Gobh. IV, 8, 19 ff.; Khād. IV, 3, 7. The hymn is also

worked up in the comparatively late indramaha or indramahotsava festival, Kaus. 140, 16; Ath. Paris. 19¹; and sts. 7, 8, which are scarcely connected with the body of the hymn, are rubricated in Kaus. 70, 13. 14. The Anukramanî, vairvadevam utai•ndrâgnam; the author is paṇyakâmo•tharvâ.

Previous translations: Ludwig, Der Rigveda, III, 215; Zimmer, p. 258; Weber, Ind. Stud. XVII, 247 ff.; Grill², pp. 69, 113 ff. Cf. also Hillebrandt's Vedachrestomathie, p. 38.

Stanza 1.

Indra who gathers in the stakes at all contests (dhanagît, dhanamgayá) is their possessor (îrâna), and hence in the position to bestow wealth (dhanadâ). The same attributes are given to Agni in various passages of the RV., justifying the appeal to him in the sequel (st. 3 ff.).

Stanza 2.

The first two Pâdas are repeated in a different connection at VI, 55, 1; cf. Tait. S. V, 7, 2, 3.

Stanza 3.

Cf. RV. III, 18, 3, where the stanza occurs in its proper connection. The word *ikâmâno* doubtless suggested its adaptability for the present mixtum compositum.

Stanza 4.

The brackets about the two first Pâdas are designed to show the looseness of the connection with the rest; but there is no reason for doubting that they were put here by the Atharvan poet. They were put here because they speak of the 'far road which we have travelled.' Sâyana treats them as an independent (fourth) stanza, and then continues with the following divisions, thoroughly subversive of good sense: our 4 b-f and 5 a, b (six Pâdas)=5; our 5 c, d and 6 a, b=6; our 6 c, d=7; our 7=8; our 8=9.

a. Weber emends *sarânim* to *sarânim*, translating, 'Diesen Weg du glättestest uns, o Agni!'

e. The Paippalâda reads, *samrarânâ havir idam gushantâm*. But the plural is vague.

f. *karitam* and *útthitam* are rendered in accordance with Grill and Sâyana, *karitam âkaritam vikrayâdikam utthitam tasmâd vyavahârâd utpannam lâbhayuktam dhanam*. The other translators, flatly, 'our going and our departure.'

Stanza 5.

d. *devân* is metrically superfluous: the sense, too, 'devas who shut off gain,' has an Avestan rather than a Vedic ring. The word is a gloss, suggested by *devâh* in Pâda b.

Stanzas 7, 8.

The two stanzas seem to have no connection with the rest of the hymn. They are Yagus-formulas (st. 8, with variants in Tait. S. IV, 1, 10, 1; Maitr. S. II, 7, 7; *Kâth.* S. XVI, 7; *Vâg.* S. XI, 75), and are employed fittingly as *puronuvâkyâ* and *yâgyâ* in connection with a *pûrnâhuti* at Kaus. 70, 13. 14, on the occasion of the ceremony of building the householder's fire (*agnyâdhânam*). The Atharvan tradition regards six stanzas as the normal number for the hymns of the third book (see AV. XIX, 22 and 23, and Ath. Paris. 46, 9. 10).

III, 18. COMMENTARY TO PAGE 107.

This hymn is a repetition with variants of RV. X, 145. The *Anukramanî* there gives it the name *indrâny-upanishad* (*Shadgurusishya, indrânyrîshikâ*; Sâyana, *indrânyâ ârsham*)¹. It constitutes also a part of the *Âpast. Mantra-brâhmana* I, 15, 1-6, and the stanzas are employed at *Âpast. Grîh.* III, 9, 5. 6 (cf. Kaus. 33, 7; Gobh. *Grîh.* II, 6, 6 ff.) in a charm practised with the *pâtâ*-plant (*clypea*

¹ Cf. for the relation of *Indrânî* to marital life, our Contributions, Sixth Series, Zeitschr. d. Deutsch. Morg. Gesellsch. XLVIII, 551 ff.; 579.

hernandifolia ; cf. our introduction to II, 27). The practices of Kausika (36, 19-21) differ entirely from those of Âpastamba. The plant which is used there is the *bânâ-parṇi* (so also Kaus. 36, 38). Dârila glosses, *sarapuṅkhâ* ; Kesava, *mâsikâ* (cf. Kausika, Introduction, p. liii)¹. It seems to have been suggested to the ritualist by the epithet *uttânaparṇâ* in stanza 2, but Sâyana there has in mind again the *pâtâ*, since he quotes AV. II, 27, 4, and in his comment on st. 1 says outright, *pâtâkhyâm oshadhim*. Kausika's performance is as follows: 36, 19. 'While reciting III, 18, a *bânâparṇi*-plant is mashed, mixed with a spray (of milk) from a red she-goat, and scattered round about the bed (of the rival woman). 20. While reciting stanza 6 a, a leaf (of the plant) is fastened beneath the bed. 21. While reciting stanza 6 b (a leaf) is thrown upon the (bed).' We would draw especial attention to the totally different employment of the stanzas in Âpast. *Gr̥h.* III, 9, 5. 6, in illustration of the loose, subjective symbolism which governs their manipulation. The general purpose of the practice is, however, there the same as with Kausika.

The hymn has been translated by Weber, Ind. Stud. V, 222 ; XVII, 264 ff. ; Zimmer, Altindisches Leben, p. 307. The Rigveda version by Ludwig (932) and Grassmann in their well-known works² ; the version of the Âpast. Mantrabr. by Winternitz, Das altindische Hochzeitsrituell, p. 98. The Ath. Anukramanî, atharvâ-nena sûktena sapatni-pranutyai vâṇâparṇâm oshadhim astaut.

Stanza 2.

a. Sâyana here and at RV., *uttânaparṇe uttânâni ūrdhva-mukhâni parṇâni patrâni yasyâḥ*.

¹ According to the Pet. Lex. the common name for this plant is *umhâlî*, similar to the indigo-plant ; it is also known as *sûryavamsî*. Both *bânâparṇi* and *sarapuṅkhâ* seem to mean 'having arrow-form leaves.'

² The RV. version seems on the whole secondary to that of the AV. : *dhama* for *nuda* in st. 2 c ; *kuru* for *kṛidhi* in 2 d.

Stanza 4.

c. I read ádha, 'now,' upon the basis of adhá in some MSS., Sâyana's adha, and with reference to áthâ in the RV. Most MSS. read adhák ('low shall be my rival,' &c.); this is the text adopted by the vulgata, and Shankar Pandit.

Stanza 5.

A very similar stanza occurs XII, 1, 54; Sâyana is seduced by its pratika, ahám asmi sáhamána(h), to confuse it with the present, and to suppose that Kaus. 38, 30 quotes it, instead of XII, 1, 54.

Stanza 6.

The Sûtra does not place the plant about and upon the husband, but about and upon the rival. Sâyana follows through thick and thin. Âpast. Gr̥h. III, 9, 6 correlates the stanza with the husband: 'she embraces the husband with her arms,' with the stanza alluding to the word upadhâna (Mantrabr. I, 15, 6).

III, 23. COMMENTARY TO PAGE 97.

This hymn furnishes the mantras for the well-known house-practice, called pumsavanam in the Gr̥hya-sûtras¹. The Atharvanic form of it is described in Kaus. 35, 1-4, as follows: 1. Now the rites for producing a son. 2. (They are made) in behalf of the woman after she has laid aside the linen soiled by her menses, under a male constellation. 3. While reciting III, 23 an arrow is broken to pieces over her head, and (a piece of the arrow) is fastened (upon her as an amulet). 4. Into a cup made from a plough (the practitioner) puts milk of a cow which has a calf of a colour identical with her own, and rice and barley, mashes it up, adds to the mixture two adhyandâ plants, or leaves from a great palâsa (butea frondosa) and a vidarî (batatas pani-

¹ Cf. Sâñkh. I, 19, 20; Âsv. I, 13; Pâr. I, 14; Gobh. II, 6; Khâd. II, 2, 17 ff.; Hir. II, 2; Âpast. VI, 14, 9.

culata), and does with the mixture as in the case of the paidva-ceremony (i.e. he puts it up the right nostril of the woman with his right thumb; cf. Kaus. 32, 21, in the introduction to X, 4)¹.

Stanzas 2-4 are repeated with variants in *Sāṅkh. Gr̥h.* I, 19, 6; stanzas 2, 4, 5 (entire or in part) in *Hir. Gr̥h.* I, 25, 1. The hymn has been translated by Weber, *Ind. Stud.* V, 223; XVII, 285 ff.; Ludwig, *Der Rigveda*, III, 477 ff.; Zimmer, *Altindisches Leben*, p. 319. The *Anukramanī*, *kāndramasam uta yonidevatyam, brahmā-nena putram prārthayad yonim abhishṛūya pragāyā iti*.

Stanza 2.

d. Ten lunar months reconcile this statement with the biological facts; see Weber, *Nakshatra*, II, 313; Zimmer, 366.

Stanza 4.

Hir. Gr̥h. I, 25, 1, *yāni prabhūni vīryāny rishabhā ganayantu naḥ, tais tvam garbhini bhava . . . prasūr dhenugā bhava. Sāṅkh. Gr̥h.* I, 19, 6, *purushāḥ* for *rishabhāḥ*.

Stanza 5.

a. Ludwig, 'das prāgāpatyam vollziehe ich dir;' Zimmer, 'ich verschaffe dir Zeugungsfähigkeit;' Weber, 'ich thu dir an das Zeugungswerk' (*Ind. Stud.* XVII, 286); 'ich schaff' dir Zeugungsfähigkeit' (*ib.* V, 224); *Sāyana*, *pragāpatinā . . . nirmitam pragotpattikaram karma*.

Stanza 6.

Cf. VIII, 7, 2, and perhaps III, 9, 1. The plants are undefined; see the *Sūtra*, and *Sāṅkh. Gr̥h.* I, 19, 1; 20, 3-4.

¹ The complicated practice is not clear in every detail. For *phālakamasa* and *adhyandē*, see Kausika, *Introduction*, pp. lii and xlv, and *Sāṅkh. Gr̥h.* I, 19, 1 ff. The *Gr̥hya*-texts, cited in the preceding note, contain quite a number of parallels. There seems to be a cheap symbolism in the choice of the names of the two plants, *adhyandā*: *anda*, 'egg,' and *vidarī*: *vi dar*, 'burst, cleave.'

III, 25. COMMENTARY TO PAGE 102.

The practices of the Sûtra, Kaus. 35, 22-28, embody symbolically a large portion of the statements and similes of the hymn, to wit: 22. 'While reciting the hymn he (who wishes to subject a woman) pushes her with his thumb (cf. st. 1). 23. He puts on (the fire) twenty-one (pieces of kûdî-wood)¹, with their thorns to the east (or forward; cf. st. 3), adorned (i. e. anointed with ghee), over which the hymn has been pronounced. 24. (Then he puts on the fire) the twenty-one tips of the kûdî, together with threads (which have been wound about them). 25. For a period of three days (literally, nights) he burns thrice each day kush/ha (costus speciosus) dipped in butter. 26. Having put the mattress (?) of his couch face downward he sleeps upon it (three nights)². 27. He places warm water into a tripod, fastens³ it to the foot (of his bed), and lies agitating it with his great toes. 28. By means of a bow which is dârbhyûsha (? cf. Kaus. 32, 8, in the introduction to VII, 74, and Kausika, Introduction, p. li), and has a bowstring of hemp, with an arrow whose barb is a thorn, whose plume is derived from an owl, whose shaft is made of black âla-wood (see Kausika, Introduction, p. xlv), he

¹ The word kûdî is to be supplied from the next Sûtra. For kûdî = badarî, 'Christ's thorn,' see Kausika, Introduction, p. xlv. Dârila observantly sees in this practice the symbolic realisation of st. 3, yâ plihânâm iti lîngât.

² This translation of the Sûtra is a doubtful paraphrase of Kesava's and Sâyana's statements. The Sûtra is: dîrghotpale -vagrîhya samvisati. Dârila, mamâkese (!? maññakam) adha/krîâ (? krîvâ) tatra samvisati; Kesava, kha/vâm adhomukhapat/rikâm grîhîtvâ . . . svapiti; Sâyana, kha/vâyâ adhomukhapat/rikâm grîhîtvâ trîrâtram svapiti. 'The practice refers symbolically to st. 1 b, 'do not hold out upon thy bed.' All this does not explain dîrghotpale; cf. the equally difficult utpale, Kaus. 36, 7 (see the introduction to IV, 5).

³ Read, apparently, with Sâyana and one MS. prabadhyâ- for prabaddhâ-.

pierces the heart of an effigy¹ made of potter's clay' (ibid. p. xlvii). The last Sûtra embodies st. 2.

For Kâma in general as a cosmic force, see the introduction to IX, 2. For Kâma as the god of love, Weber, Ind. Stud. V, 225; Muir, Original Sanskrit Texts, V, 407; Zimmer, p. 300. In both forms he is brought into close relation with Agni (fire); cf. Hir. Gr̥h. I, 3, 7.

The hymn has been translated by Weber, Ind. Stud. V, 224; XVII, 290 ff.; Muir, l. c., p. 407; Ludwig, Der Rig-veda, III, 516; Zimmer, p. 307; Grill², pp. 53, 115 ff.; cf. also Bergaigne et Henry, Manuel Védique, p. 144. The Anukramanī, maitrāvaruṇam kâmeshudevātākam ka.

Stanza 1.

b. Sâyana reads *dr̥ithāḥ*, glossing, *sayanavishayam āda-ram mā kârshīḥ*, 'have no regard for matters connected with the bed (sleep).'

Stanza 2.

b. *samkalpa*, literally 'determination.' Sâyana, with naive picturesqueness, *idam me syād idam me syād iti bhogavishayasamkalpanam*. Cf. Tait. S. III, 4, 7, 3.

Stanza 4.

c. Grill regards *nīmanyuḥ* as the equivalent of *nīrman-yuḥ*, 'versöhnt.' The word seems, however, to have a slightly different meaning, lit. 'having laid down your pride or anger.' Sâyana, *nyakkṛitapranayakalahā*.

Stanza 5.

c, d. The passage is formulary, being repeated at I, 34, 2; VI, 9, 2; Pāda d is repeated at VI, 42, 3; 43, 3.

III, 28. COMMENTARY TO PAGE 145.

Contrary to modern superstitions which regard the birth of twins as auspicious, and prize animals born in pairs, the prevailing Hindu view is that the birth of twins is an

¹ Cf. Kaus. 36, 14 in the introduction to VI, 130.

ominous occurrence to be expiated by diverse performances, and that the cattle itself is, as a rule, to be given to the Brahmans. But there are not wanting indications that a favourable view of such events also existed, and one may suspect shrewdly that the thrifty Brahmans, who stood ever ready to gather in all sorts of odds and ends (cf. the elaborate oratio pro domo, XII, 4, in connection with the *vasâ*), gave vigorous support to any tendency towards superstitious fear which might show its head in connection with such occurrences. Weber, *Indische Studien*, XVII, 298 ff., has assembled quite a number of passages which represent the Hindu attitude towards twins. Cf. also Tait. S. II, 1, 8, 4.

The hymn is rubricated thrice in the Kausika, in the thirteenth book, which is devoted to expiatory performances (*prâyasakitti*), in connection with all sorts of omens and portents. It is employed in chapters 109, 5; 110, 4; 111, 5, on the occasion of the birth of twins from cows, mares, asses, and women. The practices consist in cooking a porridge in the milk of the mother, offering ghee, pouring the dregs of the ghee into a water-vessel and upon the porridge. Then the animal and its young are made to eat of the porridge, to drink of the water, and they are also sprinkled with the same water. The mother is then given to the Brahmans, and in the case of the human mother a ransom 'according to her value, or, in accordance with the wealth (of the father),' is paid. Cf. Weber, *Omina und Portenta*, p. 377 ff.

The hymn has been translated by Weber, *Indische Studien*, XVII, 297 ff. The *Anukramanî*, *yâminyam* . . . *brahmâ-nena yaminim astaut pasuposharâya*.

Stanza 1.

. Since the mother of the twins was born under an arrangement which made a separate act of creation necessary for each individual, the birth of two at a time is apartû, 'unseasonable, portentous.' Pâda b is hypermetric and may be relieved in a measure by throwing out *bhûtakrîto*, but

even this does not yield good metre. In Pāda d, riphātī, 'growling,' is not altogether certain. Sāyana, upon the basis of the Dhātupāṭha (riph rinph, himsâyâm), renders it by bhakshayantī, 'eating.' In Āpast. Sr. XII, 22, 7 the root occurs in the sense of rikh, likh, 'scratch,' which suits the context quite as well. For the interchange of gutturals and labials, see Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 557 note, and the note on XI, 2, 25.

Stanza 2.

Cf. XII, 4, 5. 10-12. In Pāda b, vyádvarī, 'devouring,' looks very well by the side of kravyád, 'flesh-eating.' In the form vyadvará the word occurs also at Sat. Br. VII, 4, 1, 27, and the scholiast derives it from ad, 'eat.' But at II, 31, 4; VI, 50, 3 (twice) we have vyadhvará¹, and Sāyana reads vyadhvarī in our stanza ('causing misfortune, afflicted with an evil way'), dukhahetur dushṭamārgaḥ tadvatī. The two words are blended and diversified by popular etymology, and it may be that one of them only is original. Cf. the note on II, 31, 4.

Stanzas 5, 6.

The mother of twins is invited to enter the world of the blissful which is described in all its attractiveness, and yet, implicitly, is not desired, for the time being, by the owner of the cow. In yamīnī, 'mother of twins,' there is a pun 'fit for Yama, the god of heaven, and death:' this makes it still more appropriate that she shall go there. The first hemistich is formulaic: see VI, 120, 3. Cf. also XVIII, 2, 24; 3, 9.

III, 30. COMMENTARY TO PAGE 134.

In Kaus. 12, 5 this hymn heads a *gana* or series of seven Atharvan charms (III, 30; V, 1, 5; VI, 64; 73; 74; 94; VII, 52), which are designated as *sāmanasyāni* (sc. sūk-

¹ Thus the vulgata. Shankar Pandit's edition with Sāyana and most MSS., vyadvará.

tâni), 'designed to produce harmony.' The practices which are undertaken with them are stated in the sequel, Kaus. 12, 6-9, as follows: 6. 'A jar full of water, anointed with the dregs of ghee, is carried about the (quarrelling) throng and poured out in their midst. 7. The same proceedings are undertaken with a jar full of brandy (surâ). 8. (They who desire peace) are given to eat the pickled flesh of a young cow three years old. 9. Food, brandy, and water from the (public?) drinking-place are anointed with the dregs of ghee (and consumed).' In justification of this translation, see the commentaries here, and at Kaus. 35, 19: the relation of the proceedings to the charm are not clear in every detail; see especially st. 6, and VI, 70, 1.

The hymn has been treated previously by Muir, *Original Sanskrit Texts*, V, 439; *Metrical Translations*, p. 139; Ludwig, *Der Rigveda*, III, 256, 516; Zimmer, p. 316; Weber, *Ind. Stud.* XVII, 306 ff.; Grill², pp. 30, 116 ff.; Hillebrandt, *Vedachrestomathie*, p. 45. The *Anukramanî* designates the hymn as *kândramasam sâṃmanasyam*, its author being Atharvan. The Atharvan abounds in such songs of harmony; they occur also outside of the Atharvan literature, e.g. RV. X, 191; Maitr. S. II, 2, 6; *Kâth.* S. X, 12; Tait. Br. II, 4, 4, 4 ff. See also the charm against family quarrels (kule kalahini) in Kaus. 97, and cf. in general Zimmer, p. 316.

Stanza 1.

Sâyana reads *sâṃmanushyam* in Pâda a, and *aghnyâs* in Pâda d.

Stanza 2.

The opposite of this picture of peace is portrayed vividly at Sat. Br. IV, 1, 5, 3 ff., where a certain tribe is described as not living in peace: 'father fought with son, and brother with brother.' See also the story of Kyavana as told in the *Gaiminîya-Brâhmaṇa*, Proc. Amer. Or. Soc., 1883 (*Journal*, vol. xi, p. cxlv): 'then neither did mother know son, nor son mother.'

b. Sâyana reads *mâtâ* for *mâtrâ*.

c. Our edition has *santivân*; Shankar Pandit and the Paippalâda, *santivâm*, which is obviously the correct reading, and is at the base of Sâyana's comment, *sukhayuktâm*.

Stanza 3.

a. Sâyana reads *dvishyât* for *dvikshat*.

Stanza 4.

a. Sâyana, *indrâdayas . . . vimatim na prâpnuvanti*. Prof. Weber suggests that the gods here referred to are the Brahmans; this is not necessary since the gods are frequently endowed with human foibles: see the note on VI, 111, 3. The point is, that a charm, strong enough to prevent even the bickerings of the gods, will surely produce harmony among men.

Stanza 5.

a. Sâyana glosses *gyâyasvantas* by *gyeshthakanishtabhâvena parasparam anusarantas*, i. e. following one another in the order of age, the younger after the older. Ludwig, p. 256, renders it 'vorzüglich'; p. 516, 'überlegen.' For *kittînaḥ* I am tempted to suggest 'of the (same) mind,' cf. *sahâ kittâm eshâm* in AV. VI, 64, 2; RV. X, 191, 3; Maitr. S. II, 2, 6 (p. 20, l. 12): Tait. Br. II, 4, 4, 5.

b. Our translation of *samrâdhâyantaḥ* agrees with Sâyana's, *samânasamsiddhikâḥ*, *samânakâryâḥ*.—'Going along the same wagon-pole,' i. e. pulling at the same wagon like a team.

d. Cf. Vâg. S. VII, 25 c. The Pâda is hypercatalectic; the Anukramanî designates the stanza on this account as *virâdgagati*. Weber suggests *sadhrikîn*, by way of cure; Grill, the omission of *vaḥ*, or a change to *sadhriko*; cf. st. 7.

Stanza 6.

The stanza is irregular (Anukr., *prastârapañkti*), the second half being an *anushṭubh*. Since stanzas 5 and 7 are connected by concatenation (Pâda 5 d = 7 a), stanza 6 might be regarded as a very early intrusion. But Kausika employs it particularly for his practices (see above), and

thus the criticism must be made for a very early period, to say the least. The stanza may, however, have stood in a different position in the hymn.

Stanza 7.

The stanza concatenates with 5 ; cf. e. g. the relation of RV. II, 38, 7 and 9, where st. 8 interrupts a similar relation.

b. Sâyaṇa reads *ekasnushṛīn*. On p. 256 Ludwig emends *samvānanena* to *savanena*, but on p. 516 he adheres to the text and translates it by 'versöhnungsspruch.' Sây., *varīkaraṇena anena sāmmanasyakarmaṇā*.

c. In RV. I, 71, 9, Mitra and Varuṇa are said to be guarding the *amṛita*.

d. Ludwig on p. 516 emends *saumanasó* to *saumanasám*, but this is unnecessary if we remember that the leader or chief is referred to in *gyāyas-*, in st. 5 a, and *eka-*, in 7 b. Moreover at Tait. S. IV, 7, 3, 1, *saumanasáh*, masc., is an abstract = *saumanasám*.

III, 31. COMMENTARY TO PAGE 51.

This extraordinary composition makes draughts upon a variety of mythological and philosophical (psycho-physical) conceptions for the purpose of accentuating the desired separation from misfortune, and union with life. Accordingly each of its eleven stanzas ends in a refrain which states this desire distinctly. Further the hymn is divisible into two halves, the first of which (sts. 1-4) has for its key-note the subject of separation illustrated by cosmic examples ; the second (6-11) illustrates union with the principles of life. The intermediate stanza is more problematic ; it has been discussed by the translator in connection with his treatment of the marriage of Saranyū in the third series of his Contributions, Journ. Amer. Or. Soc. XV, pp. 181 ff.

The principal employment of the hymn in the ritual is in connection with the initiation (*upanayana*) of the young Aryan into the Brahmanical community. At Kaus. 58, 3

the hymn is recited in the presence of the young man, in connection with a list of kindred hymns. The last two stanzas are employed at Kaus. 24, 31, along with others, on the occasion of the solemn rising from a couch, at the ceremony of the full-moon of the month *āgrahāyana*. Cf. also Vait. Sû. 13, 10. The *Gaṇamâlâ*, Ath. Paris. 32, 6, counts this hymn as one of three which make up the *pāpmagana* and are *pāpmahan*; see Kaus. 30, 17 note. Similarly the *Anukramanî* (*pāpmahādevatyam*). It has been translated by Weber, Ind. Stud. XVII, 306 ff.

Stanza 1.

a. The MSS. read *avṛitan*, which Roth and Whitney have emended to *akṛitan*. *Sāyana* reads *vyavṛitam* (*viyo-gayatam*), and takes *devâ* correspondingly as vocative dual (*devau arvinau*). This reading with *m* I find also in the *pāpmagana* of the *Gaṇamâlâ*, cited above, and one wonders whence it comes from. I would suggest the emendation *avṛitran* (*avṛitram*), literally 'the gods have separated themselves from old age.' The gods are *agāra*, 'free from old age,' and Agni is mentioned particularly RV. VI, 68, 9 (cf. *Pāda* b). The middle passive of *vi + vart* in this sense governs the instrumental; see Pet. Lex., vol. vi, col. 775. The metre, however, does not favour the suggestion.

Stanza 4.

b. The paths are the heavenly paths, travelled by the gods (*devayānâḥ*); cf. III, 15, 2; VI, 55, 1; Tait. S. V, 7, 2, 3.

Stanza 5.

Cf. RV. X, 17, 1; AV. XVIII, 1, 53. The passage as it appears here is doubtless the product of adaptation. Prof. Weber has interpreted it as an additional instance of thorough separation, the motif of the first four stanzas. According to his view *Tvashṛar* is making preparations to marry his own daughter, and everybody (*tout le monde*) is scattering in consternation at the unholy proceeding. I have subjected Prof. Weber's construction to a detailed

criticism in my essay quoted above. The chief difficulty is in *ví yâti*, which means 'pass through,' not 'go apart, scatter.' The passage seems to mean that the whole world on the occasion of the marriage of Tvashṭar's daughter to Vivasvant—not to himself—pass through (a given point of observation) to witness the marriage. Thus they might illustrate separation from their ordinary places of abode. Or, a still more literal and philological translation of the passage would be: "Tvashṭar is preparing a marriage for his daughter," thus saying (or noting) he (who? Tvashṭar or Vivasvant?) passes through the entire world.' But the other versions read *sám eti*, and all the following stanzas (6–11) have for their theme union with the principle of life. Since, now, *ví* occurs no less than thirty times in the entire hymn, it is possible that *sám* has given place to it, and the passage would thus revert to its original meaning in RV. X, 17, 1; AV. XVIII, 1, 53. Sâyana takes *ví yâti* in the sense of going asunder, *vahatum . . . prasthâpayati iti bud-dhyâ tasya avakâsam dâtum idam visvam bhuvanam prithi-vyantarikshâdirûpam ví yâti parasparam vigatam bhavati*.

Stanza 6.

a, b. Or, 'Agni bestows life's breaths.' Agni is frequently identified in the Upanishads with the breaths of life: see Maitri-Upanishad VI, 5. 9. 33; Prasna-Upanishad I, 7. Sâyana, 'the Agni of the belly, the cause of the digestion of food and drink.' Similarly the sun (cf. the next stanza) in Maitri-Up. VI, 1. 5; Prasna-Up. I, 5; II, 8; Tait. Âr. I, 14, 1.

Stanza 11.

For *vrishtyôd* (Padapâṭha, *vrishtyâ úd*) read *vrishtyâ(ḥ) úd* with Roth, Zeitschrift d. Deutsch. Morgenl. Gesellsch. XLVIII, 684.

IV, 3. COMMENTARY TO PAGE 147.

At Kaus. 51, 1–6 the following practices are prescribed:
1. 'While reciting AV. IV, 3 (the shepherd) follows the cattle, (alternately) raising and digging into (the ground)

a pole of khadira-wood (acacia catechu, a hard wood), which has been anointed with the dregs of ghee¹. 2. He pours out water, sweeps together the (moistened dust)²; then he offers, while walking, thrice to Indra milk of a cow with a calf of the same colour as herself. 3. He offers the bali (tribute offering) to the (four) regions. 4. He reveres each of the regions³. 5. In the middle (between the four regions) he offers a fifth bali-offering. 6. The remainder he pours down (upon the ground).’ The hymn is one of the *raudragana* in the *Ganamâlâ*, Ath. Paris. 32, 17; see Kaus. 50, 13 note. The *Anukramanî* accordingly designates it as *raudram uta vyâghradevatyam*. It has been translated by Ludwig, *Der Rigveda*, III, 499; Grill², pp. 33, 118 ff.

Stanza 1.

Sâyana suggests, very properly, that the man (*purusha*) in question is the robber mentioned below. *Pâda d* is difficult; Ludwig compares RV. I, 24, 7, which according to Geldner, *Vedische Studien*, I, 113 ff., refers to the banyan-tree (*nyagrodha*, *vaṭa*). The branches of that tree take root anew, are *nîkîna*, or *nihita*, and therefore grow until they are out of sight (*hîruk*, an *antarhitanâmadheyam*, a word for ‘out of sight’ according to Yâska’s *Naighantuka*, III, 25). Prof. Roth, as quoted by Grill, p. 118, suggests an arrow, or spear, but the expression *devô vânaspâtir* (cf. VI, 85, 1) is favourable to the other construction. *Sâyana*, helplessly, *vanânâm adhish/hâtâ devas tatrâ•ntarhito var-tate tadvad vyâghrâdayo•pi antarhitâ bhavantu*.

¹ The symbolism is transparent : he pierces the imaginary track of the dreaded hostile creatures, and thus pierces the creatures themselves.

² According to *Kesava* and *Sâyana* he then places his left hand upon the dust and with his right scatters half of it. The words *ninayanam samuhya* refer back to the practice at Kaus. 19, 17. 18; see the introduction to II, 26, p. 303.

³ According to *Kesava* he recites in this connection AV. III, 26; cf. Kaus. 14, 25.

Stanza 2.

c. 'The rope full of teeth,' by familiar figure of speech, the serpent; cf. VII, 108, 1; XIX, 47, 7. 8 (partially verbal parallelism with our stanza); Sat. Br. IV, 4, 5, 3.

Stanza 5.

c. Literally, 'let him go on the falling down of the paths,' i. e. 'where the paths are precipitate.' Sâyana arrives at a similar result, even though he handles his text very freely, *sa ka pathâm madhye dhvamsena dhvamsakena kashṭena mârgena apa gakhatu*. Ludwig, 'wo die pfade abbrechen;'; Grill, 'auf nächstem wege pack' er sich.'

Stanza 6.

b. Sâyana reads *api śirshnâh*, glossing, *śirasi bhavâ himsakâh sringâdayah* *avayavâ api mûdhâ bhavantu*, 'the destructive members of the body on the head, horns, &c., shall be dulled.'

c. All translations, including our own, are mere guesses. *nimrûk*, 'sunset,' is not found except in connection with the setting of the sun. Sâyana's *drishṣivishayo na bhavati* has suggested our 'out of sight shall go.' Grill has in mind the root *mark*, 'injure,' something like *nimrûkto*, 'injured, destroyed;'; but there is no such word. *godhâ* (Pet. Lex. 'sinew') is equally difficult. Sâyana, 'a kind of wild beast.' As it has also the meaning 'large lizard,' we have said 'dragon,' a pure conjecture. Ludwig's 'in der tiefe soll das krokodil gehn' does not differ materially. Grill, 'mit lahmmer sehne geh's zu grund.'

d. *sasayûr* (ἄπ. λεγ.) *mrigâh* is also not clear. Sâyana, 'the evil beast inclined to lie down.' Ludwig, 'tief hinab-springend geht das wild.' We have adopted with profound misgivings the translation of the Pet. Lex., Grill, and Zimmer (p. 79). The latter regards *sasayûr* as an epithet of the tiger (cf. sts. 1, 3, 4, 7); cf., however, *sasaghâtin*, and *sasâda*, names of birds of prey. Prof. Roth, however, as quoted by Grill, holds now a different opinion, 'a bird of prey which swoops down from on high.'

Stanza 7.

a, b. Cf. VI, 56, 1 ; X, 4, 8, a similar formula calculated to regulate the snapping of the serpent's mouth. The Pa-dapâtha treats samyâmaḥ both times as a noun-compound, but it is easier to construe it as sam yâmaḥ, an injunctive aorist. The sense is the same. Sâyana treats ví yamaḥ also both times as a noun, samyamaḥ samyamanaṁ samyag vyâghrâdinâṁ mantrasâmarthyena niyamaṇaṁ yad asti nâ -sau viyamaḥ viruddhayamaṇaṁ bhavati, &c. The passage seems to refer to the jaws of the wild beasts.

c, d. This may either refer to bráhma, 'charm,' or to some plant or amulet, of which the Sûtra, to be sure, makes no mention. The hemistich is hypermetric, fairly curable by throwing out âtharvanâm. The Anukramanî, kakum-matî garbhoparishâdbriḥatî.

IV, 4. COMMENTARY TO PAGE 31.

A characteristic mixture of pharmaceutical applications and drastic symbolism constitutes the practices of the ritual, Kaus. 40, 14 ff., as follows: 14. 'The hymn IV, 4, and, in addition, the following mantra is recited: "Bulls have dug thee up, thou art a bull, O herb! Thou art a bull, full of lusty force; in behalf of a bull do we dig thee up!" During these recitals the plants ukkushmâ and parivyâdha¹ are dug up with an iron instrument (Dârila, a ploughshare). 15. Two decoctions are made from these plants, poured into milk, a drawn bow is placed into the lap, and then the decoctions are drunk². 16. (The same

¹ Dârila and Kesava, ukkushmâ kapikakku (mucuna pruritus) parivyâdhaḥ suravâlakaḥ (or, sūkaravâlakaḥ); Sâyana mentions only one plant, kapitthakamûlam, the root of feronia elephantum. For ukkushmâ, cf. st. 4.

² We now correct Sûtra 15 as follows, dugdhe phânâv adhigyaṁ (sc. dhanur) upastha âdhâya pibati. Cf. Kausika, Introduction, p. lviii ff. The symbolism is quite apparent; see stanzas 6 and 7 of the hymn.

performance takes place) while he sits upon a stake or a pestle¹ (generous suggestions! cf. VII, 90, 3). For hymns (and their collateral practices) dealing with the same subject, see VI, 72; 101; VII, 90; Kaus. 40, 16-18; 36, 35-7.

Stanza 1.

The Gandharvas, the divine libertines (IV, 37, 11), who enjoy themselves in the company of the heavenly nymphs, the Apsaras, are peculiarly likely to stand in need, and have a knowledge of regenerating plants. Hence the Gandharva digs them up. But why should Varuṇa need an aphrodisiac? At VII, 90, 2, a charm for inhibiting the redundant sexual power of an enemy, the divine law of Varuṇa 'withers excessive fire.' The paradox may be only a seeming one. Varuṇa, as is well known, not infrequently appears in opposition to Indra, and his name even is occasionally, by etymological play (root var), assimilated to Vṛitra, the demon, whom Indra at RV. I, 32, 7 turns in a castrate (vādhri); cf. RV. IV, 42, 7; X, 124, 4. 5, and Bergaigne, *La Religion Védique*, III, 144 ff. Sāyana does not comment upon this extraordinary imputation against Varuṇa, the most highly respected of all the gods.

Stanza 2.

c. I have followed Sāyana in regarding úd egatu as transitive, udvṛttam karotu, and, utkrishṭavīryayuktam karotu. Cf. the similar double use of the root úd ar (úd iyarti), and the simple root ir. The Pet. Lex., 'sich rühren, sich erheben.' This translation fits poorly for Pāda c.

Stanza 3.

a, b. Sāyana with some MSS. (*Samhitā* and *Padapāṭha*) reads virohitō for virōhato, and construes it as an epithet of the penis, putrapautṛādirūpeṇa virohanasya nimittam pum-

¹ The first part of Sūtra 16 in the edition is to be regarded with Kesava as an independent Sūtra. Kesava was not at hand until the body of the text was in print.

vyañganam. The sense is changed very little. Our translation of *abhītapam ivāñati* by 'exhales heat like a thing on fire' is somewhat uncertain, since *ānati* means 'breathe.' The Pet. Lexs., 'nach luft schnappen, lechzen;' accordingly 'longs for cooling like a thing on fire.'

Stanza 4.

a, b. *Sāyana* supplies *īrayatu* with *úd*. This is at least approximately correct, as may be learned from RV. X, 97, 8, *úk kkhúshmā oshadhīnām gāvo goshtād ive* = rate. The only question is whether the simple verb, rather than the causative, is to be supplied: 'The fire of the plants &c. shall arise.' The ritual embodies with stereotyped symbolism the words *úk kkhúshmā* in the plant *ukkhushmā*; see the introduction.

c, d. *Sāyana*, supported by a few MSS., reads *sampūshām* and *tanūvasam*, glossing, *samyak poshayitrīnām oshadhīnām sambandhi yad vrishnyam vīryam asti tad asmin purushe tanūvasam sarīrādhīnam kṛtvā dhehi*.

Stanza 7.

Repeated at VI, 101, 3; cf. the practice, Kaus. 40, 15, above.

d. *Sāyana*, with one of Shankar Pandit's MSS., reads *anu valgūyatā (nrītyatā manasā)*. The Pet. Lexs. and Whitney, Index Verborum, regard *sādā* as the instrumental of a *ἀπ. λεγ. sād*, 'mounting.' But such a root-abstract is naturally feminine, and the participle *ānavaglāyatā* is neuter, agreeing with *pāsasā* supplied from Pāda a. *Sāyana* correctly takes *sādā* as 'ever.'

IV, 5. COMMENTARY TO PAGE 105.

The purpose of this hymn, regarded from within, is clear, and its position in the ritual in connection with one of the *strīkarmāṇi* (Kaus. 32, 28-36, 40) makes it certain that the Atharvavedins dealt with it in the light indicated by our

title. Four of its stanzas (1, 3, 5, 6) appear in a different arrangement, and in connection with other material, in RV. VII, 55, and, as usual, the Atharvan recension smacks of adaptation to a particular purpose¹. The Rigveda form itself, however, is open to the same suspicion; both versions may have draughted into service materials whose original connection in olden times (*purāṇa*) has passed out of sight. Professor Aufrecht, Ind. Stud. IV, 337 ff., presented as early as 1858 a peculiarly lucid interpretation of both hymns (cf. Zimmer, pp. 149, 308), and more recently Professor Pischel, *Vedische Studien*, II, 55 ff., has made a determined attempt—in our opinion unsuccessful—to vindicate the interpretation of the Rigveda version as undertaken by Śaṅgurusishya and the *Bṛihaddevatā*. According to Pischel, Vasishṭha entered the house of Varuṇa after he had fasted three days in order to steal food, and employed this charm to put all waking persons and dogs to sleep².

There is at any rate no question as to the purpose of the stanzas as arranged by the Atharvan diaskeuasts. Dārila describes it as *maithunakaravavighnanāsakartar*, 'removing obstacles in the way of an assignation.' The practices are stated at Kaus. 36, 1–4, as follows: 1. 'While reciting IV, 5 a sleeping-charm is performed. 2. The house is sprinkled with water from a vessel which has been anointed with the dregs of ghee, and the rest is poured upon the inside of the door. 3. The same act is repeated naked. 4. Then a mortar³ is addressed (with the hymn); next, the northern corner (of the house), the southernmost foot of the

¹ Note especially *asyai* in st. 6 of the AV. for *sārve* in st. 5 of RV.; also *svāptu* for *sāstu* (archaic) in the same stanzas.

² Pischel argues that Brahmins are known to have committed thefts in later times (*Mṛikṣhakaśikā* 46, 10, &c.; see also *Rig-vidhāna* I, 26, 2; *Manu* XI, 251). On the same principle it might be argued that Vedic Rishis acted as clowns (*vidūshaka*) and even cooks, as in modern times. Cf. also *Pañk. Br.* XXI, 11, 2.

³ Does the mortar symbolise the vulva, just as the pestle the *membrum virile*, Kaus. 40, 16 (see IV, 4, introduction)?

woman's bed, and the ropes (of the bed).' The hymn is rubricated also in Ath. Paris. 8, 1, and it has been translated by Aufrecht, l. c.; Grill², pp. 53, 119 ff. The Anukramanī, vārshabham.

Stanza 1.

a. 'Having a thousand horns,' of Agni, RV. V, 1, 8; Tait. Br. III, 7, 2, 7; AV. XIII, 1, 12 (cf. RV. V, 2, 9). Sâyana, both here and at RV. VII, 55, 7, suggests Sûrya, the sun; Aufrecht, l. c., p. 344, the moon, the father of sorcery; Grassmann, in his translation of the Rigveda, I, 343, the starry heaven. In RV. I, 154, 6 the stars are said to be bhûri-sṛṅga, 'having many horns;' this seems to fortify Grassmann's view. Agni is also fitted for this epithet, since his flames and sparks may be viewed as horns. But fire (light) little befits the occasion.

Stanza 3.

c. Sâyana, punyagandhayaḥ sobhanagandhayuktâḥ. Pischel, l. c., p. 57 ff., adduces proof that the Hindus of later times imagined that their women gave forth fragrance during intercourse; hence, that the women here mentioned are awaiting their lovers. This narrow construction of the word is hardly necessary in the light of Manu V, 130; Mârkanḍeya Purâna XXXV, 12, quoted by Pischel himself.

Stanza 5.

d. Sâyana, idam drisyamânam harmyam yathâ darsanasaktisûnyam tathâ, 'as these premises, though seen, are (themselves) devoid of the power of seeing.'

IV, 6. COMMENTARY TO PAGE 25.

According to the commentators, Dârila, Kesava, and Sâyana, the performances for removing poison at Kaus. 28, 1-4 include the recitation of this as well as the next hymn (IV, 7). Kausika, however, rubricates only IV, 6, as follows: 1. 'While reciting IV, 6, in a low voice, and making

obeisance to Takshaka¹, the patient is made to sip water and is sprinkled with water. 2. The same performance takes place with water into which has been put a branch of the *krimuka*-tree, which has been ground to pieces, and then the patient is sprinkled with water warmed by quenching in it a heated old garment², or a heated old skin of an antelope, or a heated wisp of a broom³. 3. In a water-vessel which has been smeared with the dregs of ghee a mixed drink is stirred by means of two arrows (whose points) have been daubed (with poison ; cf. st. 7), and whose points are upward⁴ ; then lumps of earth⁵ are broken into it (while the hymns are being recited) stanza by stanza, and the mixture is drunk until vomiting takes place. 4. Then the patient is given to drink yellow curcuma in ghee (cf. IV, 7, 2, and especially 3).'

The hymn has been translated by Ludwig, *Der Rig-veda*, III, 512.

Stanza 1.

For the cosmogonic conception in the first hemistich, cf. Muir, *Orig. Sanskrit Texts*, I², p. 21. In the *Râmâyana* (cf. IV, 10, 22), the demon Râvana is represented as a

¹ Takshaka Vairâleya, a serpent-god ; cf. Kaus. 29, 1 ; 32, 20 ; 56, 13, and Ind. Stud. I, 35.

² Dârila, *gîrnavâsah* ; Kerava, *dunnakah*, or *dullakah*. The passages are not given in the edition.

³ The Sûtra abounds in subtle symbolic allusions. The *krimuka*-tree embodies the bow (*kârmuka*) ; cf. sts. 4, 6. The garment, and the old antelope-skin refer to IV, 7, 6. For *gvâla* cf. Kaus. 27, 29, in the introduction to III, 7. Dârila glosses *avakara* by *ukura-ikâtrinâni* ; Kerava by *ukaridîkâ mârganikâtrinam* ; Sâyana has *patitamârganikâsarakalaih* ; cf. Kausika, Introduction, p. xlv, bottom.

⁴ For *ûrdhvaphalâbhyâm* see Kausika, Introduction, p. lii, s.v. *phala*. The poisoned arrows with their points upward symbolise the flight of the poison away from the patient ; cf. sts. 4, 5.

⁵ Dârila glosses *rayidhâranapindân* by *bhûmis tanmayân pindân*. But Kerava (and Sâyana with him, as usual) has *madanaphalâni*, 'fruit from the madana-plant.' And Kerava remarks anent this plant, *yathâ khardayati*.

Brāhmaṇa with ten heads. Sāyana identifies the Brāhmaṇa with Takshaka, in accordance with the Sūtra, above.

Stanza 2.

Cf. Vāg. S. XXXVIII, 26, and for the seven rivers, Max Müller, Chips from a German Workshop, I, 63; Muir, l. c., p. 490, note; Zimmer, Altindisches Leben, p. 21.

Stanza 3.

The poison is evidently a plant (Sāyana, kandaviṣa), since the eagle is constantly associated with the origin and functions of medicinal and magic plants; see I, 24, 1; II, 27, 2; IV, 20, 3; V, 14, 1, and especially our note on IV, 20, 3. For amīmadaḥ in Pāda c, cf. madāvati in IV, 7, 4 a.

Stanza 4.

c. The rendering of apaskambhá is mere conjecture. Neither the root skambh nor stambh occurs with the preposition ápa. The Pet. Lexs., and Zimmer, l. c., p. 300, 'the fastening of the point upon the shaft of the arrow;' Ludwig, 'widerhaken.' Sāyana has two explanations neither of which is satisfactory, apaskabhyate vidhāryate antarikshe iti apaskambhaḥ kramukavṛikshaḥ (cf. Kaus. 28, 2, above) tasya sālyād sakalāt . . . yadvā avaskabhyate dhanushi dhāryate iti apaskambho bānaḥ. Our own 'tearing (arrow)' is based upon the supposition that apa + skambh may mean 'uproot,' or the like, as opposite of skambh.

Stanza 5.

For the parts of the arrow as described here, see Zimmer, l. c., p. 300. Sāyana, prāñganāt pralepāt . . . apāshthāt apakrishṭāvasthād etatsamgñād vishopādānāt. We have translated apāshthāḥ khrīṅgāt, 'from its barbed horn,' deriving apāshthā from the root as in āsri, 'corner;' cf. ashthivantau, 'the knees.'

Sāyana ascends the dizziest height of absurdity in his rendering of kulmalāt, to wit: kutsitaprāṇimalāk ka yad

udbhutam visham, 'the poison sprung from the filth of loathsome animals.'

Stanza 7.

Sâyana agrees with all Western authorities in deriving âpîshan from the root pish, to wit : aushadham apimshan. He glosses vishagîrî by kandanûlâdivishotpattihetuḥ parvataḥ.

IV, 7. COMMENTARY TO PAGE 26.

The practices, Kaus. 28, 1-4, obviously refer to this hymn as well as IV, 6. See the introduction to the preceding hymn. Translations are offered by Ludwig, *Der Rigveda*, III, 201 ; Grill², pp. 28, 121 ff. The *Anukramanî*, *vânaspatyam*.

Stanza 1.

All Western interpreters regard *varanâvatî* as a river ; cf., in addition to the authorities given above, Zimmer, *Altindisches Leben*, p. 20. Sâyana, *varanâ nâma vrikshaviseshâḥ te asyâm santi*·ti *varanâvatî* ; cf. *varanâ* (*crataeva roxburghii*), AV. VI, 85, 1 ; X, 3, 2 ff., where the same puns upon derivatives of the root var are displayed. The formation of the word *varanâvatî* might be compared with *sîtikâvatî* and *hlâdikâvatî* in RV. X, 16, 14=AV. XVIII, 3, 60 ; see our Contributions, Second Series, *Amer. Journ. Phil.* XI, p. 341 ff. Cf. also *madâvatî* in st. 4 (cf. IV, 6, 3 c), as a designation of the poisonous plant. *varanâvatî* would then be the name of the curative plant, the antidote, 'affording protection.' But the ceremonies in the Sûtra (28, 1) begin with the use of water, and the appearance of *vâr* in Pâda a also points to the name of a river.

Stanza 2.

d. Cf. RV. I, 187, 10 ; Âpast. Sr. XII, 4, 13. Cf. for this and the next stanza the ritual, above, Kaus. 28, 4.

Stanza 3.

a. In deciding upon the meaning of *tiryâm* we have had in mind the evident concatenation of st. 2 with 3 a, b. The

thought is continued, and, as is customary in catenary constructions, a new motif is added, *tiryàm* (sc. *vishám*) in addition to the *prāṭhyàm*, &c. of stanza 2. Since *prāṭhyàm*, &c. indicate directions, we have regarded *tiryàm* in the same light, i.e. as a variant of *tiryāñk*; cf. X, 2, 11. 24. 25. 28; 8, 19; XI, 4, 25; XV, 3, 6. *Sāyana* also attributes *tiryàm* to *vishám*, but in the sense of 'secret, hidden,' *tiro-bhavam prakāśannatvena prayuktam*. This rendering is certainly possible. The Western translators all err because they attribute the word to *karambhám*: Pet. Lexs. and Zimmer=*tilya*, 'made from sesame'; Ludwig, 'einen breiten kuchen'; Grill emends to *atirya* (= *ati* + *riya*), 'overflowing.'

b. The vulgate reads *pībasphākām* (*Padapāṭha* in Whitney's Index, *pībañ* + *phākām*). Shankar Pandit's MSS. read *pībaspākām* (*Padap. pībañ* + *pākām*); *Sāyana*, *pīvaspākām*, 'a rich mess.' For *udārathīm*, see RV. I, 187, 10. The Pet. Lexs., and Grill, 'dampfend'; Ludwig, 'hochaufgegangen'; *Sāyana*, 'prosperous' (*udriktārtiganakam*). Our own translation, 'cheering,' is equally conjectural.

Stanza 5.

Far from clear (cf. VI, 44, 1). Ludwig, 'wie einen wall (eine aufschüttung) um das dorf richten wir auf'; Grill, upon the basis of the Pet. Lex., 'als wie mit einer heeres-schaar umstellen wir dich mit dem wort.' *Sāyana*, 'the poison which is heaped up like a throng of people' (*gana-samūham iva upakītam visham*). He adds that the comparison with the throng suggests the power of the poison (*grāmadrīṣhāntena vishasya prābalyam uktam*), and thus nearly meets our own rendering, which, to be sure, suggests the frequency of the poison, rather than its strength.

Stanza 6.

a, b. The Sūtra (28, 2) ought to be helpful here. Three articles are mentioned there, *dūrsa*, *agina*, and *avakara*, two of which are given here in the same terms. It would seem to follow that the third, *avakara*, is identical with *pavāsta*,

and accordingly *Sâyana* says outright, *pavastaiḥ pavanâya astaiḥ sammârganîtrinaiḥ*. All this may be correct : the implication appears to be that the poisonous plant, itself worthless, is bartered for worthless things, stray wisps of broom-straw, old garments, and worn-out skin. But the word *garat*, 'old,' is not mentioned in the hymn, and the symbolism of the *Sûtra* is obscure ; we cannot therefore regard all this as in any way secure. Moreover the difficult task of making this interpretation fit the only other occurrence of *pavâsta* (dual, *pavâste*), RV. X, 27, 7, remains. *Sâyana* quotes the passage and glosses the dual by *dyâvâ-prithivî*, here as well as in the RV.

Stanza 7.

Repeated at V, 6, 2 in an equally obscure connection. *Sâyana*, 'those enemies, O people, who were hostile to you in the witchcraft-practices which they performed, may they not by these practices injure our men here.'

IV, 8. COMMENTARY TO PAGE III.

This hymn is founded upon certain practices, well known in connection with the consecration of a king throughout the Vedic literature. Professor Weber has recently devoted to this subject a characteristically excellent treatise, 'Über die Königsweihe, den *Râgasûya*,' Transactions of the Royal Prussian Academy of Sciences, 1893. Two noteworthy performances are indicated in the hymn : the king is sprinkled with water, derived from holy rivers, and mixed with the essence of holy plants (*sântiyudakam* : see Kaus. 17, 1, and 9, 1 ff.) ; and he steps upon a tiger-skin. Both practices figure prominently in the descriptions of the *râgasûya* in the *Yagus-samhitâs*, *Brâhmanas*, and *Sûtras* : see the index to Weber's treatise under 'salbung,' and 'tiger-fell.' The hymn reflects throughout the spirit of antique popular institutions, and a genuine appreciation of the dignity of royalty.

The Atharvan ritual presents it in connection with a

double treatment of the *râgasûya*, either as a more solemn and elaborate priestly *śrauta*-practice, or a more popular and direct *grîhya*-practice. The former is given at Vait. Sû. 36, 1-13: it presents in a compendious form the practices current in other *śrauta*-works, with particular attention to the chronology of the months. The sprinkling (*abhishekanîya*) and the tiger-skin figure as the prominent points. The more popular phase of the practice is stated in a double form at Kaus. 17, 1-29. The first (Kaus. 17, 1-10) is the simplest. Only the king and his chaplain (*purohita*) are here actively engaged: 1. 'While reciting the hymn he who is about to sprinkle a king prepares at the banks of a great river¹ "holy water" from the ingredients prescribed (in st. 5; cf. Kaus. 9). 2. He causes a porridge to be cooked, and sprinkles the king who stands upon *darbha*-grass on the south-side of the *vedi* (called) *parigrîhyâ*². 3. He seats the king upon a couch (placed) on a bull's skin³. 4. They (the king and the *purohita*) fill for one another a water-vessel (with water). 5. They exchange them. 6. The Brahman says: "In common to us be the good we do, in common the bad." 7. (The king says): "He (of us two) who shall do evil, his may the evil be; the good deed alone shall belong to both of us." 8. (The *purohita*) gives the porridge (to the king) to eat. 9. Then he causes him to mount a horse, and turn to the north-eastern direction (*aparâgitâ*, "the unconquered").

¹ According to Dârila near the rivers Gangâ, Yamunâ, or Sarasvatî.

² Dârila, *parigrîhyâ parigrîhyavediâ parigrahaṇam, sa yogo* (!). Cf. Tait. S. II, 2, 10, 5; Maitr. S. I, 6, 3 (p. 89, l. 14); Âpast. Sr. IV, 5, 4, and AV. XII, 1, 13.

³ I fail to see why Professor Weber (l. c., p. 140, note 5) ignores my obvious emendation of *talpârshabham* to *talpa* (i. e. *talpe*) *ârshabham*. The bull's skin takes here the place of the tiger-skin. The more elaborate ceremony (*mahâabhisheka*), described in the sequel (Kaus. 17, 11 ff.), brings in the tiger-skin. The present form of the *râgasûya* is the 'simple one' (*laghu, laghvabhisheka*), according to Kṛṣṇa and Sâyaṇa.

10. A thousand (cows), or a choice village, is the fee for the priest.'

The Kausika continues further with another mode of consecration for an *ekarâga*, 'sole ruler¹.' In this the tiger-skin takes the place of the bull's skin. Four princes and a number of servants and subjects participate in this. See Weber, l. c., p. 141 ff.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 458; Weber, l. c., 139. By itself it figures as the *abhishekagana* in the *Gaṇamâlâ*, Ath. Paris. 32, 30.

Stanza 1.

c, d. The king is all-powerful. But there is yet another king, more powerful than he, death. Death is present in person now, as at all times, but he shall assent to the rule of the king.

Stanza 3.

This stanza recurs in a hymn to Indra, RV. III, 38, 4. The manly Asura is primarily Indra. Since Indra is the typical king (*kshatriya*), stanzas in praise of Indra lend themselves readily to adaptation to praises and beatification of royalty; cf. III, 1, 4; 2, 5, and elsewhere.

Stanza 4.

The tiger, as well as the lion (st. 7), is the king of animals: Sat. Br. V, 5, 4, 10; XII, 7, 1, 8; hence his skin is a mark of royalty. Control of the regions is a *sine qua non* of royalty; cf. e.g. Maitr. S. II, 1, 12, and the *dig-vyâsthâ-pana-mantrâh* at Tait. S. I, 8, 13, 1. 2; Tait. Br. I, 7, 7, 1. 2.

¹ I am inclined to think that 'sole ruler,' and not 'simple king,' as Weber (p. 141) renders it, is the meaning of *ekarâga*; cf. *ekarâg* in Ait. Br. VIII, 15, 1 (scholiast, *eka eva râgâ*); AV. III, 4, 1; RV. VIII, 37, 3, and *ekavriśhâ*, AV. IV, 22, 1. 5, a hymn which is rubricated in the sequel of this description (Kaus. 17, 28). Kesava, moreover, introduces Sûtra 11 with the words, *mahâ-bhishekavidhiṃ vakshyâmaḥ*. The entire passage Kaus. 17, 11-29 deals with this more pompous ceremony.

See in general, Contributions, Fourth Series, Amer. Journ. Phil. XII, 432.

d. The heavenly waters are the very ones with which the king is consecrated. By a bold figure of speech they, as they are about to moisten him, are said to long for him!

Stanza 6.

a. Some MSS. and Sâyana read ábhi . . . asrigan for ábhi . . . asiñkan. Sâyana glosses, ábhimukhyena samsrig-antu.

Stanza 7.

c, d. The passage is not quite clear: subhúvaḥ may refer to the waters, or to the attendant priests (so Sâyana, sevakaganâḥ). The word dvípinam harbours a double entente: dvípa is 'island.' Vaguely, the position of the king, as he is surrounded by the consecrating water, suggests an island in the ocean.

IV, 9. COMMENTARY TO PAGE 61.

The hymn is rubricated at Kaus. 58, 8 in a practice calculated to bestow long life upon the young Aryan, after he has been invested with the holy cord (cf. Hir. Gr̥h. I, 11, 5), to wit: 'While reciting IV, 9, an amulet of salve is fastened (upon the youth).' See also Sântikalpa 17 and 19¹; Ath. Paris. 4, 1. A persistent tradition has it that the mountain Trikakud ('Three-peaks'), in more modern times Trikûṭa or Trikota, between the Penjâb and the Himâlayas, is the source from which the salve is derived. See the Pet. Lex. under âñgana, trikakud, and traikakuda, and Zimmer, Altindisches Leben, pp. 29, 69. The Anukramanî describes the hymn as traikakudâñganadaivatam; it has been translated by Ludwig, Der Rigveda, III, 507; Grill², pp. 35, 123 ff., and exhibits noteworthy points of contact with RV. X, 97.

¹ Erroneously quoted by Sâyana as Nakshatrakalpa.

Stanza 1.

b. The majority of Shankar Pandit's MSS. read *akshyam*; this he has taken into the text. Other MSS. read *ákshyam*. But there is also MS. authority for *áksham*, the reading of the vulgate, and *Sâyana*, who glosses it by *kakshuh*, 'eye.' But *áksham* does not mean 'eye,' and *akshyam* is otherwise unquotable. Nevertheless, we have translated *akshyam*, for the passage seems to be a tantalising reverberation of Sat. Br. III, 1, 3, 12. 'When Indra slew *Vṛitra*, he transformed that eye of his (*Vṛitra*'s) into the mount *Trikakud*. The reason, then, why (ointment) from mount *Trikakud* (is used) is that he thereby puts eye into eye.' This seems to show that the ointment was applied about the eye¹, and apparently silences Professor Roth's objection, as reported by Grill, that this is too narrow a view of the usefulness of the ointment. Cf. also Maitr. S. III, 6, 3; Tait. S. VI, 1, 1, 5, which are equally pertinent.

Stanza 3.

c, d. The Paippalāda reads, *utā-mṛitatvasye-sisha utā-saḥ pitubhoganam*. Pāda e looks like an appendage; cf. XIX, 44, 2.

Stanza 4.

Cf. RV. X, 97, 12 = Vāg. S. XII, 86. The difficult word of the stanza is *madhyamasīr*, all the renderings of which, both native and western, are mere conjectures. *Sâyana*, here, either 'wind' (i. e. who dwells in the middle region), or, *arir mitram arer mitram iti nitisāstroktamandalamadyavartī rāgā*. The gloss at RV. is similar to the latter interpretation. Still more fanciful is *Mahīdhara* at Vāg. S.

Stanza 5.

Cf. II, 4, 2, and for the meaning of *vīshkandha*, see the note on II, 4, 1.

¹ *Sâyana* on st. 3, *anakti kakshushī anene-ti āṅganam*.

Stanza 7.

d. We have taken *pûrusha* in the sense which it frequently has in the Veda, namely, 'menial, servitor.' Cf. RV. X, 97, 4; AV. X. 1, 17; Sat. Br. VI, 3, 1, 22; and probably also RV. VI, 39, 5 (discussed erroneously by Pischel, *Vedische Studien*, I, 43). Ludwig, 'und dein leben, o mensch;' Grill, 'auch deinen lebensgeist, du mann!' *Sâyana* reads *pûrushas* with some MSS. (both *Samhitâ* and *Padapâtâ*), all of which, however, present the word as an enclitic without *udâtta*. With the nominative the sense is, 'may I as thy servitor (O salve) obtain horses, &c.'

Stanza 8.

For *balâsa*, see the discussion in the note on V, 22, 11. The poison of the serpent is considered as a disease; hence it is mentioned along with *takmân* and *balâsa*.

Stanza 9.

Cf. Tait. Âr. VI, 10, 2; Hir. Gr̥h. I, 11, 5.

IV, 10. COMMENTARY TO PAGE 62.

The hymn is employed at Kaus. 58, 9 in connection with a practice for bestowing long life and prosperity upon the young Brahmanical disciple after the investiture: 'While reciting IV, 10 an amulet of pearl is fastened (upon the youth).' Cf. also *Sântikalpa* in the introduction to XIX, 34.

The hymn has been translated by Ludwig, *Der Rig-veda*, III, 462; Grill², pp. 36, 124 ff. Cf. also Pischel in *Zeitschr. d. Deutsch. Morg. Gesellsch.* XXXVI, 135 ff. The *Anukramanî*, *saṅkhamanîsûktam*.

Stanza 1.

In this and the subsequent stanzas the fanciful sources of the pearl, some of which become commonplace in the later literature, are paralleled with great fidelity in the imaginations of Arabic and classical writers; see Pischel, l. c. The glint on the surface of both pearl and shell

suggests gold ; and the changes are rung upon this comparison. See also Yāska's *Nighaṇṭu* I, 2, where *kṛisana* is put among the names for gold ; cf. especially st. 6.

Stanza 2.

a. *Sāyana*, *rokanānām rokamānānām bhāsvarānām nakshatrādīnām*. He has in mind, doubtless, the beautiful stanza RV. X, 68, 11, 'as a black steed with pearls, thus did the Fathers stud the sky with stars.'

Stanza 3.

b. For *sadānvāḥ*, see our note on II, 14, 1 d.

Stanza 5.

b. *Sāyana*, 'from the body of *Vṛitra*, or from the cloud.' The latter alternative hits the point. According to the familiar Hindu notion, the pearl is a drop of rain, and thus it here breaks through the cloud, like the sun, itself a small sun.

Stanza 6.

Pāda a accounts for the presence of the word *kṛisana* among the names for gold, Yāska's *Nigh.* I, 2. With Pāda c cf. RV. I, 35, 4. The extra fifth Pāda is formulaic, and betrays its character as an appendage by the change of person (*tārishat*) ; see the note on II, 4, 6.

Stanza 7.

e. The MSS. available for the vulgate read *kārsanas* ; so also the majority of Shankar Pandit's MSS. The emendation of the *Pet. Lex.* to *kārsanas* is now substantiated by *Sāyana* (*kārsanaḥ kṛisanasambandhī manih*), and a minority of Shankar Pandit's MSS.

IV, 12. COMMENTARY TO PAGE 19.

The purport of this hymn is manifest both from its wording, and its function in the ritual. It is to cure external lesions, and fractures of bones. The *Kausika*

deals with it twice, 28, 5. 6, and 28, 14. The practice described in the former place is assigned by Kesava to the healing of broken bones, wounds, and flow of blood caused by weapons (asthibhaṅge rudhirapravāhe sastrābhighâtādaubhaishagyam). It consists in sprinkling the patient at dawn when the stars fade (with a decoction of the lākshā-plant, Kesava adds), then giving him to drink a so-called *prishā-taka*¹, a mixture of ghee and milk (so Dārila; cf. Kaus. 49, 15), and finally anointing him with it: 28, 5. *rohanī*-tyavanakshatre-vasiṣṭikati. 6. *prishātakam* pāyayaty abhy-anakti. At Kaus. 28, 14 the performance is very similar, lākshālingābhir (sc. *rigbhir*) dugdhe phāntān pāyayati, 'while reciting the stanzas characterised by the mention of the lākshā-plant (according to the commentators, AV. V, 5 in addition to our hymn) he gives the patient to drink a decoction (of the plant) in milk.' Dārila distinctly describes this as a cure for wounds (arusho bhaishagyam), while with Kesava the scope of the charm is broader, namely, 'against wounds from knives, clubs, stones, burns, in fact all wounds of the body.'

The name lākshā, under which the plant addressed in this hymn goes consistently in the ritual books, does not occur in our hymn, but instead arundhatī. In AV. V, 5, 7 the lākshā is mentioned—apparently a ἀπ. λεγ. in the Mantras—and it there appears distinctly as an alternate designation of the creeper called arundhatī, or silāḥṭī², a parasitic plant which grows up on the stems of many trees (V, 5, 5), and which is otherwise described in the same hymn; cf. also Zimmer, *Altindisches Leben*, p. 67. Since the plant is employed to cure wounds (arus), the student of the Atharvan need hardly be warned that there is a punning symbolic connection between the disease and the simple; cf. Dārila's

¹ For *prishā-taka*, see Gobh. *Gr̥h.* III, 8, 1 ff.; *Gr̥hyasamgraha* II, 59, and my note on the same, *Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XXXV, p. 580.

² Possibly also *rōhanī*; see the note on stanza 1. Sāyana at VI, 59, 1 explains arundhatī as sahadēvī (cf. the text of VI, 59, 2).

statement, arusho bhaishagyam, at Kaus. 28, 14, and the doubtless conscious mention of arús and arundhatī in V, 5, 4. 5; cf. also VIII, 7, 6. The word is, however, likely to be a-rundhatī, a feminine present participle with a privative; so Sâyana at VI, 59, 2.

Adalbert Kuhn, *Zeitschrift für vergleichende Sprachforschung*, XIII, 58 ff.; 151 ff., has compared the hymn with the Merseburg charm, and a considerable variety of related materials from German, Scandinavian, and English sources. And, having in view more particularly AV. V, 5, 8. 9, he believes that the creeper was used primarily to heal the fractured limbs of horses—a construction which seems to me too narrow. Any kind of genetic connection between the Hindu and the German charm is none too certain, since the situation may have suggested the same expressions independently. Yet as a strongly-marked line in the folk-psychological character of the peoples in question, the parallels are extremely valuable and instructive. The hymn has also been translated by Ludwig, *Der Rigveda*, III, 508, and Grill², pp. 18 and 125 ff.; cf. also Hillebrandt, *Vedachrestomathie*, p. 48. The *Anukramanī* designates the hymn as vânaspatyam, 'devoted to Vanaspati,' its author being Rîbhû (cf. st. 7).

Stanza 1.

a, b. I take it that the three occurrences of the word rōhanî in the stanza are intended to convey the same word in at least a double meaning. The plant is a creeper growing upon trees, as is stated distinctly in AV. V, 5, 3, *vrikshâm-vriksham ā rohasi*, 'every tree thou doest ascend.' The poet is very likely to have in mind this meaning of the root ruh in addition to the more direct one, 'cause to grow,' at least in connection with the first occurrence of the word. It seems necessary to construe one of the two rōhanî in the first Pâda as a proper name; Ludwig in his translation goes farther than that, and seems to take one of them as vocative, 'Rohanî[, die wachsen macht.] bist du, o Rohanî, &c.' The passage with its three identical nominatives has a parallel in the traditional text of XIX, 35, 1,

gaṅgidó·si *gaṅgidó* *rákshitá*·si *gaṅgidáh* (so the MSS. ; the edition corrects to *áṅgirá* asi *gaṅgida*, &c.). The temptation in both cases is to change at least one of the nominatives to a vocative ; see the note on XIX, 35, 1. Grill translates the two *róhanî* in Páda a by two synonymic expressions, 'Verheilung wirkst du, ja du heilst.' This simply veils the difficulty. It may be worth noting that the MSS. of the Kausika in quoting the hymn at 28, 5 read unanimously *rohini* ; this is the reading of Sáyana, and of the Paippaláda for all three occurrences of the word, and it suggests 'red,' a quality which is borne out by certain epithets of the plant, *hiranyavarṇâ*, 'golden-coloured,' in V, 5, 6, 7 ; *sûryavarṇâ*, 'sun-coloured,' in V, 5, 6 ; *sushmâ*, 'fiery,' in V, 5, 7. The name of the plant, *lákshâ*, 'lac-dye'—cf. the Pet. Lex. s. v. 2—also suggests 'red,' and this may be a third thought which runs through the mind of the versifex while composing the stanza. I attach no text-critical significance to the metre of the stanza (*gâyatrî*), which differs from that of sts. 2-5 on the one hand, and 6 and 7 on the other ; cf. e.g. RV. VII, 103 ; AV. II, 4 ; VI, 111, &c.

Stanza 2.

b. I have reluctantly refrained from emending *ásti* to *ásthi*¹, 'bone.' The rather superfluous copula at the beginning of the Páda is suspicious, and the translation of *péshtram* by 'bone' is not at all certain. Both the related *pisitá* and *peś* mean 'flesh,' and that, not 'bone,' may be the meaning of *péshtram*. This fits here as well as at AV. VI, 37, 3, the only other place where the word occurs, and Hillebrandt in the vocabulary of his *Vedachrestomathie* states a similar view, 'losgeschlagenes stück fleisch, fleisch-fetzen,' although his derivation from the root *pish*, 'crush,' separates needlessly our word from *pisitá* and *peś*. With this change, Pádas a, b should be translated 'what bone and flesh in thy person has been injured and burst, (may Dhâtar,

¹ By way of illustrating the easy confusion of these two words we may mention that Sáyana at IV, 10, 7 a, reads *asti* for *ásthi*.

&c.).' Note, too, the parallelism which is thus established with Pâdas c, d in st. 3 (ásthi in both stanzas, and pështram = mâmsásya). Sâyana comments upon preshtam instead of pështram.

c, d. dhâtá in alliteration with dadhat.

Stanza 3.

Almost every feature of the detailed account of the parts of the body, here and in the following two stanzas, may be paralleled from the Teutonic charms, e.g. Kuhn, l. c., p. 51 :

'ben zi bena	bluot zi bluoda
lid zi geliden	sose gelimida sin.'

The Norwegian charm mentioned on the same page recites marrow, bones, and flesh :

'marv i marv, been i been, kjöd i kjöd.'

A charm from the Orkneys recites (l. c., p. 54) :

'Sinew to sinew, joint to joint,
Blood to blood, and bone to bone,
Attend thou in God's name !'

a. As the Pâda stands it is hypercatalectic. The Paippalâda omits te, which may have crept in from Pâda c. But even this leaves a bad final cadence : perhaps bhavatu is to be read dissyllabically (bhotu, in the manner of the Prâkrit hodu). For the metrical equivalence of ava and o, see the author's article, 'On certain irregular Vedic Subjunctives,' Amer. Journ. Phil. V, 25 ff. (p. 10 ff. of the reprint). Sâyana reads sam for sám in each of the four Pâdas.

Stanza 6.

The metre is very irregular ; the Anukramanî describes the stanza as tripadâ yavamadhyâ bhuriggâyatrî, not a bad characterisation, as the middle Pâda is larger than the other two. By reading sottishtā we obtain a good octosyllabic Pâda a; b is a trishṭubh, and c is a catalectic anushṭubh (read ūrdhuáḥ). Hillebrandt and Grill assume that this and the following stanza are later accretions, and both metre and sense seem to bear them out. But these matters are so

very subjective! Ludwig does not construe Pāda b as a comparison, but translates 'gutes rad, gute felge, gute nabe hat der wagen.' Evidently, he also has in mind an exoteric origin of the stanza.

Stanza 7.

Cf. RV. VI, 54, 7. The stanza consists of two eleven-syllable and two octosyllabic Pādas. The first Pāda may be righted by reading patituā, or possibly yādi vā kartām, &c. (cf. yādi vā in Pāda b). The Anukramanī baldly counts thirty-six syllables as they stand, without resolution, and designates the stanza as *br̥iḥatī*.

o, d. The subject of *sām* dadhat seems to me (as to Grill) to be Dhâtar, the fashioner in st. 2; *r̥ibhū* belongs to the comparison, as in X, 1, 8. The *R̥ibhus* are known to have constructed the chariot of the Asvins, but they are not counted among the divine physicians (Rudra, the Asvins, the waters, and Sarasvatī). Kuhn and Ludwig make *r̥ibhū* the subject of *sām* dadhat, but the former regards it as an epithet of Dhâtar.

IV, 16. COMMENTARY TO PAGE 88.

Professor von Roth, who first treated this hymn in his well-known essay, entitled 'Abhandlung über den Atharvaveda' (Tübingen, 1856), remarks on p. 30: 'There is no other hymn in the entire Vedic literature which presents divine omniscience in terms so emphatic, and yet this beautiful fabric has been degraded to serve as an introduction to an imprecation. One may surmise, however, in this case as well as in the case of many other parts of this Veda, that fragments of older hymns have been utilised to deck out charms for sorcery.'

We may remark, however, that the stanzas of this hymn do not occur in any other connection, and there is no tangible evidence that they were constructed for any other purpose than that before us. Certainly the Atharvavedins had nothing better in view, and accordingly the hymn is rubricated in the sixth book of the Kausika which is

devoted to sorcery (ābhikārika). At Kaus. 48, 7 the conjuring enemy, as he comes on, is met by the recital of this hymn; at 127, 3 the third stanza, in praise of Varuṇa, figures in an expiatory rite when the constellation, 'the seven Rishis' (the dipper), is ominously obscured by some nebulous mass, or comet (yatra dhûmaketuḥ saptarshin upadhûpayati). The Anukramanî describes the hymn as satyânritânvikshanasûktam, 'a hymn which searches out truth and untruth.'

There are many translations of the piece: Roth, l.c., pp. 29 ff.; Zeitschr. d. Deutsch. Morg. Gesellsch. VII, 607; Max Müller, Chips from a German Workshop, I, 40 ff.; Muir, Original Sanskrit Texts, V, 63 ff. (cf. also II, 451); Metrical Translations, p. 163; Kaegi, Der Rig-veda², p. 89 ff. (p. 65 ff. of Arrowsmith's translation); Ludwig, Der Rigveda, III, 388; Grill², pp. 32, 126 ff.; cf. also Hillebrandt's Vedachrestomathie, p. 38 ff.; Bergaigne et Henry, Manuel Védique, p. 146 ff.

Stanza 1.

Cf. Psalms xxxiii. 13; cxiii. 5; cxxxviii. 6; cxxxix. 2; Jer. xxiii. 23, and see for scriptural parallels to the next stanzas the notes to Kaegi's translation. Sâyana refers eshâm to the enemies; most translators, to the human race in general. We supply devânâm from devāk in Pâda d. Some MSS. of the Padapâṭha read tâyât and kârat; the latter is adopted by Sâyana, karanasîlam ka nasvaram ka vastu manyate.

Stanza 2.

a. Sâyana explains vâṇkati by kauṭilyena pratârayati, 'leads astray by means of guile.' Cf. the formula, namo vaṇkate, parivaṇkate, stâyûnâm pataye namaḥ, Mait. S. II, 9, 3; Tait. S. IV, 5, 3, 1; Vâg. S. XVI, 21, addressed as part of the satarudriya-litany to god Rudra in his capacity of master-thief (Mahîdhara also, vaṇkati pratârayati). The Paippalâda reads, yas tishṭhati manasâ yas ka vaṇkati, supporting in a measure Sâyana's and Mahîdhara's glosses.

b. The Padapâṭha reads ni-lāyan, a participle, not a

gerund ; pratāṅkam is left as an accusative dependent upon *kar*, a verb of motion. The meaning 'hiding-place' for pratāṅka suits its only other occurrence, AV. V, 13, 8 : 'the poison of all (serpents) who have run into their hiding-place is 'without force.' Cf. also pratākvān, Maitr. S. I, 2, 12 ; Tait. S. I, 3, 3, 1 ; Vāg. S. V, 32, and Pet. Lex. (epithet of a pit). Sāyana reads nilāyam, and glosses pratāṅkam with prakarshena *krikkhragāvanam* prāpya. The Paippalāda has pralāyam, absolute, in the place of pratāṅkam.

Stanza 3.

c, d. The last two Pādas foreshadow Varuṇa's later function as Neptune (*apām patiḥ*) ; cf. RV. II, 38, 8 ; AV. III, 3, 4 ; Maitr. S. II, 6, 8 ; Tait. S. I, 8, 12, 1 ; V, 6, 1, 1 ; Vāg. S. X, 7, and Weber, *Rāgasūya*, p. 44, note 1. The two oceans are the heavenly and earthly oceans ; cf. RV. X, 136, 5 ; AV. XI, 2, 25 ; 5, 6.

Stanza 4.

Varuṇa's spies are the stars, 'the eyes of night' (RV. X, 127, 1), 'the beholders of men,' AV. XIX, 47, 3 ff. Cf. our Contributions, Third Series, Journ. Amer. Or. Soc. XV, p. 170.

Stanza 5.

b, c. Sāyana reads purastāt for parastāt, and construes *sāmkhyâtâ* as the nom. of the stem *sāmkhyâtar* (*pramāna-yitâ*).

d. The Pāda is exceedingly difficult. *nī minoti* has the sanction of all MSS., and is apparently the reading of the Paippalāda also. The gamester throws down (*nī vapati*, Kaus. 41, 13) his dice, and it is implied here, of course, that it is done successfully, that the player obtains the stakes (*kṛitam*, see Pet. Lex., s. v. *kṛitâ* 3 c), because Varuṇa cannot be otherwise than successful. As the player plants down these (successful dice) thus does Varuṇa establish these laws (*tāni*, sc. *vratāni*?). Sāyana, who did not primarily influence our conclusion, in part approaches the same interpretation, *tāni pāpinām śikhākarmāni tattatpā-*

pānusāreṇa ni minoti ni kshipati . . . yathā kitavaḥ akshān ātmano gayārtham nikshipati. The Pet. Lex. (V, 764 ; VII, 409) emends to ní kinoti and ví kinoti without real gain, tempting as the emendation is in the light of RV. X, 42, 9 = AV. VII, 50, 6, and AV. IV, 38, 2. Grill suggests ní minoti (or mināti) in the sense of 'reducing, causing to vanish the strength of men' (cf. Sāyana), but neither expression will bear such an interpretation (ní mināti does not occur). The translators offer the greatest variety of versions, without, as a rule, adhering closely to the text.

Stanza 6.

Sāyana reads visitāḥ and rushantāḥ (so also the Paippalāda). For sinantu of the vulgate the MSS. have kḥinantu, kḥinattu, and sinantu (Sāyana, kḥinattu kḥindantu).

Stanza 7.

- a. varuṇa is metrically superfluous, an obvious gloss.
- c. The MSS. read sramsayitvā and sramsayitvā. Sāyana, correctly, sramsayitvā (galodararogena srastam kritvā).
- d. Sāyana, followed by Shankar Pandit, reads abandhāḥ for abandhrāḥ. The Pet. Lex. s. v. 2 kart, 'like a leaking tub wound about with rags' (to stop the leakage). Sāyana, aseḥ kosa iva parikṛīyamānaḥ (krītiḥ kḥedane), 'like the broken sheath of a sword.'

Stanza 8.

Literally, 'with Varuṇa who is fastened lengthwise, &c.' The word vāruṇaḥ could be well spared from all three Pādas, if it were not for the metrical symmetry with the next stanza. Or it might be changed to the vocative varuṇa. For samāmyò and vyāmyò, cf. AV. XVIII, 4, 70: the words are clear. Ludwig and Sāyana erroneously connect them with āmaya, 'disease.' videsyà is naturally derived from videsa, 'foreign country;' in that case sam-desyà is an artificially formed opposite 'native, indigenous.' So Sāyana. Both words are ἀπ. λεγ. An alternate possibility

is to render *saṁdesyà*, 'subject to command ;' then *videsyà* is 'exempt from command.' Or, again, each may be translated independently: *saṁdesyà*, 'subject to command ;' *videsyà*, 'foreign :' their juxtaposition in a magic formula may be of the punning order. For *saṁdesyà*, cf. our note on II, 8, 5 b. The divine and the human (noose of) Varuna refers either to divine and human disease (so, apparently, *Sâyana*), or to diseases instigated by gods and men. The formula grovels in the lowest bathos of hocus-pocus.

IV, 17. COMMENTARY TO PAGE 69.

This and the two following hymns are addressed to the *apâmârga*-plant (*achyranthes aspera*)¹. It is employed to ward off all kinds of evil and witchcraft, and its qualifications in that direction are guaranteed to the Atharvanic Hindu by its real or supposed etymology. The name is hardly ever mentioned without bringing in its trail the verb *apa marg*, 'to wipe out.' The pun assumes the most lively reality: diseases, enemies, demons, and sins are wiped out by its influence. See Zimmer, p. 66 ff. ; our Contributions, Third Series, Journ. Amer. Or. Soc. XV, 161 ; Weber, *Râgasûya*, p. 18. Cf. also Sat. Br. XIII, 8, 4, 4.

The three hymns figure at Kaus. 39, 7 in a list which is almost identical with the *krîtyâpratiharâṇî* (sc. *sûktâni*), or the *krîtyâgana*, a series of hymns designed to counteract sorcery, in the *Ganamâlâ*, Ath. Paris. 32, 2.

The Kausika, 39, 7-12, prescribes in connection with these hymns a lengthy procedure, which begins with 'the pouring of the great consecration' (*mahâsântim âvapate*). Cf. Kaus. 39, 27 ; 43, 5 ; 44, 6 ; 46, 7 ; *Sâṅkh. Gṛih.* V, 11, 2. The *mahâsânti* consists in pouring together 'holy water' (*sântiyudakam*) during the recitation of the four *ganas* of hymns, described in Kaus. 8, 23-9, 6. The 'holy water' itself is prepared at Kaus. 9, 8 ff. with elaborate ceremonies, the chief of which is the placing of 'holy plants'

¹ *Sâyana* regularly glosses the word by *sahadevi*.

(Kaus. 8, 16) into the water. Obviously the meaning of all these performances is purification, and the warding off of impure influences. Then follow in Sûtras 39, 8-12 a variety of rather complicated practices, too lengthy and obscure for exposition in this connection. They concern more narrowly some such hymn, belonging to the *krityâpratiharañâni*, as X, 1; see the introduction to that hymn. The fifth stanza of IV, 17 naturally figures in the *duhsvapnânâsanagana*, 'series of hymns calculated to drive away evil dreams,' of the *Ganamâlâ*; see Kaus. 46, 9, note.

The hymn has been translated by Zimmer, p. 66; Grill², pp. 37, 130 ff. The *Anukramanî*, *apâmârgavanaspatidevaytam*. Cf. also Ath. Paris. 18², 4.

Stanza 2.

a. Sâyana with one MS. reads for *sapathayâvanim* the synonymous *sapathayópanim*; cf. II, 7, 1.

b. The epithet *punaḥsarā* does not somehow seem to me to be so clear as to the editors of the Pet. Lexs., Zimmer, and Grill. They render it by 'zurückgeschlagene blüthen habend.' This is based upon the statement at IV, 19, 7, 'thou didst grow backward, thou hast fruit which is turned backward' (cf. VII, 65, 1; Sat. Br. V, 2, 4, 20), and the epithets *parâkpushpî*, *pratyakpushpî*, and *pratyakpamî* in native lexical works. In RV. VII, 55, 3 *punaḥsarā* is an epithet of the barking dog, 'running back and returning again (to the attack).' The two other occurrences of the word, AV. VI, 129, 3; X, 1, 9, are not disposed of satisfactorily by the renderings of the Pet. Lexs. It seems to me that 'attacking' or 'defending' is better, and that the word *pratisarā*, 'defensive amulet¹', is closely related to it. Cf. Sat. Br. V, 2, 4, 20, and Seven Hymns, Amer. Journ. Phil. VII, 478 ff. Sâyana, similarly, *punaḥpunaḥ ābhikshnyena bahutaravyādhinivṛttaye sarati*.

¹ The *pratisara* turns the spell as a boomerang upon him who performs it. See AV. VIII, 5, 5, *pratikṣiḥ krityāḥ pratisarāḥ agantu*, and cf. the note on VIII, 5, 1.

Stanza 3.

Identical with I, 28, 3. The Pet. Lexs., Zimmer, and Grill regard *mūram* = *mūlam*, 'root (of an injurious plant).' *Sāyana*, *mūrkhāpradam*. *Pādas* c, d perhaps rather, 'she who has taken in hand the (magic substances) created to rob strength . . .'

Stanza 4.

Cf. V, 31, 1, and the note on Kaus. 39, 31. The unburned vessel seems to symbolise the fragility, destructibility (Sat. Br. XII, 1, 3, 23) of the person upon whom enchantments are practised. At Sat. Br. XIV, 9, 4, 11 = *Br̥h. Âr. VI*, 4, 12 it figures in a sorcery practice against a wife's paramour. The compound *nilalohitā* is also connected with sorcery from the first. It occurs in RV. X, 85, 28 = AV. XIV, 1, 26 = *Âpast. Mantrabr. I*, 6, 8 (*Âpast. Gr̥h. II*, 5, 23) = Baudh. *Gr̥h. I*, 8; AV. VIII, 8, 24. The Atharvan ritual, Kaus. 16, 20 (rubricating AV. VIII, 8, 24 d); 32, 17; 40, 4; 48, 40; 83, 4, leaves little room for doubt that in its view a dark blue and a red thread are here intended. This is also the tradition of *Âpast. Gr̥h. II*, 5, 23, and similarly *Sāṅkh. Gr̥h. I*, 12, 8 prescribes, in connection with RV. X, 85, 28, a red and black cord upon which amulets are fastened. Only Baudh. I, 8 treats the compound as a symbolic representation of night and day; see Winternitz, *Das Altindische Hochzeitsrituell*, pp. 6, 12, 67. It is, of course, possible to conclude that this is the true source of the symbolism: day and night rendered concrete by these two colours. *Sāyana* seems to have lost his grip upon Atharvan tradition when he says to our passage, 'the fire which is black from the rise of smoke and red from its flame.' Zimmer and Grill both co-ordinate *nilalohitā* with *âmé pātre*, 'an das ungebrannte' and 'am rotgebrannten,' obviously against the spirit of the Atharvan tradition. Cf. also the introduction to VII, 116, and Tait. S. IV, 5, 10, 1.

c. Raw meat is eaten by demons, and therefore realises symbolically their presence; see V, 29, 6; VIII, 6, 23.

Stanza 5.

Identical with VII, 23. I have translated *abhvām* by 'gruesomeness,' because it has occurred to me at various times that it, as well as *ābhū* (cf. RV. X, 129, 3), is related to *nābhas*, 'fog, cloud,' being in the current terms of comparative grammar = *ṇbhū-*, and *ābhū* from root *nebḥ*. For this and the following two stanzas, cf. RV. V, 36, 3; VII, 1, 19 ff.

Stanza 6.

b. The clever emendation of the Pet. Lex. *anapatyātām*, for *anapadyātām*, as is the reading of the MSS. of the vulgate, is now authenticated by quite a number of Shankar Pandit's MSS., and *Sāyana* (*apatyarāhityam*); cf. the words *apragāstā* and *apragāstvá*.

IV, 18. COMMENTARY TO PAGE 70.

For the treatment of this hymn in the ritualistic texts, see the introduction to IV, 17. The hymn has been translated by Grill², pp. 25, 131 ff.

Stanza 1.

The Atharvanist loves to point to cosmic correspondences and harmonies as the foundation of his own righteous undertakings. This harmony furnishes the *satyam*, the unfailing basis (cf. *ṛitam*) for his own operations against the powers of evil. Professor Roth, as quoted by Grill, refers *gyótiḥ* to the light¹ of the moon (cf. *gyotsnā*), thus establishing a closer parallelism between *Pādas* a and b. I doubt whether the text will bear this strain. *Sāyana* literally, 'the light of thee (the *apāmarga*-plant);' cf. IV, 19, 3. The night is frequently viewed as illumined, starry (RV. X, 127; AV. XIX, 47, 1; 49, 6. 8).

b. *kr̥tvarīḥ* either 'enchantments' or 'witches.'

Stanza 3.

In our view the solution of the difficulty here lies in the assumption of a change of gender from *yás* in *Pāda* b (the

¹ Correct 'Night' at the beginning of the stanza to 'Light.'

male sorcerer) to *tásyâm* (the witch) in Pâda c. The entire second hemistich describes the punishment of sorcerers, for which cf. V, 23, 13. If we were to change *tásyâm* *dagdhâyâm* to *tásmin* *dagdhé* the sense would be obvious. Cf. V, 14, 6, *yádi strī yádi vâ púmân krityâm kakāra pāp-māne*. Grill emends *amā* to *āmâyâm* (sc. *sthālyâm*) with a result somewhat as follows: 'He who practises sorcery in an unburned vessel and then puts it upon the fire to bake, his magic vessel cracks as though hit by great stones.' Sâyana deprives himself of possible helpfulness by reading *dugdhâyâm* for *dagdhâyâm* (*pratīkārena rīktīkrītâyām . . . krītyâyām*, 'upon his sorcery rendered impotent by the counter-charm').

Stanza 4.

b. The vulgate's *vīgrīvām kṣhāpayā* (*Padapāṭha*, *vīgrīvān śāpaya*) is at the base of our rendering. Shankar Pandit's MSS. seem to read unanimously *kṣhāyayā* (*śāyaya*), 'lay.' Sâyana, *kshāyaya* (*kshayam prāpaya*). Cf. RV. VII, 104, 24.

Stanza 6.

The first three Pâdas are identical with the first three of V, 31, 11.

IV, 19. COMMENTARY TO PAGE 71.

For the employment of this hymn in the ritualistic texts, see the introduction to IV, 17. It has been translated by Grill², pp. 34, 132 ff. Cf. Zimmer, pp. 66-67.

Stanza 1.

The sense of the first hemistich seems to be that the plant in its dual rôle of destroyer of enemies and protector of friends depletes and increases families or clans. Sâyana erroneously derives *-krīt* from root *kart*, 'cut,' to wit, *satrû-nâm kartakah . . . gāmayah sahagāh satravah teshām api kartayitā asi*. For Pâda d, cf. VI, 14, 3 c.

Stanza 2.

The words *kāṁvena nārshadéna* (RV. X, 31, 11) seem to be a gloss upon *brāhmaṇéna*; cf. IV, 37, 1; VI, 52, 3, &c.

Sâyana regards the $\delta\pi. \lambda\epsilon\gamma.$ páryuktâ as = páriyuktâ (viniyuktâ-si); cf. our remarks on haplology, Proc. Amer. Or. Soc., April, 1893 (Journ., vol. xvi, p. xxxiv ff.). But pari yug is not quotable elsewhere. The stanza figures in one of the abhayagana of the Gaṇamâlâ; see Kaus. 16, 8, note.

Stanza 4.

The order of the statement here is really to be reversed: when thou, O plant, wast begotten as apâmârga ('wiping out'), then the gods drove out the Asuras with thee.

Stanza 5.

For 'thy father's name,' cf. the note on V, 5, 1. For pratyák, see pratyán and pratikñaphalas in st. 7, and the note on IV, 17, 2.

Stanza 6.

A cosmogonic brahmodya, pressed into the service of incantation! Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 172 ff. We have presented a purely philological translation of the stanza without attempting to bend it to the situation any further than is warranted by the wording. Grill takes ásat in the sense of 'wrong,' and similarly Sâyana, *asatkāpam krītyârūpam*. But a glance at the word in Jacob's Concordance to the principal Upanishads reveals the subjective character of the proceeding. The ásat is simply 'chaos,' manipulated as one of the primary cosmic forces: the sat, tad, satyam, or rītam would apparently have done just as well. For kartāram in the sense of 'evil-doer,' cf. V, 14, 11.

IV, 20. COMMENTARY TO PAGE 68.

The hymn is addressed to a magic plant which is supposed to impart the power to expose hidden demons, wizards, and their hostile practices. The attributes of the plant are not stated in the hymn with sufficient clearness to enable us to point out its place in the redundant Indian

flora. The Kausika, 28, 7, mentions the name of the plant as *sadampushpā*; this is glossed by Dārila with *trisamdhyā* and by Kesava with *samdhyā* (probably a corruption of *trisamdhyā*). The Sūtra reads: *ā pasyatī-ti sadampushpāmanim badhnāti*, 'with AV. IV, 20 he ties on as an amulet the plant *sadampushpā*.' The plant is mentioned again along with others in a charm directed against witchcraft in 39, 6, and Sāyana defines it in agreement with Kausika, he *devi sadampushpākhye oshadhe*; cf. also *sadāpushpī* in the lexicons. The plant seems to be the *calotropis gigantea*; cf. *Karaka-samhitā* I, 4, 3. For amulets derived from the vegetable kingdom see Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 478, and for amulets in general Kaus. 7, 19. The hymn is rubricated further in the list of stanzas designated as *kātānāni* (sc. *sūktāni*), 'hymns to chase away with,' in Kaus. 8, 25, and the *Gaṇamālā*, Ath. Paris. 32, 4, adds it also to the three hymns which Kaus. 8, 24 describes as the *mātrīnāmāni* (sc. *sūktāni*). The reason for this classification is the expression *devy* (*oshadhe*) in stanzas 1 and 2. See the note at Kaus. 8, 24, and cf. for the *mātrīgana* our remarks in the introduction to VI, 111. The *Anukramanī* follows these secondary considerations, designating the hymn as *mātrīnāmadaivatam*, its author being *Mātrīnāmarshi*.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 525, and Grill², pp. 2, 133; cf. also Hillebrandt's *Vedachrestomathie*, p. 48.

Stanza 1.

For the description of the plant in this stanza, cf. *māmpasyā* in VII, 38, 1, and see the introduction to VI, 139. I have upheld in my translation the text of the edition, guaranteed as it is by the unanimous tradition of the MSS. of the *Saunakiya-sākhā*. All corrections, including the important variant *pasyasi* for *pasyati* throughout the stanza in the *Paippalāda*, seem to me in this instance to amount to the substitution of a better literary performance for a poorer one; they do not bring with them the proof that

the priests of our school ever had any other text, or, what is more to the point, that the original versifex had composed differently. The merit of the Paippalâda's pasyasi is so obvious that it may be due to a conscious improvement on the part of its author. The metre of the stanza is irregular (*Anukramanî, svarâg*); the first Pâda is hypercatalectic, the third Pâda may be sustained by reading, with elision and crasis, *dīvântāriksham* for *dīvam antāriksham*. Hillebrandt's suggestion, accepted by Grill, that *ād* be thrown out seems to me unnecessarily violent.

a. Hillebrandt would restore the Pâda: *pāsyati prāti pasyati*; Grill (with the help of the Paippalâda), *ā pasyati prā pasyasi*, continuing with *pasyasi* throughout. *Sâyana* retains the third person, referring the stanza to the person who wears the amulet: 'he *devi* *sadampushpâkhye* *oshadhe* *tvadvikâramanidhârako-yam* *ganas* *tvatprasādād* *āpasyati* *āgāmibhayakâranam* *pratihartum* *gânâti*, 'O goddess plant, *sadampushpâ* by name, this person here, who wears an amulet fabricated out of thee, by thy favour perceives the cause of approaching danger, and knows how to repel it.' The emendation of *prāti* to *prā* (Grill) is especially undesirable, as the same expression occurs in a closely parallel situation, AV. VII, 13, 2.

b. Grill suspects the second *pasyati*, and imagines *oshadhe* in its place.

d. The temptation to emend the vocative *devi* to the nominative *devī* is great. The sense then would be that the amulet itself sees all dangers. Grill, as we have seen above, adopts the Paippalâda reading *pasyasi*, is thus enabled to retain *devi*, and also obtains essentially the same sense.

Stanza 2.

a. Read *prīthvīh*. The three heavens are well known; see, e.g. AV. V, 4, 3; VI, 95, 1; XVIII, 2, 48; XIX, 39, 6 (cf. the note on V, 4, 3). For the three earths see RV. I, 108, 9; II, 27, 8; III, 56, 2; AV. VI, 21, 1, and Muir, *Original Sanskrit Texts*, V, p. 305, note; Zimmer, *Altindisches Leben*, p. 357; Bergaigne, *La Religion Védique*, I,

239. Cf. also Yasna XI, 7: madhemê thrishvê ainhão zemô, 'in the middle third of this earth.'

Stanza 3.

a, b. divyásya suparnásya . . . kanñnikâ is rendered by Ludwig, 'dies himlischen adlers kleine tochter;' by Grill, 'der Augenstern des Adlers, der am Himmel ist.' Sâyana glosses suparnâ by garutmant, which suggests RV. I, 164, 46. Grill follows the Pet. Lex. [s.v. 2 a. a)] in regarding the divine eagle as the sun. But perhaps the lightning-fire is in the mind of the poet. At Vâg. S. XVII, 72; XVIII, 51; Sat. Br. IX, 2, 3, 34; 4, 4, 3, the divinity addressed, suparno-si garutmân, is treated distinctly as Agni, and Mahîdhara states this plainly. In Maitr. S. I, 2, 5; Vâg. S. IV, 32; Tait. S. VI, 1, 7, 3, 'the eye-ball (kanñnikâ, kanñnaka) of Agni's eye' is spoken of. The expression divyâ suparnâ may be the exact equivalent of diváh syéna, and that, I believe I have proved, is Agni, the lightning, personified as a divine eagle; see Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 1 ff. The descent of this eagle, or the Gâyatrî, as the Brâhmanas have it, is frequently disturbed by a heavenly archer Kṛiśānu who wounds the eagle, so that he loses a feather which falls to the earth, and grows up as a plant or tree. See Adalbert Kuhn, Die Herabkunft des Feuers und des Göttertranks, p. 148 (first edition). The use of the word suparnâ in our edition is, in my opinion, intended to convey a double entente, 'bird' and 'having beautiful leaves.' Cf. Tait. S. VI, 1, 1, 5, where Vṛitra's eye-ball (kanñnikâ) flies away after he had been slain by Indra, and turns into salve (âñganam). Ludwig does not comment upon his translation of kanñnikâ by 'kleine tochter,' rather than 'eye-ball;' it may possibly turn out correct when RV. X, 40, 9 yields up its meaning. We have there as follows: gánishā yóshâ patáyat kanñnakó ví kṣá-ruhan vírúdhah, a passage which suggests the situation in our stanza completely and yet vaguely. But it is interpreting obscurum per obscurius

to bring the RV. stanza into play. Cf. also our note at V, 5, 8.

c. *Sâyana*, *gagadrakshârtham oshadhirûpena bhûmâv avatîrnâ=si*.

Stanza 4.

a. 'The thousand-eyed god.' In X, 3, 3 an amulet derived from the *varana*-tree is designated as *sahasrâkshâ* ; in XI, 2, 3. 7. 17 ; Sat. Br. IX, 1, 1, 6 Rudra is so called ; in IV, 28, 3 Bhava-Sarva ; in IV, 16, 4 Varuna's spies ; in RV. I, 23, 3 Indra and Vâyû ; in Tait. S. II, 3, 14, 4 Indra. Further, we have the 'thousand-eyed *pâpman*, evil,' in AV. VI, 26, 3 ; *sapatha*, 'curse,' in VI, 37, 1. Grill fancies that the god of the plant here in question is meant, but this seems faint after the plant herself has been personified as a goddess, *devy oshadhe*, in st. 2. Perhaps rather Agni, said to be 'thousand-eyed' with especial frequency, is meant ; see RV. I, 79, 12 ; Vâg. S. XVII, 71 (XIII, 47) ; Sat. Br. VII, 5, 2, 32 ; IX, 2, 3, 32 ; Âpast. Sr. VI, 25, 10. Agni particularly chases away evil spirits, *agnî rākshāmsi sedhati*, RV. VII, 15, 10 ; AV. VIII, 3, 26 ; Tait. Br. II, 4, 1, 6 ; *agnir hi rakshasām apahantâ*, Sat. Br. XIV, 3, 1, 11.

b. *ā dadhat*. Zimmer, l. c., 204, construes this as an augmentless imperfect. In the *Samhitâ* the augmented form would not differ, *ādadhat*. The sense is satisfactory either way.

c. *Sâyana* comments upon *tvâyâ* instead of *tâyâ*, as in st. 2.

d. 'The *Sûdra* and the *Ārya*,' i. e. every kind of person, as we should say in America 'black and white.' The phrase is formulaic, as may be seen from the compound *sûdrâryâu* (*Mahidhara*, *sûdravaisyau*), Vâg. S. XIV, 30 ; Sat. Br. VIII, 4, 3, 12. See in general Muir, *Original Sanskrit Texts*, II, 368 ; Ludwig, *Der Rigveda*, III, 212 ; Zimmer, l. c., 117 ff., 204, 216, 435.

Stanza 5.

a, b. *rûpāni* and *ātmānam* are antithetical : *rûpāni*, 'the outer forms of things ;' *ātmānam*, 'thy own nature.' It is

a controlling characteristic of Vedic conceptions that the inner, true nature of any divinity, or instrument of power, must be understood in order to control its influence or power: *ya evam veda*, and *ya evam vidvân* in the *Brāhmaṇas* are crystallisations of this idea; cf. AV. I, 13, 3; VI, 46, 2; VII, 12, 2, &c.

c. *sahasraśakṣho*, here, and XIX, 35, 3, as epithet of the plant *gaṅgiḍa*, is a vocative from a stem *sahasra-śakṣhu*. The beginnings of a stem *śakṣhu*, a pendant of *śakṣhus* in the ablative *śakṣhos*, RV. X, 90, 13. Transition forms between the *us-* and *u-*declensions (as also between the *is-* and *i-*declensions) are not uncommon in the Veda; see Lanman, in the Journ. Amer. Or. Soc. X, 568 ff.

d. For the class of demons called *kimīdīn*, see AV. I, 7; I, 28; II, 24; VIII, 3, 25; 4, 2; 6, 21; XII, 1, 50.

Stanza 6.

For *yātudhāna*, -nī, and *piśākā*, see the hymns I, 7 and 8.

Stanza 7.

a. *Kasyapa* is a name to conjure with in the Atharvan writings; amulets and charms handled by him are peculiarly powerful (e.g. I, 14, 4; IV, 37, 1; VIII, 5, 14). He rises to the dignity of the supreme self-existing (*svayam-bhū*) being in AV. XIX, 53, 10; cf. also Tait. S. V, 6, 1, 1, and see the Pet. Lex. s.v. 2 b. He is also intimately related with forms of the sun, *Sūrya* and *Savitar*, as is stated expressly in Tait. Ār. I, 7, 1; see also Tait. Ār. I, 8, 6, and compare Tait. S. V, 6, 1, 1 with AV. I, 33, 1 b. This fact may by itself account for the expression *kasyāpasya śakṣhur asi*. In fact *kasyāpa* is the sun as a tortoise, that creeps its slow course across the sky; cf. the conceptions of the sun as a hermit, and a Brahman disciple, XI, 5, introduction. Only we must not forget that these writings neglect no opportunity of being guided in their constructions by puns, even of the most atrocious sort, and *kasyāpa* surely suggests *pasyaka*, 'seer,' to the Atharvan mind, as is written distinctly in Tait. Ār. I, 8, 8, *kasyapaḥ pasyako*

bhavati yat sarva^m paripasyati. The name kasyápa is in some special relation to the Atharvan writings, not as yet fully cleared up; cf. the author in the Journ. Amer. Or. Soc. XI, p. 377.

b. The MSS. read *katuraksháḥ*, but Sâyana fitly comments upon *katurakshyáḥ*, the form as emended in Roth and Whitney's edition; cf. akshós for akshyós in AV. V, 4, 10 (see the note). The 'four-eyed bitch' is Saramâ the mother of the two four-eyed dogs of Yama¹, Syâma and Sabala, which I have explained as the sun and the moon; see Journ. Amer. Or. Soc. XV, 163 ff. The epithet 'four-eyed' seems possibly to be derived from the same view, namely the capacity of the two dogs to see both by day (the sun), and by night (the moon). The Paippalâda as quoted by Grill², p. 135, makes the notable statement that 'the four-eyed dog (obviously the moon) overlooks by night the sphere of the night,' yathâ svâ *katuraksho râtrim naktâ* tipasyati. In practice the fiction of a four-eyed dog is materialised both by the Hindus and Iranians in the form of a dog with marks over the eyes; see my article, l.c., p. 165, note 1, and Kaegi in the Philologische Abhandlungen für Heinrich Schweizer-Sidler, p. 64, note 57.

c. vidhré, lit. 'in the clear sky;' Ludwig, 'im hellen;' Grill, 'heiteren tags.' sūryam iva is to be read as three syllables, as frequently elsewhere, either sūryeva or sūryam va.

Stanza 8.

c. téna may be either masculine, referring to the divinity in st. 4, or neuter, agreeing with bráhma, 'charm.'

IV, 22. COMMENTARY TO PAGE 115.

The hymn is employed twice in the so-called *rāgakarmâni*, 'the royal practices,' Kaus. 14-17. The first is characterised by the scholiasts, Kesava and Sâyana, as a battle-charm

¹ In RV. I, 29, 3 the two messengers (dogs) of Yama are personified as females.

(*gayakarma*, *saṃgrāmagayārtham*), and its rather colourless proceedings are as follows: 14, 24. 'While reciting IV, 22 and 23 he performs the ceremonies which culminate in the presentation (of the bow to the king).' These are described in Sûtras 8-11 of the same chapter, to wit: 8. 'An oblation of ghee and grits is poured out. 9. Upon a fire made of bows a bow is laid on as a fagot. 10. Likewise an arrow (is laid on) upon a fire made of arrows. 11. The bow (of the king), smeared with the dregs of the ghee, is presented to him.'

The other performance, Kaus. 17, 28-9, is part of the consecration of a chief ruler (*ekarāga*, Kaus. 14, 11; cf. *ekavṛishá* in our hymn, sts. 1, 5, 6, 7). The special solemnities of the consecration have been absolved, but every morning the royalty of the king has to be renewed, to wit: 28. 'Every morning the hymn IV, 22 (or its first stanza?) is recited to the king (by the *purohita*, the house-priest). 29. They (the king and the *purohita*) then perform the above-mentioned pouring of water (each into a vessel), and the exchange (of the vessels).' This refers to Sûtras 4 and 5 of the same chapter; cf. the introduction to IV, 8, and Professor Weber's discussion of the passage in his treatise, *Über die Königsweihe*, p. 140 (Transactions of the Royal Prussian Academy, 1893). The hymn, further, is one of a cycle (*gana*) devoted to the gain of royal power (*rāshṭra-samvarga*), grouped together in the *indramahotsava*, Ath. Paris. 19, 1 (cf. Kaus. 140, 6, note). See also Ath. Paris. 4, 1 and 16. The fanciful analysis of the hymn by the *Anukramanī* may be seen in Grill's introduction.

The hymn appears again in Tait. Br. II, 4, 7, 7 ff.; it has been translated by Ludwig, *Der Rigveda*, III, 457; Zimmer, 165; Grill², 67, 135 ff.; cf. Hillebrandt's *Veda-chrestomathie*, p. 43.

Stanza 1.

The speaker is the *purohita*, the house-priest, or chaplain of the king; he figures prominently in all the *rāgakarmāṇi*, Kaus. 14-17.

b. *Sāyana* with one of Shankar Pandit's MSS. reads

vrishâm ekavṛisham, and glosses, *sekanasamarthânâm virya-vatâm purushânâm madhye imam rāgānam . . . mukhya-sektāram asahāyasūram . . . kuru*; cf. our note on III, 5, 7.

c. *nīr akshnuhi*, lit. 'castrate,' continuing the picture of the preceding Pāda : the king is to be a bull, his enemies castrated. Cf. RV. I, 33, 6 ; Sat. Br. IV, 4, 2, 13 ; XIII, 4, 2, 5, and the word *mahānirashṭa*. Ludwig, 'drive out ;' Zimmer, 'zerstreue ;' Sāyana, *saṃkuṭitaprabhāvān kuru*.

d. Sāyana divides *aham uttareshu*, with the result, 'I (the purohita) put him among the highest rulers.' Cf. XII, 4, 50.

Stanza 2.

c. The Tait. Br. II, 4, 7, 7, the Paippalāda, and Sāyana read *vārshman*, loc. sing. I see no cogent reason for giving up (with Zimmer, Hillebrandt, and Grill) the reading of our MSS., *vārshma*.

IV, 28. COMMENTARY TO PAGE 158.

Bhava and Sarva, two of the well-known forms (*mūrti*) of Rudra (cf. especially their epithet *ugrá* in sts. 3, 6, 7)¹, are implored by virtue of their cosmogonic powers to afford protection against calamity, and, with the familiar Atharvanic specialisation, to destroy sorceries and demons. The ritual, Kaus. 28, 8, regard the hymn as medicinal (*sarva-vyādhibhaishagyam*, 'a remedy for all diseases'). Seven cornucopias are made from (leaves of) the *kampila* (*crinum amaryllaceae*), filled with water, and anointed with the dregs of ghee. With the right hand the water is poured upon the patient, and the cornucopias are thrown behind the patient. The connection between the prayer and the practice is not manifest. The hymn is rubricated also in *takmanāsanagana* of the *Gaṇamālā*, Ath. Paris. 32, 7 ; see Kaus. 26, 1, note. It has been translated by Muir, l.c., p. 332.

¹ See the introduction to XI, 2 for the Vedic texts, and the Western literature, dealing with this subject.

Stanza 3.

b. The periphrastic expression *stuvánn emi* is so strange to the *padakāra* as to induce him to divide it into *stuván nemi*. *Sāyana* blunders still further, reading *stuvan nemī* (*stuvan prasamsan . . . nemaḥ ardham balam asyā-sti-ti nemī*).

Stanza 6.

a. *mūlakṛt*, 'manipulator of roots,' is so characteristic a feature in sorcery-practice, as to give rise to specific prohibition of the act; see *Vishnu-smṛiti* XXV, 7; *Manu* IX, 290, and cf. *Nārāyaṇa* on the latter passage in Bühler's translation of *Manu*, *Sacred Books of the East*, XXV, 394.

IV, 36. COMMENTARY TO PAGE 35.

The hymn is one of the *kātanāni* (sc. *sūktāni*), 'hymns which drive away demons and diseases,' *Kaus.* 8, 25. The entire list (*gana*) is employed at *Kaus.* 25, 22, among the *bhaishagyāni*, 'remedial charms,' against *bhūta* and *piśāka*; the performance connected with the recital of the *gana* is identical with the so-called *apanodanāni*, 'practices to drive away,' described at *Kaus.* 14, 14 ff. They consist chiefly in burning chaff, spelt, offal of grain, and wood shavings, symbolizing, doubtless, rapid consumption or destruction.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 526; Grill², pp. 3, 136 ff. The *Anukramanī*, *satyau-gasam āgneyam* (cf. st. 1).

Stanza 3.

The first hemistich is not at all clear, *āgaré* being ἀπ. λεγ. and uncertain. We have taken it with the *Pet. Lexs.* and Ludwig as = *āgāra*, and it is to be noted that two MSS. of *Sāyana*'s commentary (*Ś Kd*) read *āgāro* for *āgaro*. Cf. also *agāra* at *Āsv. Gr̥h.* I, 7, 21. *Sāyana* etymologises, *āgīryate samantād bhagyate māmsasomītādikam atre-ti āgaro yuddharaṅgaḥ*. Grill, supported by a more recent utterance of Roth, renders 'unter rufen.' In that case *āgarā* would be 'shouting to' (cf. *ākrosa*, *Kesava*, p. 327, and

often elsewhere), *pratikrosa*, 'shouting back,' i.e. 'under shouting and counter-shouting.' We have taken *amâvâsya* as an adjective = *âmâvâsya*, 'in the night of the new moon' (*Pânini* IV, 3, 30. 31). Cf. our note on I, 16, 1. *Sâyana* aptly quotes from the *Âpast. Sr.* the following passage: 'In the night of the new moon one shall offer to Agni, the slayer of Rakshas, a rice-cake in twelve cups.' Note the concatenation between this and the following stanza.

Stanza 5.

The sense is that the superior gods who vie with the sun (RV. I, 98, 1; 123, 12; V, 4, 4; IX, 27, 5) shall afford protection against the *Pisâkas* to man and beast.

Stanza 7.

Note the pun between *pisâkalâ* and *saknomi*, and the concatenation with the following stanza. For *grâma*, see the note on VIII, 7, 11.

Stanza 9.

a. *Sâyana* with some MSS. reads *lipitâh* (*upadigdhâ/samkrântâh*), and Whitney in the Index, guided perhaps by the pada-MSS., which read *lapitâ* without visarga, suggests *lapitvâ*. But the text seems well enough as it stands.

d. *âlpasayûn* is uncertain: *Sâyana*, *alpakâyâh* . . . *kitâh*, and we accordingly. Ludwig (c, d), 'mein ich, sind sie unglücklich, nur kurze zeit mer im volke verweilend' (cf. RV. I, 31, 2; III, 55, 6; IV, 18, 12).

IV, 37. COMMENTARY TO PAGE 33.

The plant *agasrîngî*¹, or, as it is called synonymously by *Dârila*, *meshasrîngî*, 'goat's horn' (*Sâyana*, again synonymously, *vishâni*), is the *odina pinnata*; see Zimmer, p. 68. The hymn is directed against *Pisâkas*, *Apsaras*, and *Gan-*

¹ In stanza 6 it has the additional obscure epithet *arâtakî*. *Sâyana*, *arâ* . . . *âtayati ukâtayati*.

dharvas, and, according to Dārila at Kaus. 28, 9-11, it is employed in a remedial charm against one possessed by *Pisākas* (*pisāka-grhīta*). *Kesava* and *Sāyana*, more broadly and correctly, *sarvabhūtagrahaishagya*. The practices are stated as follows: 9. 'While pronouncing IV, 37 the practitioner takes pulverised *samī* (i.e. the pulverised leaves, or fruit, of the *prosopis spicigera*) from a basket (and puts it) into the food (of the patient)¹. 10. (He puts it also) into the cosmetics (of the patient). 11. He scatters (the pulverised *samī*) around the house (of the patient)².' The hymn is also rubricated among the *kātanāni* (sc. *sūktāni*) 'hymns to drive away with,' Kaus. 8, 25. Cf. *Sāntikalpa* 17 and 21³.

Adalbert Kuhn, in *Zeitschr. f. vergl. Sprachf.* XIII, 118 ff., has translated this hymn and compared it with parallel conceptions in the Teutonic folk-lore. Especially good are the parallels drawn between the *Apsaras*, who, from the time of RV. X, 95 onwards, are engaged in enticing heroes and divine seers⁴, with the Germanic elves who fascinate the wanderer at night with their dance. The hymn has also been rendered by Ludwig, *Der Rigveda*, III, 352.

Stanza 3.

The description of the natural abode of the *Apsaras* in this and the following stanzas is in accord with the Brahmanical view from earliest times. Cf. the *āpyā yōshā*, 'water-woman,' RV. X, 10, 4; Bergaigne, *La Religion Védique*, II, 35, 40, 96; III, 65 ff.; A. Holtzmann, *Zeitschr. d. Deutsch. Morg. Gesellsch.* XXXIII, 631 ff. The fanciful list of names embodies largely a superficial personification of fragrant cosmetics and ointments: *bdellium*, *spikenard*, *fragrant salve*, &c.

¹ According to *Kesava* and *Sāyana* he puts pulverised leaves of *samī* into a *samī*-fruit, and feeds the patient upon that. Cf. Kaus. 47, 23.

² As there is no mention of the *samī* in the hymn, one is almost tempted to identify the *agarīṅgī* with it.

³ Shankar Pandit, erroneously, *Nakshatrakalpa* 17 and 21.

⁴ Cf. our note on VI, 111, 4.

For aukshágandhi, cf. aukshám in our note on II, 36, 7, and in the introduction to I, 34; pramandan^r reminds us of pramanda, Kausika, Introduction, p. lii. See also Kuhn, l. c., 127.

b. Böhtlingk, in his lexicon, proposes ávasvase, dative infinitive, 'to blow away.' Sâyana and the Paippalâda read iva svasam for avasvasam. The former glosses, *sush/ku naupreranakusalam yathâ titirshavo ganâ upaga-khanti*.

f. Sâyana reads pratibaddhâ/ for prátibuddhâ/ (nirud-dhagataya/) in this and the subsequent stanzas.

Stanza 4.

We have adopted Shankar Pandit's arrangement of sts. 4-6, to wit: his st. 4 is made up of vulgata 4 a, b + 3 e, f, which is repeated by all his MSS.; his st. 5 is the rest of vulg. 4; and his st. 6 is vulg. 5 + 6. Sâyana does not insert the additional hemistich, but he also differs from the vulgate in his arrangement.

b. The Pet. Lex. suggests *sikhandîni/*, vocative, 'crested,' as an epithet of the Apsaras; cf. the same epithet of the Gandharva in st. 7. Sâyana simply 'peacocks.' We prefer the poetic figure: the crowns of the great trees are likened unto crests.

Stanza 7.

a. For the epithet *ân/tyata/*, cf. the *parin/tyati* *apsarâ* in IV, 38, 3.

Stanza 8.

c, d. The epithet *avakâdâ*, 'devouring *âvakâ*-reeds' (*blyxa octandra*), is clear. The Gandharvas live on the shores of waters, and the *âvakâ* is the typical water-plant. See our Contributions, Second Series, Amer. Journ. Phil. XI, 342 ff. (especially 349 ff.); Roth, in Festgruss an Otto von Böhtlingk, p. 97 ff. Less certain is *haviradâ*, 'devouring oblations.' The sense of the hemistich might be taken pregnantly: The Gandharvas who devour our oblation, though their natural food is the *âvakâ*-reed, &c. But

I have in mind RV. X, 95, 16, where the Apsaras Urvasī exclaims that upon eating a drop of ghee her appetite was cloyed for ever (cf. *Harivamśa* 1377; *Vishṇu-purāṇa* IV, 6, 28, and Geldner, *Vedische Studien*, I, pp. 263, 282). The Atharvan is reminiscent, and fond of generalising salient features of legends. It seems possible that the Gandharvas are substituted for the Apsaras who represent the Apsaras par excellence, Urvasī. Sāyana on the AV. evinces his customary and astonishing talent of dodging difficulties by means of bad variant readings, to wit: *abhihradān abhigatāhlādān prāptagalāśayān vā*.

Stanza 10.

Professor von Roth in *Festgruss an Otto von Böhtlingk*, pp. 97 ff., proposes to read *gyotayamāmakān* (*Pada-pāṭha*, *gyotaya māmakān*) as one word, and interprets the word in his inimitably ingenious manner as = *pisākadīpikā*, 'will o' the wisp, Jack o' lanthorn.' Yet we have adopted the simpler solution of the difficulty, proposed by Whitney in *Festgruss an Rudolf von Roth*, p. 91. He proposes *gyotayamānakān*, comparing *pravartamānakā*, RV. I, 191, 16. In both cases the suffix *kā* is truly diminutive, indicating that the action of the verb is undertaken by a diminutive agent; cf. also *avakarantikā*, AV. V, 13, 19 (see the note there), and the *Mantrabrāhmaṇa* of the *Sāma-veda* II, 7, 3, *athaiśhām* (sc. *krimīṇām*) *bhinnakāḥ kumbhāḥ*. 'Little shiner' would be the literal translation of *gyotayamānakān*, and Roth's comparison with the will o' the wisp may yet hold good.

Stanza 11.

b. The epithet *sarvakesakā* reminds one of hairiness as a sign of sexual power, RV. I, 126, 7; X, 86, 16, a very suitable attribute of the Gandharva; cf. also *kapi* in *vriśhākapi* in X, 86. But the word for 'hair' in both these passages is *rōma*, while *sarvakesakā* naturally refers to the hair of the head; RV. X, 136, 6. Yet the two conceptions may be connected.

IV, 38. COMMENTARY TO PAGE 149.

Both the internal evidence of the stanzas themselves (including the metre), and their employment in the ritual prove the composite character of this hymn. The *Anukramanî*, too, significantly describes the hymn as *dvidevatiyam*. A gambling song of four stanzas is combined with cattle-charm of three stanzas, apparently for the purely formal reason that every hymn of the fourth book must consist of at least seven stanzas; cf. AV. XIX, 23, 4; Gop. Br. I, 1, 8; Ath. Paris. 46, 9. 10; Ind. Stud. IV, 433; XVII, 178; Kausika, Introduction, p. xli. *Sâyana* is the only authority that makes a blend of the two parts. He comments upon *yāsâm rishabhó*, &c., in st. 5, as follows: *yāsâm apsarasâm . . . sekanasamarthaḥ patiḥ*.

A.

The practices connected with the gambling-song are reported at Kaus. 41, 10-13, as follows: 10. 'Under the constellation *pūrvā ashādhāḥ*¹ the gambler digs a pit (in the gambling-house). 11. Under the constellation *uttarā ashādhāḥ* he (again) fills up the pit. 12. He smoothes the place where the play takes place. 13. While reciting IV, 38, 1-4; VII, 50; and VII, 109 he throws dice which have been steeped (in curds and honey during the three nights [and days] beginning with the thirteenth day of the month; see Kaus. 7, 19).'

This part of the hymn has been rendered by Muir, *Original Sanskrit Texts*, V, 430; Ludwig, *Der Rigveda*, III, 454; Grill², pp. 71, 140 ff.; cf. also A. Holtzmann, *Zeitschr. d. Deutsch. Morg. Gesellsch.* XXXIII, 631 ff.

¹ The name *ashādhāḥ* means 'invincible.' Here, as frequently elsewhere, its symbolic suggestiveness is utilised to secure success or victory for the person who performs under the two constellations of that name; cf. Weber, *Nakshatra*, II, 374, 389.

Stanza 1.

Cf. Zimmer, pp. 283-5. The *kṛitām*, or the *kṛitāni* in Pāda c (cf. sts. 2 c and 3 b), are either the winnings, or the winning numbers, or combinations, of the dice. Cf. Āpast. Sr. V, 1, 20.

Stanza 2.

a. *Sāyana*, *vikinvatīm* *ekatra* *nirbādhe* *koshthe* *trikaturān* *akshān* *viseshena* *samukkinvatīm* *samghikurvātīm*. Muir, 'who collects and scatters;' Ludwig, 'die aufhäufende, zuschüttende.' These technical terms are very obscure: the scholiasts are untrustworthy because they have in mind different games and different times.

Stanza 3.

Sāyana combines Pādas e and f with 4 a, b, making his fourth stanza, and then continues as follows: 4 c, d + 5 a, b = 5; 5 c-f = 6; 6 = 7; 7 = 8. His comment on this stanza is rendered very problematic through bad readings: *āda-dhānas* for *ādadānā*; *śeshantī* (*avaseshayanti*) for *śishātī*; *prahān* for *prahām*. For *parinrītyatī*, cf. *ānrītyatah* . . . *gandharvāsya*, IV, 37, 7. We have assumed with great reluctance that *śishātī* is a desiderative participle from *sā*=*san*, 'gain.'

Stanza 4.

We read *pramódate* for *pramódante* with *Sāyana* and two of Shankar Pandit's MSS., and *bībhratī* for *bībhrati*. The anacoluthon in the second hemistich is thus easily removed.

B.

The three stanzas are designated at Kaus. 21, 11 as *karkīpravādāḥ* (sc. *rikāḥ*), 'the stanzas that mention the word *karkī* (cf. sts. 6, 7).' They are employed in a rite, designed, according to the scholiasts, to secure the prosperity of cattle (*Sāyana*, *gopushāikarma*; Kesava, *gosānti*), as follows: 'The *karkīpravāda* stanzas are recited over a young cow, upon which are placed twelve halters, and which is anointed with the dregs of ghee. Then, while

pronouncing Pādas 7c and 7d, the things indicated in (these) mantras are done (i. e. fodder is given to the young cow, and she is fastened with the halters).' In consideration of these practices, and the statements of the stanzas themselves, we have thought that the purport of the hymn is a more special one, to wit, to secure the return of the young cows from pasture, and have formulated the caption accordingly. The stanzas are also employed at Kaus. 66, 13 at a so-called sava, or formal bestowal of the dakṣhiṇā : a karkī (young white cow), together with an anūbandhyā, a cow designed for the cattle-sacrifice, are given to the priests as a particular kind of reward.

This part of the hymn has been rendered by Ludwig, *Der Rigveda*, III, 455.

Stanza 5.

Because the Tait. S. III, 4, 7, 1 mentions an Apsaras by the name of mariṣī, Sāyana connects this stanza with the preceding gambling charm. The true sense seems to be that the cows which wander 'in den tag hinein' are in charge of the daily sun ; as he comes daily without fail, so do the young cows return. But the text is vague and fanciful, marred moreover by an anacoluthon.

Stanza 6.

Sāyana explains karkī by karkavarṇā subhrā iyaṁ gauḥ. Accordingly we, 'white calf.'

V, 4. COMMENTARY TO PAGE 4.

Next to the soma-plant the kuṣṭha is one of the most valued members of the Vedic flora. According to the medical books it is *costus speciosus*, or *arabicus*. The word is not mentioned in the Rig-veda, but is common in the Atharvan where three hymns, V, 4 ; VI, 95 ; XIX, 39, are devoted to accounts of its origin and its healing properties. It is the prince of remedies, like unto the steer among domestic animals, and the tiger among the beasts of prey. Like the soma, his good friend and companion,

he grows upon the mountains, especially upon the high peaks of the Himálaya. In fact both soma and kushtha came from the third heaven; the kushtha grew originally under that wonderful asvattha-tree (*ficus religiosa*), under whose shelter the gods themselves are accustomed to assemble. A pretty myth tells how a golden ship (soma, the moon?), with golden tackle and oars, descends from heaven, and alights upon the Himavant mountains, bringing kushtha, the visible embodiment of the heavenly ambrosia. The use of the plant is varied, its effect most reliable. Hence it is designated as *visvábheshaga*, 'all-cure,' and *visvadhá-vîrya*, 'potent at all times.' Headache, consumption, and afflictions of the eye are cured by it. But especially it seems to have been regarded as the specific against fever (*takmán*) in all its forms. It seems to have been a fragrant plant since in AV. VI, 102, 3 it is employed in a love-charm in connection with salve, licorice, and spikenard. The kushtha itself must have been prepared as a salve, since in Kaus. 28, 13 the patient is anointed with a mixture of ground kushtha with butter; cf. especially Kesava's gloss to the passage. Curiously enough in the later literature kushtha is the ordinary designation of leprosy, doubtless a species of euphemism; cf. Wise, *Hindu System of Medicine*, p. 258 ff. Excellent accounts of the kushtha-plant are given by Grohmann, *Indische Studien*, IX, p. 419 ff., and Zimmer, *Altindisches Leben*, p. 63 ff.

The employment of this hymn in the Kausika-sûtra is of a general character: all the stanzas of the Atharvan which contain the word kushtha are classed together at 28, 13 as *kushthalîngâh* (sc. *rikah*); while they are being recited the patient is anointed with kushtha, ground up with butter, which is rubbed in without pressure (*apratihâram*: see Pet. Lex. s.v. *har* with *prati*, and Böhtlingk's *Lexicon*, vol. ii. p. 290 c). Dârila describes this, quite precisely, as a cure for fever, while Kesava sets it up for a variety of diseases, *râgayakshma* (a kind of consumption; see Zimmer, l. c., p. 375), headache, leprosy (*kushtha*), and pain in all limbs. The *Garamâlâ*, Ath. Paris. 32, 7, counts the hymn as

takmanâsana, 'destructive of takman' (see Kaus. 26, 1, note), but the Anukramanî describes it as yakshmanâsanakush/*k*adaivatyam, the author being Bhrîgu-Aṅgiras. The hymn has been translated by Grohmann, l. c., 419 ff.; Zimmer, l. c., 63 ff., and Grill², pp. 9, 141.

Stanza 2.

b. Himavant is identical with Himālaya.

c. Professor Roth, cited by Grill in his note, suspects *srutvā* and suggests *srutvā*. The latter seems more difficult, and I am at a loss to appreciate why the reputation of the *kush/*k** among men might not be so stated.

Stanza 3.

The entire verse is repeated in AV. VI, 95, 1; and with a single variant in XIX, 39, 6.

a. A tree as the seat of the gods occurs in RV. X, 135, 1, *yásmin vṛikshé supalásé deva/*k* sampíbate yamá/*k**, 'the tree of beautiful foliage within which Yama drinks with the gods;' cf. also RV. I, 164, 20. 22, and Kuhn, *Die Herabkunft des Feuers und des Göttertrankes*¹, pp. 126 ff.

b. *trítīyasyām itó diví* indicates the parallelism which this myth establishes between the *kush/*k** and the soma. The *arvattha*-tree is elsewhere said to drip with soma (Kuhn, l. c., 128). The same expression is employed for soma at Tait. S. VI, 1, 6, 1; Tait. Br. I, 1, 3, 10; III, 2, 1, 1; cf. our Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 11; also the Pet. Lex. s.v. *div. 1, c*, and *tridivá*.

c, d. For *amṛ/*t*asya kákshanam*, cf. RV. I, 13, 5. The Páda is replaced in AV. XIX, 39, 6. 7 by *táta/*k* kúsh/*t*ho agâyata*; the word *avanvata* is rendered variously: Roth, in Grill's note, '(dorthin) wollten haben;' Grohmann, p. 421, 'spendeten;' Zimmer, p. 64, 'dort besassen;' Grill, 'dort ward den Göttern zu teil.'

Stanza 4.

c. The vulgata here and at VI, 95, 2, which is a repetition of this stanza, reads *púshyam*. We have rendered

púshpam, with some of the MSS., and Whitney, Index Verborum, s.v. If we retain púshyam the sense would not be changed materially; the two words are hopelessly blended, since the writing of Devanâgarî MSS. in such a case is totally unreliable.

Stanza 5.

a. The Anukramanî designates the stanza as bhurig, on account of the apparently hypermetrical first Pâda. This may be corrected so as to yield an anushûbh, either by crasis of pánthâna âsan, or by substituting the older form pánthâ(s). The former is the more conservative alternative, since the nominative plural pánthâs does not occur in the Atharvan.

d. nirāvahan with its two prepositions indicates vividly the two chief features of the myth: nir, 'forth (from heaven);' â, 'to (the mountain upon which it grows).'

Stanza 6.

The stanza, both by its metre (gâyatrî), and subject matter, betrays its character as an interruption of the mythological history of the kúsh/â. It seems, too, in a measure, modelled after VI, 95, 3, with which it shares its last Pâda. Nevertheless I would not go as far as Grill does, and print the stanza at the end of the hymn, because it may have been composed as a liturgical interruption of the mythological account. To say that it was inserted because of the assonance of á vaha in Pâda b with nirāvahan in 5 d is begging the question, since this assonance may be part of the original endeavour. To be sure, the redactors of the Atharvan are quite capable of such bêtises, but they should not be charged with them except for good cause!

b. á vaha, 'restore,' literally, 'bring hither.' The word is not otherwise quotable in this sense. Similar expressions, however, are employed to indicate the restoration of a disturbed mind; here, perhaps, with reference to the delirious ravings of the fever-patient; cf. púnar dâ, AV. VI, 111, 4, and perhaps á gâ and úd gâ, II, 9, 2. The sense

is fairly secure owing to its juxtaposition with *nīsh kar* (cf. st. 10, and II, 9, 5, &c.).

Stanza 7.

b. Cf. AV. XIX, 39, 5. 8 for *sómasya sákhâ*.

d. *kákshushe*, 'to my eye,' not in the sense of the oculist, there being no implication of disease of the eye, as is the case in the expression *upahatyám akshós* in st. 10. The poet has in mind that eye with which 'to see the sun' (*sūryam drisé*, *drisáye sūryâya*, or *svâr drisé*) is the poetic prayer for life. This is quite clear. The eye here is that which finally does go to the sun, *sūryam kákshur gakkhatu*, RV. X, 16, 3; cf. with this and the preceding Pâda the formula at the animal sacrifice, e.g. Ait. Br. II, 6, 13, 'may thy eye go to the sun; may thy breath unite with the wind.'

Stanza 8.

c, d. *nāmāny uttamāni*: literally, 'highest names;' cf. AV. XIX, 39, 2, where the names are stated with much fancy.

Stanza 9.

For the diction of this stanza, cf. AV. VI, 95, 3; XIX, 39, 3. 4; and V, 22, 2; XIX, 34, 10.

Stanza 10.

The stanza is rubricated separately as a member of the *takmanâsanagana* in the *Gaṇamâlâ*; see Kaus. 26, 1, note. The *Anukramanî* designates it as *ushniggarbhâ nīkrīt* (*nivrit*), because Pâda b seems defective. By reading *akshiós tanúvo* the defect is remedied: *akshós* here, as well as in part of the MSS. at XIX, 60, 1, stands for *akshyós* with defective presentation of the sound-group *kshy* as *ksh*. See also IV, 20, 7, where all MSS. read *katurakshás* for *katurakshyás*. The case is the same as appears in *mekshámi* for *mekshyámi*, AV. VII, 102, 1; *sákshe* for *sákshye*, II, 27, 5; *vibhuñkshamâna-* for *-kshya-mâna-*, Kaus. 23, 9; 38, 26, and more remotely like *sāmá* for *syâmá*, AV. I, 24, 4, and *sāmāka* for *syāmāka*, Kaus.

74, 16. Morphological deductions, such as Professor Hopkins, Amer. Journ. Phil. XIII, 21 ff., bases upon these defective writings, are therefore subject to the gravest suspicion. In general, Devanâgarî MSS. must be watched very closely for the loss of y, especially if preceded by two consonants; cf. especially the hopeless confusion between the words arghya and argha.

V, 5. COMMENTARY TO PAGE 20.

The only mention of this hymn in the practices of the Kausika is the one implied in 28, 14, *lâkshâlingâbhir* (sc. *rigbhir*) *dugdhe phânân pâyayati*, where the commentators agree in presenting our hymn along with AV. IV, 12, as 'the stanzas characterised by the mention of the *lâkshâ*-plant.' For the practices connected with the plant that goes by the names *Arundhatî*, *Silâkî*, *Lâkshâ* (possibly also *Rohanî*), see the introduction to IV, 12, and the note on its first stanza.

The hymn has been translated by Zimmer, *Altindisches Leben*, p. 67; Grill², pp. 10, 143; the last two stanzas by Kuhn, *Zeitschrift für vergleichende Sprachforschung*, XIII, p. 61. The *Anukramanî* designates it as *lâkshikam*, 'pertaining to the *lâkshâ*-plant.'

Stanza 1.

a. The Atharvan poets signalise with great predilection their knowledge of the power of any substance which they employ by stating that this knowledge extends to the father, mother, and other relatives of the substance. Or, again, they indicate their control over any disease, or hostile force, by assuming the same knowledge of their kindred. Of the latter class are the boasts made in V, 13, 7; VI, 61, 1, and VII, 74, 1. The former class concerns plants exclusively. *Dyaus*, the heaven, and *Prithivî*, the earth, are father and mother of plants, III, 23, 6; VIII, 7, 2, and perhaps also III, 9, 1. Fanciful names are given to the parents of plants: I, 24, 3, *sârûpâ nâma te mâtâ sârûpo nâma te pitâ* (cf. Kaus. 26, 22, note); VI, 16, 1, *vihâlho nâma*

te pitā madāvati nāma te mātā (of the plant ābayu, mustard); XIX, 39, 2, gīvalā nāma te mātā gīvantó nāma te pitā (of the plant kúshtha); V, 4, 9, uttamó nāma te pitā (of the same plant). The names of the ancestors in our stanza are peculiarly fanciful and heterogeneous.

c. silākī, only in this hymn; cf. silāñgālā (silāñga + āla), VI, 16, 4; Kaus. 51, 16¹, 'a creeper or weed growing in grain-fields.' See Kausika, Introduction, p. xlv, and cf. also our note on st. 9 c.

Stanza 2.

d. For nyāñkanī, cf. nyāñkanam, AV. IV, 36, 6, and RV. VIII, 27, 18, where Sāyana explains the word by nitarām gamanam.

Stanza 3.

a. Cf. with this the designation of the plant in IV, 12, 1, rōhanī (rōhinī), and the note there.

b. kanyālā here and XIV, 2, 52; the suffix -lā with disparaging function as in vrishalā.

c. gāyanti occurs also as the proper designation of a plant, equal to the common gīvanti: see the lexicons.

d. spāraṇī calls to mind Lat. pro-sper and spēs, but spirā and the root sphai (I. E. sphêi) have a better claim upon these words.

Stanza 4.

b. hārasā is translated by Zimmer, 'durch einen schlag (griff);' by Grill, 'mit gewalt.' This is a possible alternative. There are two hāras in the Veda, one from the root har, 'take,' and the other from ghar. The latter is θέρος; cf. Zeitschrift für vergleichende Sprachforschung, XXV, 80, 133 note, 168. Examples of the latter are AV. VIII, 3, 4 ff.; XVIII, 2, 36. 58; 3, 71; XIX, 65 and 66; and especially II, 19, 2; 20, 2; 21, 2; 22, 2; 23, 2, where the word occurs in the series tāpas, hāras, arkīś, sokīś, and tégas.

¹ The MSS. of the Kausika read silāñgālā with palatal s. By changing silākī to silāñgālā we obtain the possible etymology 'she that creeps upon stones.'

Stanza 7.

For the epithets of the plant in this and the preceding stanza, see the note on IV, 12, 1.

b. For sushme, see Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft, XLVIII, 565 ff.; for lomasavakshane, Pischel, Vedische Studien, I, 178.

d. Cf. V, 9, 7; RV. X, 16, 3; Ait. Br. II, 6, 13; Sat. Br. XIV, 6, 2, 13, &c.

Stanza 8.

a, b. I have translated the passage with strict adherence to the text which is certainly not above suspicion. The Paippalāda offers no help. Inasmuch as the father is mentioned, it seems likely that both parents are somehow contained in the passage, and the change from kânîno to kânîná has suggested itself to all translators (Pet. Lex., Zimmer, Grill). The first Pāda would then be, 'Silāñi by name art thou, daughter of a maiden.' I would draw attention here, as at IV, 20, 3, to RV. X, 40, 9, gānishṭa yóshā patáyat kanînakó ví káruhan vírúdhā (cf. also RV. X, 3, 2 and AV. XII, 3, 47?), where the origin of plants occurs somehow in connection with a woman and a kani-naká. But the passage is buried in obscurity for the present. If the emended kânîná is taken to refer to the mother of the plant, it would certainly seem natural to see in ágababhru the father. The word as it stands can be nothing but a vocative from a formally and lexically unquotable feminine agábabhrú; Grill suggests the change to the nominative masculine agábabhrus, an emendation which Zimmer's translation also implies. Grill, too, thinks that the mother and father thus reconstructed for these passages must be identical with those in st. 1, namely, night and cloud—a conclusion which, in our opinion, is not at all coercive. He points out that night is designated in XIX, 48, 2 as 'mother,' and in XIX, 49, 1 as a blooming young woman (ishirá yóshā yuvatī); as regards ágababhru he has in mind the goat of Pūshan in his relation to sunset and

dawn (cf. RV. VI, 55, 1, and Ludwig's note, vol. iv, 147). All this is possible, but excessively problematic.

c, d. The cloudy allusions of the preceding Pâdas are obfuscated further by the statement here that the plant has been sprinkled with the blood of the brown horse of Yama, an expression which may also harbour an allusion to night (cf. *syâvî*, RV. I, 71, 1; III, 55, 11; *Naighantuka* I, 7). Elsewhere the horses of Savitar (RV. I, 35, 5), Agni (RV. II, 10, 2), Rudra (AV. XI, 2, 18) are designated as *syâvâ*. The *Padapâtâ* reads *âsnâ*, 'by the mouth,' and Zimmer adopts this reading, against the *Pet. Lex.*, Kuhn (p. 61), Whitney in the *Index Verborum*, and Grill. The *Padapâtâ* itself has *asnâh* in the next stanza—an obvious inconsistency. I cannot rid myself of the impression that there is some connection between this and a statement in the *Maitr. S.* IV, 9, 19; *Tait. Âr.* IV, 29, *asrînmukho rudhirenâ-bhyakto yamasya dûta*, 'the messenger of Yama bloody-mouthed, bedaubed with blood;' if so the brown horse of Yama may be a variant of the two dogs of Yama called *syâma* and *sabala*, 'sun and moon,' or 'day and night' (cf. *Contributions*, Third Series, *Journ. Amer. Or. Soc.* XV, 163 ff.), and this would again lead back to the word *râtri* in st. 1. *Non liquet.* Grill: 'It is conceived that the plant has absorbed the blood of a divine animal with which it has been sprinkled, and has acquired thereby corresponding strength and virtue.'

Stanza 9.

a, b. Zimmer: 'aus des rosses maul (cf. the preceding note) herausgefallen lief sie an die bäume;' Kuhn: 'vom blut des rosses hergeeilt, glitt sie sogleich den bäumen zu;' Grill: 'entsprungen aus des pferdes blut lief diese zu den bäumen hin.' *sâmpatitâ* is not altogether satisfactory; the *Pet. Lex.* translates it 'zusammengeflossen, zusammenge-ronnen.' The entire picture is vague, and is not rendered less so by the next Pâda.

c. The meaning of this Pâda is by no means established. It is formulary in character and always employed in connection with plants. In the *oshadhîstuti*, RV. X, 97, 9;

Vâg. S. XII, 83 the version is *sirāḥ patatrīṇī* sthana ; Tait. S. IV, 2, 6, 2 ; Maitr. S. II, 7, 13, *sarāḥ patatrīṇī* sthana ; Kāth. S. XVI, 13, *sarāḥ patatrīṇī* stha ; Kap. S. XXV, 4, *surāḥ patatrīṇī* sthana (so also a variant of Maitr. S.). Sāyana at RV. explains the word by *saranasilāḥ*, while Mahidhara at Vâg. S. suggests no less than three other interpretations in addition to that of Sāyana, none of them usable. Note also *sirā* (*pattrasirā*), RV. I, 121, 11, which may fairly claim relationship with this group ; cf. also the expression *apām asi svāsā* in st. 7. Kuhn, l. c., p. 61, had in mind *sara* in his translation 'beflügelt wurde sie ein pfeil.' Certainly a 'winged brook' strains the limits of common sense. But I have no better suggestion to make. The word *sarā* seems to contain a punning allusion to the name of the plant *silāḥī*.

V, 7. COMMENTARY TO PAGE 172.

The Veda, especially the Atharvan, is much given to personify evil qualities as female divinities, e.g. *nīrṛiti*, *āraddhi*, *ārti*, *arāyī*, and particularly *ārāti*. The present hymn aims to appease the powers of avarice and grudge personified as *Arāti*; more particularly the poet has in mind the *dakṣiṇā* of the priest; that shall not be withheld, but shall accrue abundantly. Cf. st. 1 ; Kāth. Up. I, 1. The Sāstras expressly forbid the withholding of the *dakṣiṇā*, e.g. *Vishnu-smṛiti* LIV, 15. See also in general RV. X, 107; AV. V, 18; 19; XII, 5; Gop. Br. I, 5, 25. In the Atharvan rites our hymn figures in a variety of connections. At Kaus. 18, 14, in the course of the so-called *nīrṛitikarmāṇi* (18, 1-18), grain is offered to the goddess of misfortune while the hymn is being recited. At Kaus. 41, 8 a person about to engage in a business venture makes an offering (*upadadhita*¹) while pronouncing our hymn, as well as III, 20 and VII, 1. The intention is to remove obstacles.

¹ For the meaning of this technical term, see Kerava to Kaus. 6 (p. 309 of the edition). The *upadhāna* according to this consists in offering one of thirteen different kinds of *havis*.

Once more in Kaus. 46, 6 he who has a request to make, recites sts. 5-10 along with VII, 57, in order that his request shall not be refused. The hymn has been translated by Ludwig, *Der Rigveda*, III, 305; Grill², pp. 39, 145 ff.

Stanza 2.

a, b. purodhatsé, lit. 'dost make thy agent or purohita; 'púrusha, 'servant, minister; 'parirâpín, 'suggesting, prompting, advising; ' cf. XII, 4, 51.

Stanza 5.

The sraddhâ is 'faith, religious zeal,' that makes the sacrificer liberal to the priests. Cf. Dârila to Kaus. 46, 6. It is the same sraddhâ which entered Naîketas, Kâñ. Up. I, 2 ff., to such an extent that he desired to be given himself as sacrificial reward to his priests. This zeal is naturally bestowed by the brown soma, i.e. in the course of solemn sacrifice, and through the inspiration that comes from the hymns (Vâk Sarasvati), sung while drinking the soma. The previous translations seem to me to miss the point wholly: Ludwig, 'den (anteil, den) ich verlange . . . den soll heute Sraddhâ finden.' But yâm refers to the person supplicated, not to favours asked. Grill, 'wen ich angehe mit dem spruch . . . der werd heut inne mein vertraun, und nehm den braunen soma hin.' Cf. also Zimmer, p. 272.

Stanza 6.

d. The Pet. Lex. suggests for this single occurrence of práti hary the meaning 'verschmähen, zurückweisen,' though the word ordinarily means 'delight in, long for.' The passage seems to contain the euphemistic insinuation that Arâti when sufficiently cajoled is favourable to generosity. Or, those who desire to be generous must curry favour with Arâti; otherwise she frustrates their intentions. Cf. I, 8, 2.

Stanza 8.

Arâti is here connected with nightmare. Her appearance as a naked woman recalls the German 'alp,' or 'mahre'

which also manifests itself as a woman; see A. Kuhn, *Zeitschr. f. vergl. Sprachf.* XIII, 125 ff. For the spirit of this and the subsequent stanzas, cf. the description of the Apsaras, IV, 37.

V, 13. COMMENTARY TO PAGE 27.

This charm against snake poison claims interest chiefly from its designations of serpents, mostly of obscure meaning, and reaching down to the bed-rock of folk-lore. Kauśika's performances 29, 1-14 are very explicit: they follow the hymn stanza by stanza. But they are not as instructive as they might be owing to their symbolism, and their own obscurity. They begin with the performances in honour of Takshaka, described at 28, 1-4 in connection with IV, 6 and 7 (see the introduction to IV, 6), and continue with additional doings, based upon each stanza of our hymn. These will be referred to most profitably under the head of each separately. The hymn exhibits noteworthy points of contact with RV. I, 191.

Stanza 1.

Cf. RV. I, 191, 7. 11. We have translated *saktám* by 'what has been fastened;' cf. RV. I, 191, 10. The *Pet. Lex. s. v. sañg* 4), 'inherent.'

Stanza 2.

Kaus. 29, 2-4: 'With the second (stanza) the act of confining (the poison) takes place¹. 3. The (priest) walks about (the patient) towards the left (*Kesava*, *savyam* =

¹ *dvitīyayā grahaṇī*. *Dārila*, *kaśakabandha* ity arthaḥ, 'with the second stanza a rope is fastened (about the patient)'? Cf. *agrabham*, and *grīhṇāmi* in the mantra. The feminine gender of *grahaṇī* is peculiar. We should expect either *grahāṇam*, or *dvitīyā grahaṇī*. *Kesava*, *visham* na *visarpati* *deśasthitam* *bhavati* *śarīre* na *sarpati* *vishastambhanam* *bhavati*.

apradakshinam). 4. He fastens a bunch of grass¹ to the border of the (patient's) tuft of hair.'

b. etásu, feminine, with reference to the numerous female reptiles in sts. 7 ff.

Stanza 3.

Kaus. 29, 5: 'With the third (stanza) he drives the poison forth.' Kesava, *damsād visham anyatra gakkhati*. In Pāda a, *vrīshā me rávaḥ* suggests perhaps the fire which is built to frighten away serpents; see RV. I, 94, 10; VII, 79, 4; X, 111, 2. At RV. X, 146, 2 = Tait. Br. II, 5, 5, 6 *vrīshārávā* is the designation of a croaking bird. Pāda d echoes RV. I, 191, 8: the rising sun symbolises the quiescence or destruction of all harmful powers.

Stanza 4.

Kaus. 29, 6, 7: 'While reciting the fourth stanza, along with VII, 88², the (serpent's) bite is rubbed³ with grass, and the grass thrown upon the serpent. 7. (Or in the absence of the serpent he throws it) where the biting took place.' Cf. Kaus. 32, 25. The ceremony is an attempt at the complete realisation of the mantra.

Stanza 5.

Kaus. 29, 8: 'With the fifth stanza he sprinkles the poisoned person with water heated by quenching in it

¹ The virtue of this manipulation rests apparently in the pun between *stamba* and the root *stambh*, 'fasten, confine'!

² 'Go away, thou art an enemy, an enemy surely art thou! Thou hast mixed (thy) poison into poison, thou hast certainly mixed poison. To the serpent himself do thou go away. Him slay!' Cf. Ludwig, *Rigveda*, III, 511; Henry, *Le livre VII de l'Atharva-véda*, pp. 36, 106.

³ Kesava, *pragvāya*, 'heating the bite with burning grass.' This is due to confusion of this performance with Kaus. 32, 24, *damsma nitāpya*.

burning reeds from a thatch¹ mixed with grains of sesame.' For *avagvāla*, cf. Kaus. 27, 29 (introduction to III, 7); Kaus. 27, 33 (introduction to III, 11); 28, 2 (introduction to IV, 6). The punning symbolism which connects this practice with *úpatrīnya*, and perhaps also *álíkāh* (as though it were *valika*) in the mantra, represents the low-water mark of banale attempts to construct a practice upon the indications of the mantra. The names of the serpents in this and the following stanzas are for the most part very obscure (cf. Zimmer, pp. 94, 95): for *kaíráta*, see X, 4, 14, for *babhrú*, VI, 56, 2. *asítá* is a more common designation, VI, 56, 2; VII, 56, 1, &c., and cf. the note on VI, 56, 2.

o. *sthāmānam*, ἀπ. λεγ., we have rendered as though it were *sthāmānam* (masculine!). Cf. our remarks on the interchange between surd aspirates and non-aspirates, Amer. Journ. Phil. XII, pp. 436 ff., and Roth in the Zeitschr. d. Deutsch. Morg. Gesellsch. XLVIII, 105 ff. The Pet. Lex. under *sthâ* + *api* suggests *srāmānam*, without interpreting the passage in this form.

Stanza 6.

Kaus. 29, 9: 'With the sixth (stanza) a bowstring taken from the notched end of the bow is fastened upon the patient.' Again, the vaguest kind of symbolism in reference to Pāda d. For *taimâtá*, see V, 18, 4. The rendering of *ápodaka* is very uncertain. Though in accord with the apparent meaning of the same word in st. 2, it jars here: we should rather expect another designation of serpents, 'one that does not live in the water (?).'

Stanza 7.

Kaus. 29, 10: 'With the two next stanzas (7 and 8) the patient is given to drink water with the earth of a bee-hive.' (Kesava, however, *madhûdvāpa* = *madhuvrīkshamrīttikā*). The relation of the practice to the stanzas is profoundly obscure. Cf. the note on V, 5, 1.

¹ Cf. the introduction to VI, 24.

Stanza 8.

b. We are tempted to change the instrumental *ásiknyā* to the ablative *ásiknyāḥ*, 'born of the black serpent,' or 'born of the black night.'

c. For *pratāṅkam*, see our note on IV, 16, 2; cf. also XII, 1, 46; Sat. Br. VII, 4, 1, 28 (*ye vā vāṭeshu serate*), and Ait. Br. VI, 1, 3.

Stanza 9.

Kaus. 29, 11: 'With the ninth (stanza) the patient is given to drink water containing the excrement of a porcupine. With a prick (of the porcupine) that has three white stripes he feeds meat to the patient¹.' Cf. the closely correlated RV. I, 191, 16.

a. The Pet. Lexs. and Zimmer, p. 82, translate *karṇā* by 'long-eared.' But has the porcupine long ears? I have preferred to think of his pricks (*salalī*) as giving rise to the somewhat fanciful adjective. The prickly porcupine may naturally not live on good terms with serpents, being hard to tackle.

b. *avaḥarantikā*, left untranslated by the Pet. Lexs., in the light of *pravartamānakāḥ*, RV. I, 193, 11, is obviously a diminutive participle; see our note on IV, 37, 10.

Stanza 10.

Kaus. 29, 13: 'With the tenth (stanza) the patient is given water to sip from a gourd.' This looks as though there was some connection in the mind of the *Sūtrakāra* between *tābūva* and *alābu*. At any rate *tābūva*, and *tastūva* in the next stanza, seem to be a cure for poison. This and the next stanza are wholly problematic.

Stanza 11.

Kaus. 29, 14: 'With the eleventh stanza he ties (a gourd) to the navel of the patient.' For *tastūvam* some MSS., according to Böhrtlingk's lexicon, read *tasrūvam*.

¹ Cf. Kaus. 10, 16, and the *Gṛhya-sūtras*, where the prick with three stripes figures frequently; see Stenzler's index, s. v. *tryeṇī*.

V, 14. COMMENTARY TO PAGE 77.

The hymn is one of the *krītyāpratiharaṇāni*, a series of hymns which counteract spells, given in the list at Kaus. 39, 7. See the introductions to IV, 17; V, 31; VIII, 5; X, 1, &c. The plant which figures prominently (sts. 1, 2, 4, 9) is not specified. It may be the *apāmārga*, as in IV, 17-19; cf. the *Anukramaṇi*, *vānaspatyam*. The hymn has been translated by Zimmer, p. 396 ff.; Grill², pp. 26, 147 ff.

Stanza 1.

The first hemistich is repeated at II, 27, 2; see the note there.

Stanza 9.

In the course of the performances undertaken with the *krītyāgana* at Kaus. 39, 7-12 (cf. the introduction to IV, 17) this stanza is rubricated (*Sūtra* 11), preceded by the words *krītyayā-mitrakakshushā samīkshan*, which seems to be mantra, either entirely, or in part; cf. *Dārila* and *Kesava*, p. 341. The sense of the *Sūtra*, as much else in the same passage, is very obscure.

Stanza 10.

a. As a son goes to his father, thus do thou, O spell, return to thy father, i. e. to him that has prepared thee.

c, d. Grill, following Roth's lead, reads *bandhūm iva* and translates, 'wie sich der flüchtling heimwärts kehrt, &c.' We do not feel constrained to accept the emendation. *ava + kram* ordinarily means 'overcome,' hence we have translated *avakrāmī* by 'one who overcomes.' The comparison is as good, if not better. Zimmer, 'wie den Banden entfliehend eile zurück &c.'—a forced construction of the accusative, *bandhām*.

Stanza 11.

A doubtful stanza in changed metre (*gāyatrī*). It may have slipped in because of *mṛigām iva* in the next stanza.

The sense seems to be : as surely as the antelope, shy though she be, mates with the buck, so surely shall the spell strike him who prepares it. Cf. IV, 4, 7 = VI, 101, 3, and VII, 115, 2. But *abhiskādam* is ἀπ. λεγ. : we have followed Grill in referring it to the mounting buck. The Pet. Lex. regards it as a gerund, and Whitney, *Index Verborum*, emends to *abhiskādan*, a masculine participle, yielding a very problematic construction. Zimmer, 'wie die scheue Antilope, die Gazelle dem Angreifer (entflieht, so du, o Kranker, dem Zauber).'

V, 18. COMMENTARY TO PAGE 169.

The object of the two hymns V, 18 and 19 is clearly to present in the most drastic language the danger which arises from the oppression of Brahmans, and usurpation of their property¹. Especially the cow of the Brahman, given to him as his sacrificial stipend (*dakshinâ* ; cf. XII, 4), is sacred and inviolable. The point is accentuated by the practices connected with them. The two hymns are rubricated at Kaus. 48, 13 ff. under the name *brahmagavyau* (i.e. the two *brahmagavî*-hymns). The practices are intended to compass the death of him that robs or slays the cow of a Brahman ; they are as follows : 13. '(The Brahman) recites the two *brahmagavî*-hymns against (the robbers)². 14. He recites them while the activity (of killing and cutting up the cow is being performed). 15. *vikṛitā* (Dār. *ûvadhye haviḥkrîte•ty arthak*). 16. (He recites the hymns) over the excrement within the entrails³. 17. And

¹ This is the *agyeyatâ*, 'freedom from oppression,' of the Brahman ; cf. Weber, *Ind. Stud.* X, 60 ff.

² Dârila and Kesava add to this the related hymn XII, 5 (mixed prose and verse).

³ Excessively doubtful ; Dârila has the following as text and scholion : *kaḥ kriyâ anvâha, ûvadhye, dveshyam manasi* (Cod. *anasi*) *krîtvâ saptamînirdesât*. Cf. XII, 5, 39, where the excrement of the cow is described as fit for sorcery-practices.

also at a burial-ground¹. 18. Thrice he exclaims: "Slay those yonder." 19. While reciting the second (brahma-gavi-hymn) he hides a stone in the excrement. 20. Twelve nights does he rest observing every vow (of the brahma-kârin). 21. When the sun has risen twice (after the twelve days, the enemy) is laid low.' Cf. especially AV. XII, 4 and 5, and Sat. Br. XIV, 6, 7, 4 = *Bṛh. Âr. Up.* III, 7, 1. The *Anukramanî* designates the two hymns as brahma-gavîdevatye.

Both hymns have been translated by Muir, *Original Sanskrit Texts*, I², 285 ff.; Ludwig, *Der Rigveda*, III, 447 ff., 451 ff. (cf. also 154); Zimmer, 199 ff.; Grill², 41, 148 ff.; cf. also Hillebrandt's *Vedachrestomathie*, p. 42.

Stanza 3.

Ludwig very ingeniously suggests the change of *mā* to *yā* at the beginning of Pāda c; this yields a more concise construction: 'Enveloped in her skin, as an adder with evil poison, sapless, unfit to be eaten is the cow of the *Brāhmaṇa*.' Shankar Pandit with all MSS., *sā*.

Stanza 4.

This and the following stanza, as also 8, 9, and 13 are in *trishūbh* metre, and bear no reference to the cow of the Brahman: they deal with the Brahman himself. Muir, Ludwig, and Zimmer refer the verbs to the cow.

Stanza 5.

b. *nā kīttāt*, lit. 'not as the result of thought;' cf. *ākittyā*, V, 17, 12, and *malvāh*, V, 18, 7.

Stanza 6.

b. The *Paippalāda* reads *agneḥ priyatamā tanûh*, and the *Pet. Lex.* suggests *agnēḥ priyā tanūr iva*; cf. st. 14, and XII, 5, 41. 73.

c. Soma is the heir of the Brahman, i. e. Soma is benefited by the service of the priest; or, perhaps, Soma is

¹ *Dār. smārāne pākasthāne ūbadhyavat.*

interested in the Brahman's cow (implied throughout the hymn), because her milk is mixed with Soma; cf. st. 14. See also Sat. Br. V, 4, 2, 3.

Stanza 7.

Cf. RV. X, 85, 34. *niṣkṛīdam*, lit. 'to throw out.' Professor Roth suggests *ni-kṛīdam*, 'to get down.' *niṣkṛīd* is certainly ἀπ. λ. and might be for *nishkṛīd*=*ni-shkṛīd*, reminding us of the MSS. of the Tait. S. which write *khkṛīd* in the interior of words (after augment and prepositions); see Ind. Stud. XIII, 106-7. But the statement, that the oppressor of Brahmins swallows the cow, and that he then cannot get her out again, because she sticks in his throat, is equally suitable.

Stanza 8.

b. The expression *nāṣṭikā dāntās tāpasā bhṛīdigdhā* seems to me to contain a double entente, 'his windpipe (shaft of the arrow), his teeth (points of the arrow), are bedaubed (like the arrow with poison) with holy fire.' A striking figure of speech, hardly to be misunderstood! Muir, 'his windpipe is arrow-points smeared with fire;' Ludwig, 'die *nāṣṭikā* (speiseröde oder luftröde?) die zähne vom *tapa* bestrichen;' Zimmer, 'seine luftröhre mit Gluth bestrichne Pfeilspitzen;' Grill, 'die Luftröhr Pfeilspitze, in des Eifers Gluth getaucht.'

Stanza 10.

d. *vaitahavyā*, patronymic from *vītāhavya*, a proper name; cf. st. 11, and V, 19, 1. Zimmer, pp. 132, 200-1, translates the word by 'die aus habsucht opfernden,' and 'die opfergierigen,' but the word per se has no disparaging meaning; cf. *vītihoṭra*.

Stanza 11.

o, d. Ludwig, 'die der Kesaraprābandhā letztgeborene gebraten.' This involves the emendation of *karamāgām* to *karamagām* (sc. *vatsam*, 'calf'), and makes Kesaraprābandhā the name of a cow; cf. *prathamagā*. That cows

had names may be seen from our introduction to II, 32, but this name, 'having her hair braided,' is clearly that of a woman. Apparently the iniquity of the Vaitahavyas reaches its height, when they do not spare the only goat of the poor woman. If the text were only as sound as the moral!

Stanza 12.

a. Cf. V, 19, 11, where the number 99 takes the place of 101. Both are formulaic.

Stanza 14.

Cf. st. 6 and XII, 5, 4. 58.

c. *hántābhīśastēndras* ought, in the light of stanza 6, to mean 'Indra slays the curser,' or 'Indra destroys curses.' Accordingly the Pet. Lex. proposes *hántā•bhīśastim* (cf. Whitney, Sanskrit Grammar², §§ 271 d, 946); *hántā•bhīśaster* is equally possible (cf. l. c., § 1182 d). The text might possibly be sustained by reading *hántā•bhīśastā* (acc. plur. neut.). Ludwig takes both words as nominatives of tar-stems, 'Indra töter flucher.' Zimmer, still differently, reads *hántā•bhīśastam*.

d. For *vedhās*, cf. our note on I, 11, 1 b.

V, 19. COMMENTARY TO PAGE 171.

For the employment of this hymn in the ritual, and other general considerations, see the introduction to V, 18.

Stanza 1.

c. *Bhrīgu* is a typical name for an Atharvan priest; cf. *āṅgirasā* in st. 2; *bhrīgvaṅgiras*, like *atharvāṅgiras*, is a name of the Atharva-veda itself; see Kaus. 63, 3; 94, 3. 4. Like Atharvan and *Āṅgiras*, the *Bhrīgu* are connected with the production of fire; cf. Ludwig, III, 140.

For the *Sriṅgayas*, see Weber, Ind. Stud. I, 208 ff., 232; Ludwig, III, 154; Zimmer, 132; Weber, 'Episches im vedischen Ritual,' Sitzungsberichte der Königlich Preussischen Akademie, July 23, 1891, vol. xxxviii, p. 797

(p. 31 of the reprint). The legend which is alluded to here (and in V, 18, 10. 11) is not to be found elsewhere. One may fairly question whether it is not, in a measure at least, trumped up in deference to a supposed etymology : -*gaya* in *srīṅgaya* suggests 'conquer, oppress' (cf. *gīyāte* in st. 6, and *brahmagyāsyā* in st. 7); the syllable *srīn* (*Padapāṭha srīn+gaya*) is not above the suspicion of having suggested *srīṅgin*, 'horned animal,' RV. I, 32, 5, &c.; cf. the later writing *srīṅgaya*, *Vishnu-purāṇa*, &c. Note however Tait. S. VI, 6, 6, 2, and Sat. Br. XII, 9, 3, 1 ff., in both of which places the *Srīṅgayas* come to grief.

Stanza 2.

a. The text has *ubhayādam*, which we have emended (with Grill) to *ubhayādann*, 'having two rows of teeth.' The ram is ordinarily a harmless animal; but, just as he portentously devours a lioness at RV. VII, 18, 17, so he here appears armed with extra teeth, and capable of doing mischief. Possibly, however, *ubhayādam* is an accusative from *ubhayāda* = *ubhayādant*, 'horse,' and 'the goat devoured the horse' is another way of marking the ominous destruction of the property of oppressors. Cf. RV. X, 90, 10, and the Pet. Lexs., s.v. *ubhayátodant*, *ubhayátodanta*, *ubhayādant*.

Stanza 3.

b. I have accepted Professor Weber's not altogether certain emendation of *suklám* to *sulkám* (Ind. Stud. XVII, 304). This is based upon Muir's perfectly secure parallel correction at III, 29, 3 (Original Sanskrit Texts, V, 310). These two passages are the only ones upon which the Pet. Lex., s. v. 2 d, bases the meanings 'auswurf, schleim, rotz' for *suklá*; otherwise the word means 'white.' It must be conceded, however, that the reading *sulkám* disturbs the parallelism between Pádas a and b, and that the construction of *ish* with the locative of the person from whom something is desired is strange. The text as it stands would yield, 'who threw slime upon him.'

c, d. This punishment broaches upon the later infernal

fancies of the *Mārkaṇḍeya-purāṇa*; see Scherman, *Romanische Forschungen*, V, 539 ff.; *Materialien zur Geschichte der Indischen Visionsliteratur* (Leipzig, 1892), and Féer, *Journal Asiatique*, Eighth Series, vol. xx, p. 185 ff.; Ninth Series, vol. i, p. 112 ff.; cf. also Zimmer, 420 ff.

Stanza 4.

b. 'As far as she reaches or penetrates,' i.e. wherever she is distributed and eaten (?). Ludwig, 'wohin sie überhaupt gewandelt,' i.e. wherever she has been during her life-time. Zimmer (and similarly Grill), 'während sie noch unter dem beile zuckt.'

Stanza 5.

b. I read *asyate* for *asyate* with Zimmer and Grill; cf. V, 18, 3 d. See also the note on III, 4, 7, and *Proc. Amer. Or. Soc.*, May, 1886 (*Journ.*, vol. xiii, p. cxvii ff.).

Stanza 7.

The last word, *brahmagyāśya*, is a gloss (*Anukr. upariśhrādbṛiḥati*). The cow is described as portentous, hence she forebodes destruction; cf. VIII, 6, 22.

Stanza 9.

c. The *Pet. Lex.*, s.v. *man* with *abhí*, reads *tád dhānam* for *sád dhānam*. The emendation is not urgent.

d. *Nārada* is the typical interlocutor in the *Purāṇas*; in AV. XII, 4, 16. 24. 41 ff., he is especially engaged in procuring the *brahmagaví*.

Stanza 11.

Cf. V, 18, 12. For *náva navatáyah*, see Whitney, *Sk. Gr.*² § 477 d.

Stanza 12.

A favourite method of imprecation in the Atharvan consists in threatening with the ceremonies of funeral, or even employing stanzas and formulas originally constructed for burial; cf. the introduction to I, 14, and the note on II, 12, 7. The present stanza, as well as sts. 13, and

XII, 5, 47 ff., contain such threats against the oppressor of Brahmins; cf. our Contributions, Second Series, Amer. Journ. Phil. XI, p. 336 ff. (especially pp. 339 ff.). In this stanza reference is made to the custom of tying a kûdî-plant (according to Dârila at Kaus. 21, 2. 13, &c. = badarî, 'Christ's thorn'; cf. Kaus. Introduction, p. xlv) to the dead, so that it trails after him and effaces the track of death: death shall not find the path again and turn upon his trail for further victims. Cf. Antoninus Liberalis 23, ἐξήπτε δὲ ἐκ τῆς οὐρᾶς πρὸς ἑκαστον ὕλην, ὡς ἂν τὰ ἰχθυὶ τῶν βοῶν ἀφανίσῃ. To this rough embrace, symbolic of death, the oppressor is here assigned. See Roth in Festgruss an Böhlingk, pp. 98-9; and the present translator, Amer. Journ. Phil. XI, 338; XII, 416.

Stanza 14.

Cf. Âsv. Sraut. VI, 10, 2; Âsv. Grîh. IV, 1, 16; Max Müller, 'Die Todtenbestattung bei den Brahmanen,' Zeitsch. d. Deutsch. Morgenl. Gesellsch. IX, p. ii.

Stanza 15.

a. For the relation of Mitra and Varuṇa to rain, see Ludwig, Der Rigveda, III, 314.

c. Cf. VI, 88, 3; Khâd. Grîh. III, 1, 6; and Ludwig, l. c., p. 256.

V, 20. COMMENTARY TO PAGE 130.

The purpose of the hymn is obvious. At Kaus. 16, 1, it is rubricated along with VI, 126, 1, and accompanied by the following solemnities. All musical instruments are washed, dipped into a mixture which contains the fragrant substances tagara (powder of the tabernaemontana coronaria) and usîra (the root of andropogon muricatus); they are next anointed with the dregs of ghee (cf. V, 21, 3), and finally the chaplain (purohita) of the king sounds them thrice and hands them over to the warriors as they go forth to battle. Cf. also Vait. Sû. 34, 11; Ath. Paris. 5, 4.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 460 ff.; Grill², pp. 68, 153 ff. Cf. Zimmer, p. 289. The *Anukramazî*, *vânaspatyadundubhidevatyam* . . . *sapatnasenâparâgayâya devasenâvigayâya*.

Stanza 1.

Cf. V, 21, 3. The *Padapâtâ* *satvanâ-yân*, 'going with, or to, the warriors.' Grill, 'wann sie in den kampf ruft.' As regards the resonance of the wood, Tait. S. VI, 1, 4, 1 has the following pretty conceit: '*Vâk*, speech, once upon a time escaped from the gods, and settled in the trees. Her voice still resounds in wooden instruments.'

Stanza 2.

a. *druvâya* (cf. XI, 1, 12), with an obscure suffix *vâya*, perhaps = *mâya*; cf. our remarks on the interchange of *v* and *m* in the *Proc. Amer. Or. Soc.*, May, 1886 (*Journ.*, vol. xiii, pp. xcvi ff.)¹. Ludwig, 'an beiden hölzern nach beiden seiten befestigt.'

b. The MSS. read *vâsitâm*, emended in the vulgate to *vâsitâm*. This we have translated. Ludwig also adopts *vâsitâm*, but renders 'losbrüllend wie ein stier auf die kühe.' Cf. VIII, 6, 12; XI, 9, 22.

Stanza 3.

c. Possibly *vîvidhya* is to be read for *vidhya* (haplology; cf. *Proc. Amer. Or. Soc.*, April, 1893; *Journal*, vol. xvi, p. xxxiv ff.); see I, 8, 2; VI, 66, 1; XI, 9, 23.

d. *hitvâ grāmân*, 'with broken ranks,' or, 'having abandoned the villages' (so *Pet. Lex.* and Ludwig).

Stanza 7.

c. For *útpipânaḥ*, see our discussion, *Contributions*, Fourth Series, *Amer. Journ. Phil.* XII, p. 441 ff.

d. In the light of *satrutûrya* and *vrîtratûrya* one is

¹ Perhaps, however, *druv-âya*, formed upon a denominal verb-stem; cf. *gav-ayâ*, 'bos gavaeus:' go, 'cow.'

tempted to read *amitratûryâya*, notwithstanding the metre. The sense would be the same in the end. *svardhî* (stem *sv-ardhín*), ἀπ. λεγ., we have translated philologically 'having the good side;' cf. RV. II, 27, 15. The Pet. Lexs. and Grill, 'ein guter parteigenosse (kampfgenosse),' but the word is certainly a *bahuvrihi*. Ludwig's 'sinnend auf liecht (gewinn)' presupposes *svardhî*, but there is no reason for the loss of the *visarga*.

Stanza 8.

a. The metre suggests for *dhîbhî* the synonymous *dhîf-bhî*; cf. RV. I, 161, 7 with III, 60, 2. Likewise, *vadâsi* for *vadâti* would harmonise better with *Pâda b*.

c. Ludwig takes *sâtvano* as nominative of *sâtvana*, 'Indra-freund und held lass dich nennen.'

Stanza 9.

Treated by Roth, *Festgruss an Otto von Böhlingk*, p. 99. His translation implies that the drum heralds the return of the warriors after the battle, and announces the respective merits of the participants¹. This breaks the connection, and imports over-pregnant sense into *Pâdas c, d*, 'das verdienst sachverständig abschätzend (but *vayúnâni vidvân* is a mere formula 1), teile vielen lob aus im kriege,' i.e. 'für ihre haltung im kriege (for their conduct in battle).' For *dvirâgá*, cf. *duellum, bellum*.

Stanza 10.

e, d. A blurred comparison. The press-stones are placed over the skin into which the juice trickles, *adhishávaṇam* (sc. *kárma*)²; cf. Hillebrandt, *Soma und verwandte Götter*, p. 181 ff. They dance upon (beat down upon) the stems

¹ Note XII, 1, 41, *âkrandó yásyâm vádati dundubhî*, 'upon whom (sc. the Earth) resounds the roaring drum.'

² *adhishávaṇam* by itself means the pressing-board, and so it may be understood here without altering the sense materially. Only the simile in that case is still further diluted.

of the plant over the skin. Thus the drum-sticks beating upon the skin for victory, as it were, dance upon (beat upon) the booty. The Pet. Lex. and Grill change ádri to ádhri, apparently as though it were the MS. reading ('man könnte an eine verwechselung mit ádri denken,' Pet. Lex. s. v. ádhri). But there is no word ádhri, and according to the Index Verborum the MSS. read ádri¹. The expression grává ádri^k seems to be a composite phrase, 'press-stone;' cf. Hillebrandt, l. c., 152 ff.

Stanza 12.

c. For vidáthâ ní^kkyat cf. RV. IV, 38, 4. It seems to mean 'like a leader (puroetá) attending to the troops.' Ludwig, 'der opferversammlungen gedenkend;' cf. Der Rigveda, III, 259 ff. I believe that vidátha primarily means 'family;' cf. su-vidátra, 2. védana (pativédana), pári vid, &c.

V, 21. COMMENTARY TO PAGE 131.

The practice connected with this hymn at Kaus. 16, 2. 3 is as follows: '(The purohita) while reciting the hymn makes an offering aloud, and swings the sacrificial spoon about high in the air². Then he sews a soma-branch upon (a piece) of the skin of an antelope, and fastens it (as an amulet) upon the king.' The performance on high symbolises the shrill sound of the drum (cf. V, 20, 1); the amulet seems to be a blended, vague embodiment of the soma-shoot in V, 20, 10, and the antelope's skin in V, 21, 7. Stanza 12 of our hymn is rubricated in the aparâgitagana of the Ganamâlâ, Ath. Paris. 32, 13. The hymn has been translated by Ludwig, Der Rigveda, III, 373-4.

Stanza 7.

b. The skin of the antelope seems thus to have been used for the covering of the drum just as the skin of the

¹ Some of Shankar Pandit's MSS. do, however, read ádhri.

² Dâri^{la}, ūrdhva^m parivartayan . . . koma^s ka uk^kai^h.

cow (V, 20, 1; 21, 3). But the matter is not altogether clear, since in the Sûtra above the antelope's skin is combined with a soma-shoot. This points, rather, to some use of it either at the soma-pressing, or, perhaps, at some preparatory stage (dikshâ). The black antelope's skin is regularly employed at the dikshâ; cf. Ait. Br. I, 3, 17; Lindner, *Die Dikshâ*, p. 27 ff.; Oldenberg, *Die Religion des Veda*, pp. 87, 399 ff.

Stanza 8.

The first hemistich is altogether obscure. One may imagine that the poet desires to accentuate Indra's (and implicitly the king's) power by stating that the enemies are frightened at the beat of his feet, even when he is amusing himself; cf. Mahâbh. III, 14882, *yadi prakridate sarvair devaiḥ saha satakratuḥ*, 'if (Indra), of hundredfold power, disports himself in the company of the gods.' The words *kḥâyâyâ sahá* would naturally mean 'in the company of *kḥâyâ*,' and one is almost tempted to suspect *sákyâ* (*sákîâ*), 'in the company of *Sákî*.' But it is possible to extract the meaning, 'the enemies are frightened at the beat of Indra's feet and at his shadow.' Ludwig, 'mit denen Indra spilet mit dem fussgeräusch und seinem schatten' (!).

Stanza 9.

Ludwig, 'nur wie der laut einer bogensene sollen die dundubhi herschreien, von den heeren der feinde, welche besigt sind, und mit ihrer front nach allen weltgegenden gehn.' But *gyâghoshâḥ* is not a possessive compound, witness the accent, and the sense of *abhí krosantu* must be the same as that of *abhí krand* in V, 20, 2. 7; 21, 4-6.

Stanza 10.

The picture is that of interference of the sun and its rays with the operations of the enemy. *patsaṅgínir*, 'clogging their feet,' is not quite clear. Ludwig may be right in regarding it as an independent noun, 'schlingen,' 'traps;' cf. Kaus. 16, 16.

V, 22. COMMENTARY TO PAGE I.

The word *takmán* is not mentioned at all in the Rígvēda, but occurs very frequently in the Atharvan. Four hymns, I, 25; V, 22; VI, 20; VII, 116, are devoted exclusively to its cure¹; the word is mentioned frequently elsewhere in the Atharvan; and there are descriptions of diseases, such as are stated in AV. I, 12, which are very closely allied in character to the *takmán*, but the word is not mentioned in the text. The *Gāṇamālā*, the 32nd of the Atharva-Parisishādas, presents in its seventh paragraph a series (*gana*) of no less than nineteen hymns, supposed to be devoted to the cure of this disease (*takmanāśana*); see Kaus. 26, 1, note. Sāyana to AV. XIX, 34, 10 explains *takmán* as follows: *krikkhragīvanakartāram yasmin sati krikkhrena gīvanam bhavati*. Professor Roth in his famous tract, 'Zur Litteratur und Geschichte des Veda' (p. 39), published in 1846, thought that the *takmán* referred to leprosy because the name of the plant *kúshtha* (*costus speciosus*), the specific against *takmán*, is in the later medical writings also a designation of leprosy. Adolphe Pictet in an article entitled 'Die alten Krankheitsnamen der Indo-Germanen,' published in Kuhn's Zeitschrift, V, 337, thought he found etymological support for this view in Persian *tákhtah* and Erse *tachas*, *tochas*, both of which refer to leprosy, or the like. Professor Weber, judging from the symptoms described in AV. I, 25, recognised fever as the chief feature of the *takmán* (see Indische Studien, IV, 119); after him Dr. Virgil Grohmann published in the same Journal, IX, 381 ff., a careful and exhaustive essay which corroborated Weber's view. This was still further supported by Professor Zimmer in his *Altindisches Leben*, p. 379 ff., and now Dārila and Kesava, the commentators of the Kausika-sūtra, everywhere gloss the word

¹ Cf. also the hymns to the *kúshtha*-plant, V, 4 and XIX, 39.

by *gvara*¹. The descriptions of *gvara* as offered by the Hindu medical *Sâstras* are such as to leave no doubt that the two diseases are essentially the same. Just as the word *takmán* is lost in the later literature, the word *gvara* is totally wanting in the Atharvan: the two words complement one another. Only one must not expect to find lucidly expressed diagnosis and consistent therapeutics in Atharvan writings; the descriptions are frequently vague, being blended with that of other diseases, and the treatment frequently symbolic. In many passages, moreover, the *takmán* is a person, and belongs to the same class of demoniacal manifestations as *graha*, *amîva*, *rakshas*, and the like.

Briefly, the disease is described as having for its chief symptom the change between heat and chills; intermittency, arriving either every day at the same time, every third day, or omitting every third day²; jaundice, which suggests true malarial fever, especially during the rainy season; and the association with a variety of other diseases, some of which are none too clear in character. Headaches, coughs are alluded to unmistakably; in addition the diseases called *balâsa* (AV. IV, 9, 8; XIX, 34, 10), and his 'brother's son,' the *pâmán* (V, 22, 12). Almost all diseases in India show a tendency to be accompanied by febrile symptoms, and the frequency of malarial fevers is notorious. *Susruta* designates fever as 'the king of diseases;' fever is present when man comes into the world, and it is also present when he leaves the world. Gods and men alone survive its ravages (*Susruta*, *Uttaratantra*, chapter 39). No wonder, then, that the burning weapons of *Takman* are dreaded so much in the Atharvan. The effort is made to drive him out, either with polite words (I, 25; VI, 20); with potent charms (IX, 8, 6); or with plants used as specifics, especially the *kúshṭha* (*costus speciosus*), which is

¹ We may mention also that Dr. Muir translated the word by 'consumption:' Original Sanskrit Texts, IV, p. 280.

² Cf. AV. I, 25, 4; VII, 116, 2.

therefore designated as *takmanâsana* (V, 4, 1. 2), and the *gaṅgidā*, an unexplained member of the Indian flora¹. In V, 22 the gods, Agni, Soma, Varuṇa, the Ādityas, and the deified press-stones (pressing the soma) are appealed to for help. Cf. in addition to the authorities mentioned above, Edmund Hardy, *Die Vedisch-Brahmanische Periode*, p. 198, and, for detailed descriptions of fever and its treatment in the medical Sâstras, Wise, *Hindu System of Medicine*, p. 219 ff.

The treatment of AV. V, 22 in the ritual, Kaus. 29, 18. 19, is as follows : '(The priest) gives (the patient) gruel made of roasted grain to drink. The dregs (of the gruel) he pours from a copper vessel over the head (of the patient) into fire derived from a forest-fire².' The treatment is intensely symbolical, being based upon the *attractio similitum*, with a touch of homoeopathy. The roasted grain represents heat and therefore fever; the copper vessel (*lohitapâtra*), with the other meaning of *lohita*, 'red,' in mind, again suggests heat and fever, and the forest fire, *dāvâgni*, figures in preference to ordinary fire because it is occasioned by lightning, and lightning is conceived as the cause of fever and its related diseases. See our treatment of AV. I, 12, and cf. *Seven Hymns of the Atharva-veda*, Amer. Journ. Phil. VII, 469 ff. (p. 4 ff. of the reprint). Note also the very parallel treatment which the fever patient undergoes at the hands of Kausika in 25, 26, in connection with AV. I, 25.

The hymn has been translated many times, either entirely or in part. See Roth, l. c., p. 38; Grohmann, *Indische*

¹ Dârila at Kaus. 8, 15, *gaṅgido-rgunaḥ akala iti dâkshinâtyaḥ*. Kerava, ib., *gaṅgido vâranasyâm prasiddhaḥ*. It is the name of a tree in any case; see XIX, 34 and 35.

² Kausika's language is of the most concise Sûtra sort : 18 . . . *lâgân pâyayati*. 19. *dâve lohitapâtrena mûrdhni sampâtân ânayati*. The translation above is with the help of Dârila. The employment of the dregs after the act of *âplavana* is technical; see the *Paribhâṣâ-sûtra* Kaus. 7, 15. For the *sampâta*, see also *Grîhyasamgraha* I, 113.

Studien, IX, p. 381 ff. (especially pp. 411-12); Ludwig, *Der Rigveda*, III, 510; Zimmer, l. c., pp. 380 ff.; Grill³, pp. 12, 153 ff.; cf. also Hillebrandt, *Vedachrestomathie*, p. 49. The *Anukramanî* designates it as a *takmanâsanadevatyam* (sc. *sûktam*); *Bhrîgu-Aṅgiras* are the authors.

Stanza 1.

a. Because the first *Pâda* is a *gagatî* followed by three *trishûbh* *Pâdas* the *Anukramanî* designates the stanza as a *bhurîg*. It is possible, however, to obtain a *trishûbh* by reading *âpabâdhatetâh* with elision and crasis; cf. Roth in Kuhn's *Zeitschrift*, XXVI, 50 ff. I prefer to retain the *gagatî*, because it frequently appears in *trishûbh* stanzas, without the possibility of a change.

b. *pûtâdakshâh* (stem *pûtâdakshas*) is not easily rendered. Roth, l. c., 'von unversehrter kraft'; the Petersburg lexicons, Grohmann, and Grassmann, 'von reiner gesinnung'; Hillebrandt, 'von geläuterter gesinnung'; Grill, 'lautern sinnes'; Ludwig, 'von geheiligter kraft'; Max Müller, *Vedic Hymns, Sacred Books of the East*, vol. xxxii, p. 493, 'endowed with pure strength.' But 'lautere gesinnung' idealises over much, and 'pure strength' is vague. Perhaps after all our translation 'of tried skill or strength' comes nearest to the true sense of the original. Cf. RV. III, 1, 5, *krátum punânâh kavîbhih pavîtraih*, 'purifying his intellect by wise means of purification.' The epithets *pûtâ-daksha* and *pûtâ-dakshas* are employed very frequently in connection with the *Âdityas*, singly or collectively, and it is perhaps significant that *Daksha* is one of the *Âdityas*.

d. Ludwig takes the words *amuyâ bhavantu* in their plainest sense, 'sollen nach jener seite hinweggehn.' But *amuyâ* frequently has a sinister, contemptuous meaning, 'in that well-understood, suitable, evil manner'; it is a kind of euphemism like English 'gone,' German (slang) 'caput.' Cf. *amuyâ sâyânam*, RV. I, 32, 8; *pâpâyâ-muyâ*, RV. I, 29, 5, &c.; and Grill's note, p. 155.

Stanza 2.

a. In India malarial fever is frequently accompanied by jaundice ; cf. AV. VI, 20, 3, 'thou that makest all forms yellow,' and I, 25, 2. 3, where the *takmán* is designated as *haritasya deva*, 'the god of the yellow (colour).' Cf. Grohmann, *ib.* 393.

b. Between the expression *agnír ivâ-bhidunván* and the *dāvâgni* of the ritual practice (Kaus. 29, 19) there is a thread of symbolic connection. Cf. AV. I, 25, 2. 3 ; VI, 20, 1.

d. *nyañ* and *adharāñ* are synonymous to such an extent as to render it difficult to preserve the flavour of the original: literally, 'do thou go away down, or lower!'

Stanza 3.

a. For *parushá* and *pârusheyá*, Ludwig reads *arusha* and *ârusheya*, and translates 'der rot ist von rotem'—an unnecessarily severe handling of the text.

b. *avadhvamsá* is ἀπ. λεγ., but the meaning is fairly clear ; cf. the expression *kûrnair avadhvams* in the Pet. Lex., s.v. *dhvams*. The eruption (Grohmann, 394) produces roughness of the skin's surface, and the Hindus look upon such superficial changes as coming from without ; cf. Contributions, Second Series, Amer. Journ. Phil. XI, 323 (5 of the reprint).

c. *visvadhâvîrya* would seem to refer to the *kúshtha*-plant, if we consult AV. XIX, 39, 10. But the ritual does not indicate its employment.

Stanza 4.

a, b. Note the concatenation between this and the preceding stanza, effected by *Pâdas* 3 d and 4 a. The expression *nâmañ krítvâ* indicates a polite modification of the power of the charm, calculated to engage the co-operation of the demon Takman himself. *Pâda* a is trochaic ; in b read *krítuâ*.

c. Literally, 'the fist-fighter of Sakambhara,' i.e. the champion carrier of excrement, or the chief of diarrhoea

producing diseases: *sakambhará* seems to be the personification of abnormal evacuation.

Stanza 5.

I do not consider the versifier incapable of a certain kind of punning intention in the choice of ethnic communities to which he would relegate the *takmán*: *mahāvriśá*, here, and elsewhere in the hymns, may suggest to him 'a very strong' tribe, better fitted to cope with the ravages of the disease; *báhlhika* surely suggests to his mind *báhlhika* and *bahis*, 'without,' i.e. not his own people¹; and even *mūga-*vant may suggest *muñga*-grass, the plant which figures among Kausika's remedies for the disease; see the introduction to I, 12, and cf. *muñgavant* in Yaska's comment at Nirukta IX, 8, as the equivalent of *mūgavant*². Rigorous geographical deductions derived from the juxtaposition of these names are therefore to be avoided. They are, however, as also the *Gandhāri*, *Aṅga*, and *Magadha* in the sequel, true ethnical designations; see Roth, *Zur Literatur und Geschichte des Weda*, p. 39; Zimmer, pp. 29, 129, 431, 433, and Weber's article, 'Über Báhlh, Báhlhika,' *Proceedings of the Berlin Academy of November, 1892*, vol. xlvii, p. 985 ff.

a, b. Note the concatenation with 4 d.

c, d. The *Anukramāṇi* designates the stanza as *virâṭpathyā bṛihatī*, but *takmams* is in all probability interpolated. Its removal ensures a fairly good *anushṭubh*.—*nyokará* is *ḍṇ*. λεγ., its form being perhaps twisted in some measure in deference to the obvious pun with *ókas* in a, b ('gelegenheitsbildung'); it also suggests doubtless in its suffix the

¹ Cf. especially, Zimmer, p. 433, top.

² The name *mūgavant*, however, is typical for a region far distant; see Tait. S. I, 8, 6, 2; Vāg. S. III, 61, and Sat. Br. II, 6, 2, 17, in all of which Rudra with his destructive bow is entreated to depart beyond the *Mūgavants*: *esha te rudra bhāgaḥ . . . tenā vasena paro mūgavato ti hy avatatadhanvā*, &c. 'Here is thy share, O Rudra; provisioned with it go beyond the *Mūgavants* with thy bow strung, &c.'

word *kara*, 'going.' Ludwig's translation is very literal, 'wie gross du auch geboren bist, so gross bist du heimisch bei den Bahlikas.'

Stanza 6.

a, b. I really see no present possibility of translating the words *vyāla ví gada vyāṅga*; everything suggested is mere guess-work. A brief history of the interpretation of the words may be given in lieu of any personal conviction as regards their meaning. *vyāla*, according to the lexicons, means either 'malicious, wily,' or 'serpent,' or some other ferocious animal, any of which meanings might be given to the demon of a severe disease. Ludwig translates it 'schlange,' a rendering which is supported in a measure by *vyāṅga*, 'limbless'; Grill and Hillebrandt prefer 'tückisch.' The text of the *Samhitā* and the *Padapāṭha* both have *ví gada*, which is doubtless felt to be an imperative. Accordingly Ludwig translates it 'sprich heraus'; Grill in the first edition of his 'Hundert Lieder,' pp. 11, 63, emended *ví gadha*, and rendered 'lass los.' Whitney in his *Index Verborum*, s.v. *gad* and *vígada*, as also in his 'Roots, Verb-Forms,' &c., under root *gad* suggests the reading *vígada*, vocative, and this is now accepted by Grill in the second edition, who renders it 'stumm,' and Hillebrandt, s.v. *vígada*, who entertains the same view: etwa 'wort-, sprachlos.' With this emendation in mind the word might also be translated 'O chatterer,' referring to the delirium of the patient. One may be permitted, too, to consider the possibility that *gada*, 'sickness,' is at the bottom of the word: *vígada*, 'free from sickness' (euphemistic address to the demon of the disease); cf. Böhtlingk's *Lexicon*, s.v. In that case *vígada* would be synonymous with *agadā*, 'free from disease,' and this would remind us strongly of RV. X, 16, 6; AV. XVIII, 3, 55; Tait. Ār. VI, 4, 2, *yát te kṛishnāḥ sakunā ātutōḍa pipilāḥ sarpā utá vā svāpadaḥ, agnīḥ tād visvād agadām kṛinotu*, 'If the black bird (vulture) has bitten thee, the ant, the serpent, or even the wild animal, may all-devouring Agni restore (*agadām kṛinotu*) that.' And further, we may remember that the

kúshṭha-plant, the specific against takmán, renders agadá a person suffering from takmán in AV. V, 4, 6; VI, 95, 3. vyàṅga again calls up a variety of possibilities. If we translate vyāla by 'serpent,' we will not fail to remember that vyāṅga, 'limbless,' occurs in AV. VII, 56, 4 as an epithet of the serpent, and render accordingly. So Ludwig and Grill in the second edition. Hillebrandt more vaguely, 'körperlos.' The Petersburg Lexicons, and Grill in the first edition, translate it by 'fleckig' (vi + aṅg), which might be justified by some symptom of the disease. Non liquet.— With bhūri yāvaya we have supplied vágram from Pāda d.

c. nishṭákvarīm with the following pun in mind: nísh takmánam (suva, or the like), 'drive out the takman.' The word is ἀπ. λεγ., but fairly clear as a synonym of prakīrná¹, pumskālī, vipravráginī, bahuḥārinī, &c. Such a person is correlated with the cross-roads; see the citations in our edition of the *Gṛīhyasamgraha* II, 23, note 3 (*Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XXXV, 573), and add Kaus. 37, 9.

Stanza 7.

b. The etymology of bálhika in the mind of the poet (báhika 'externus'; cf. note on st. 5) accounts for parastarám 'farther away.' The statement may not be utilised for geographical purposes.

d. ví*va dhunūhi, 'shake her through as it were' with humorous intent. The symptom referred to is ague, and it is paralleled by the use of the root vip in st. 10 (cf. also IX, 8, 6).

Stanza 8.

b. I have translated in accordance with the vulgata, bándhv addhi parétya, but not without a strong temptation to emend to bándhv ádhi parétya, and translate, 'having passed over to thy kinfolk, the Mahāvrishas and the Mūgavants.' 'Eat your kinfolk' seems exceedingly crude even for the present production. The MSS. exhibit indigestible variants.

¹ Schol. at *Gṛīhyasamgraha* II, 22, grīhe-grīhe gamanasilā.

d. *anyakshetrāṇi vā imā* seems to refer to other countries, nearer to the speaker than those mentioned in the stanza; perhaps, as Grill remarks, the Aṅga and Magadha mentioned in st. 14.

Stanza 9.

The exact connection between the various statements made in this stanza is not easy to find. Perhaps as follows: Takman does not take pleasure in the other regions (near by), that is, he remains in the country of the person praying; therefore he seems to be implored not to damage him personally, but to seek out other victims. But (after all?) Takman has got himself ready and will go to the remotest region, that of the Balhikas, that being the final outcome announced by the priest in charge of the exorcism. Ludwig translates *anyakshetré* 'in andrer leib'; neither his, nor Grill's translation makes clear the sequence of thought.

b. The Pāda is formulaic = VI, 26, 1 b.

c. The translations of *prārthas*, our own included, are practically guess-work. The *Pet. Lexicons*, 'ausrüstung zur reise'; Ludwig, 'begirig nach der ferne'; Grill, in the same spirit, 'schon rüstet Takman sich zur reis'; Hillebrandt, 'bereitwillig.' I have translated simply upon the basis of the denominative *prārthayati*, 'desire, demand.' The metre demands *pra-arthas*.

Stanza 10.

a. We have translated *rûrá* by 'deliriously hot.' In the Atharvan it occurs only as a form of the *takmán* (see st. 13, and I, 25, 4; VII, 116, 1, and cf. *Tait. S.* II, 5, 2, 3), but in the *Tāndya-Brāhmaṇa* VII, 5, 10 it occurs as an epithet of Agni, and the scholiast is pretty nearly right in commenting, *rûrû iti sabdāyamāno dahatī-ti rûrah*. The word is indeed to be derived from the root *ru*, 'howl,' and it expresses both the heat and delirium of the fever. For *agnir rûrah*, cf. also the mantra in *Kaus.* 71, 6, addressed to Agni, *mā no ruroh*, &c. *Sāyana* at *AV.* I, 25, 4, *śitānantarabhāvine gvarāya*.

b. For *āvepayah*, cf. the note on stanza 7 d. Read *kāsā āvepayah*.

Stanza 11.

b. We have not rendered *balāsa* by 'consumption,' with most of the authorities, on account of our distrust of the commentators: *Mahidhara* at *Vāg. S. XII*, 97, *kshaya-vyādhi* . . . *balam asyati kshipati*, and *Sāyana* at *AV. XIX*, 34, 10, *balasya asanakartāram balakshayakāram*. The explanations are of the etymologising sort, and the utterances of the texts as gathered by *Zimmer*, p. 385 ff., are not conclusive. The strongest evidence in favour of the identity or similarity of *balāsa* and consumption is the parallelism of *VI*, 14, 1 with *V*, 30, 9, but even that is not conclusive. Further, the formal parallelism with *kilāsa*, which means 'some kind of eruption, or leprosy,' points to a similar conclusion, 'sore, or swelling,' for *balāsa*. Such, indeed, was *Grohmann's* view, *Ind. Stud. IX*, 396 ff. (cf. also *Wise, Hindu System of Medicine*, pp. 296 and 311), and we do not see that it is supported by a lesser array of intrinsic evidence. The question is still sub judice, and is not likely to be settled until the medical *Sāstras* reveal their treatment of the disease more fully. We have therefore not undertaken to translate the word for the present. *Ludwig* renders it by 'dropsy,' upon what authority, we fail to see.—Note the masculine thematic form *kāsām* following closely upon the fem. *kāśā* in st. 10 b; we may, of course, resort to a correction of the accent (*kāsam*), but see our note on *I*, 12, 3 b. *udyugá* is ἄπ. λεγ., and might perhaps better have been left untranslated. We are permitting the word *udyoga*, 'exertion,' and *Ludwig's* rendering of *udyugá* by 'angestrengrer husten' to entice us. *Grill* retains the original, 'mit Schwindsucht, Husten, Udyuga;' *Zimmer*, p. 384, 'den *Balāsa* und den sich anschliessenden *Kāsa*.'

Stanza 12.

c. For *pāmán*, see *Grohmann*, l. c., p. 401 ff.; *Zimmer*, l. c., p. 388, and *Wise*, l. c., p. 261. The latter describes the disease in accordance with *Karaka's* teachings as follows: 'Small tubercles in great numbers of a dark or

purplish hue with a copious bloody discharge accompanied with burning and itching.' In the AV. the word is *अप. लेय*. The schol. at Sat. Br. III, 2, 1, 31 renders *pāmā* by *vikar-ḥikā*, 'scurf, eruption.'

Stanza 13.

a. Zimmer, l. c., 382, suggests upon rather slender evidence another explanation of *trītiyaka*, 'he who produces death after the third paroxysm.' *Sāyana* at AV. XIX, 39, 10 comments upon the traditional text *śirshalokām trītiyakam* (which Roth and Whitney have emended in their edition to *śirshasokām trītiyakam*), with the result, 'Thy head (O *kushtha*-plant) is in the third heaven,' thus omitting an opportunity to tell us what *trītiyaka* is. At I, 25, 4, however, he has, *trītiyadivase āgakkhate*. Without doubt the *takman trītiyaka* is identical with *gvara trītiyaka*, *Su-sruta* II, 404, 7 ; 405, 14, *trītiyakas trītiye-hni* (*pravartate*), i. e. the *rhythmus tertianus*. Wise, l. c., p. 232, says, rather obscurely, 'When the fever returns at an interval of one day it is called *Tritiyaka*.'—*vitritiyā* is *अप. लेय*. and not altogether clear. *Grohmann*, l. c., p. 388, regards this as equivalent to the *tertiana duplicata*, consisting of daily attacks which, however, correspond in every other day as regards the time of day in which they take place, or as regards their intensity. But *vitritiyā* translated philologically means 'leaving aside the third day,' and there is no evidence to connect it with the *tertiana duplicata*. According to our construction the *vitritiyā* would appear to be identical with the *takmān* of whom it is said, *yó . . . ubhayadyúr abhyéti*, I, 25, 4 (see the note there), and VII, 116, 2.

b. *sadamdī* is probably the equivalent of the *samtata-gvara*, or *satata-gvara* (Wise, l. c., 231), a kind of fever which continues without interruption for a longer period, seven, ten, or twelve days, is then followed by an interval, and again occurs and remains for several days. *Sāyana* at AV. XIX, 39, 10 blunderingly refers *sadamdī* to the *kushtha*-plant, and renders it by *sadā rogānām khandayitā*, 'the constant crusher of diseases.' He has in mind no doubt

the root 3. *dā*, 'divide,' and in this sense it may be an epithet of the *takmán*, 'always cutting.' The *Pet. Lex.* suggests derivation from 2. *dā*, 'für immer fesselnd,' which is no less apt an etymology than the preceding. Zimmer's suggestion, l. c. 383, note, is ingenious and enticing. He would see in the word an abbreviation of **sadam*-*dina*, made like *madhyam*-*dina*, and meaning therefore 'belonging to every day'; this etymology may perhaps now be supported by *sadadī* (adverb), 'commonly,' which occurs quite frequently in the *Maitrāyaṇī-saṃhitā*, I, 5, 12 (80, 18); I, 10, 9 (149, 15), &c.—*śāradā* here, along with *grāśhma* and *vārshika* in the next *Pādas* show that the *takmán* raged at various seasons; it seems, however, to be associated most persistently with the autumn, at least if we may trust the adjective *visvāśārada*¹ in AV. IX, 8, 6; XIX, 34, 10. Wise, l. c., p. 233, remarks: 'The type of fever varies according to the season of the year.'

Stanza 14.

c. Read *gānam* *iva* as three syllables, either *gāneva* (cf. Roth, Kuhn's *Zeitschrift*, XXVI, 45 ff.), or *gānam* *va*, with reference to the *Prākritic* form.—*sevadhīm*, i. e. they shall hold on to the *takmán* like a treasure, that he may not return.

V, 23. COMMENTARY TO PAGE 23.

The practice connected with this hymn at Kaus. 29, 20–26 is an amplification of that described in Kaus. 27, 14–20 in conjunction with AV. II, 31, being supplemented by a distinct therapeutical treatment of the patient, as follows: 20. 'While reciting AV. V, 23 the practitioner uses the root of a (reed-grass called) *karīra*², performing the rite described in connection with the arrow (at Kaus. 27, 15) upon a cer-

¹ *Sāyana* at AV. XIX, 34, 10 glosses the word with, *sarvasya sarvadā vā visaraṇakartāram*!

² According to *Kesava* he ties it on as an amulet, but according to Kaus. 27, 14 he offers it as an oblation (*guhoti*).

tain part of it¹. 21. The dust (which forms part of the performance in 27, 18) he takes from the village (using it the same way as in Kaus. 27, 18. 19). 22. He places (the sick child) upon the lap of its mother to the west of the fire, and with the bottom of a pestle (heated in the fire, and) greased with butter, he warms the palate (of the child) by thrice pressing upon it. 23. He anoints it with (a mixture of the leaves² of a) horse-radish tree and butter. 24. He takes twenty-one (dried) *usîra*-roots (*andropogon muricatus*³), pronounces over them the hemistich V, 23, 13 c, d, and performs upon them the acts mentioned therein (i. e. he mashes the roots and burns their surfaces with fire, Kesava). 25. He presents the *usîra*-roots (to the patient). 26. He pours water (upon the patient) along with the twenty-one (*usîra*-roots).⁴ The practice is by no means clear in every detail, Sûtra 20 being especially obscure.

The hymn has been translated by Kuhn, Zeitsch. f. vgl. Sprachforsch. XIII, 140 ff., and Ludwig, Der Rigveda, III, 501. Cf. also Bergaigne et Henry, Manuel Védique, p. 148.

Stanza 1.

Cf. VI, 94, 3. The meaning of the stem *óta-* (*á uta-*) is not altogether certain; see Whitney, Roots, p. 11, under *u*, 'proclaim.' But I do not see how the meaning of the stem can be derived from the root *vâ*, 'weave,' and the preposition *á* (cf. the Pet. Lex. under 5. *vâ*), as Whitney suggests. Cf. *Sâyana* in the note on VI, 94, 3. Heaven and earth are called upon in a general way to protect against enmity and trouble, cf. II, 12, 1, and especially VI, 3, 2. The

¹ That is, according to *Dârila* and *Kesava* he winds the young of worms around a certain spot of the *karfra*-stalk (*Dâr. karîraikadesam*), mashes the stalk, roasts the worms in the fire, and places the stalk upon the fire (correct *Dârila's* *vratapatyâdadhâti* simply to *pratapaty âdadhâti*).

² Cf. *Dârila* at 38, 5, *sigrupatrâni*.

³ The roots are dried (*gîrṇa*, *garant*): see *Dârila* to the passage, and the *Paribhâṣhâ-sûtra*, Kaus. 8, 17. *Dârila* to the latter passage describes them as an odorous substance (*gandhadravayam*).

goddess Sarasvatî is invoked perhaps as the heavenly physician; Indra and Agni as driving away evil spirits. Cf. also the Mantrabrâhmaṇa of the Sâma-veda, II, 7, 4, krimim indrasya bâhubhyâm avâñkam pâtayâmi, and Indra's mill-stone, AV. II, 31, 1.

Stanza 2.

b. Indra as king of the gods, like the earthly king, is the guardian of treasures; cf. IV, 22, 3, where the king is called dhânapatir dhânânâm.

Stanza 3.

a. A parallel to worms in the eye, in Teutonic folklore, is cited by Prof. Kuhn, l. c., p. 150. In the medical Sâstras a disease of the eye is known under the name *kri-migranthi*, 'sty'; this may be related to the disease which is here imagined rather fancifully.

c. 'The worm which gets to the middle of the teeth' is similarly described in the later medicinal works as *kri-midantaka*, 'caries' (Pet. Lex.), and *dantâda* (*krimi*), Wise, p. 349; cf. also the *krimidûshitam dantavarnam*, by which the *Rîk-Prâtisâkhyâ* XVII, 10 describes *syâva*; see Regnier's edition, III, 189.

Stanza 4.

For the fanciful descriptions of forms, colours, and names in this and the following stanzas, see Kuhn, l. c., p. 147, and cf. the note on II, 32, 2.

c. The formula *babhrûs ka babhrûkarnas ka* is repeated in VI, 16, 3 c: the hymn is described by the commentators at Kaus. 30, 1 ff., as a charm against ophthalmia. It is there also implicated in a fanciful list of personified diseases.

d. For *kôka*, cf. VIII, 6, 2, where Sâyana glosses the word by *kakravâka*.

Stanza 5.

a, b. For the epithets *sitikáksha* and *sitibâhu*, cf. Vâg. S. XXIV, 2. 4. 7; Tait. S. V, 5, 20, 1; 6, 13, 1; Maitr. S. III, 3, 3. 5. 8.

Stanza 6.

See the notes on II, 32, 1 and 2, and cf. especially AV. VI, 52, 1=RV. I, 191, 9.

Stanza 7.

a, b. All designations are obscure. The *Kâth.* S. has a pendant yavâsha, perhaps a popular modification of yévâsha, in deference to yava, 'barley'¹; kâshkasha, egatká, and sipavitnuká are ἀπ. λεγ. A natural explanation for egatká suggests itself, 'active, mobile.'

Stanza 8.

b. nadanimán, 'roaring, or buzzing.' This, again, is ἀπ. λεγ.

(o. mashmashá *kri*) recurs in the *Kâth.* S. XVI, 7; the Maitr. S. II, 7, 7 (p. 84, l. 3) has *mrismrisâ* (var. *mrismrisâ*) in its place; the Tait. S. IV, 1, 10, 3, and some of the MSS. of the Vâg. S. XI, 80 (supported by the Prâtisâkhya, V, 37) read masmasâ, an interesting onomatopoetic aggregation.

d. The Pâda is repeated at II, 31, 1.

Stanza 9.

With the exception of the first Pâda this stanza is identical with II, 32, 2; so also the next three stanzas repeat, without change, II, 32, 3-5. See the notes there.

V, 30. COMMENTARY TO PAGE 59.

The present hymn is of essentially the same character as VIII, 1 and 2, and its manipulation in the ritual texts, Kaus. 58, 3. 11, and the âyushyagana (Kaus. 54, 11, note), coincides with both of these. See the introduction to VIII, 1. Previous renderings by Muir, *Original Sanskrit Texts*, V, 441 ff.; Ludwig, *Der Rigveda*, III, 494 ff.

¹ Cf. Contributions, Fourth Series, Amer. Journ. Phil. XII, 429, note 2.

Stanza 1.

The first hemistich is verbose and obscure. Muir, 'from thy vicinity, from thy vicinity, from a distance, from thy vicinity (I call) to thee;' Ludwig, without construing, 'deine nähe nähe, deine ferne nähe.' We have taken the two Pādas as quasi-intensive expressions, equivalent respectively to āvātas te, and parāvātas te.

Stanza 2.

Cf. for Pāda b the Italian proverb :—

Da chi mi fido, guarda mi, Dio,
Da chi mi non, mi guarderò io.—

Stanza 5.

Cf. Ath. Paris. 4, 1. We have regarded the stanza, not without hesitancy, as a plea of the professional medicine-man in behalf of his art, and against domestic remedial expedients ('hausmittelchen'). The expression pratyāk sevasva looks as though it meant 'refuse with thanks,' and our rendering of sārgataḥ aims to reproduce the supposed satirical flavour of the passage.

Stanza 10.

Cf. VIII, 1, 13, and the note on the passage.

Stanza 12.

b. The construction of the Pāda is not quite clear. Ludwig, 'anbetung denen die zu den vätern führen;' Muir, 'reverence to the Fathers, and to those who guide us.' Both renderings are non-committal; we have in mind the dogs of Yama as the subject of utā yé náyanti.

Stanza 13.

Cf. Ath. Paris. 13, 3.

V, 31. COMMENTARY TO PAGE 76.

The hymn belongs to the *krityāpratiharāṇi*, a series of hymns designed to repel spells. It is closely similar in character to X, 1, together with which it is employed in the

practices described at Kaus. 39, 7 ff.; see the introduction to X, 1. The particular point of interest in this hymn is the full catalogue of animate and inanimate objects within which spells were instituted. It seems that these objects, through which the prosperity of an enemy was attacked, went in the ritual by the name of *marmāni*, 'vital spots;' see Kaus. 39, 28. 31. The notion appears to be that a man is vulnerable through his belongings as well as his own person. Cf. in general, Maitr. S. III, 3, 8 (106, 11); Tait. S. VI, 2, 11, 1; Sat. Br. III, 5, 4, 2.

Stanza 1.

For the entire stanza, cf. IV, 17, 4, and our notes there.

a. An unburned vessel figures also in a witchcraft practice, Sat. Br. XIV, 9, 4, 11 = *Br̥h. Ār. Up.* VI, 4, 12. The symbolic aspect of an unburned vessel, namely its fragility, is in evidence at Sat. Br. XII, 1, 3, 23; Manu III, 179. We would remark in passing that the *Padapāṭha*'s *yád yāmám kakrúr* at VI, 116, 1 is to be emended to *yády āmám kakrúr*. Correct accordingly the Index Verborum.

Stanza 2.

b. It is difficult to decide whether *kurīrīni* refers to some individual animal, 'a crested animal,' perhaps 'peacock,' or whether it is to be regarded as an epithet of 'goat' in *Pāda* a. Geldner, *Vedische Studien*, I, 130, renders it 'horned,' but this is based upon a misinterpretation of VI, 138, 2; see the note there. Cf. Zimmer, *Altindisches Leben*, p. 91.

Stanza 3.

The solipeds, horse, ass, &c., have one hoof, and incisors above and below, in distinction from the animals called *anyátodant*, 'those that have incisors only in the lower jaw.' They are contrasted with the pasture-animals in the preceding stanza. See Zimmer, l. c., pp. 74, 75.

Stanza 4.

a, b. The meaning of *amûlâyām* and *narâkyām* (*vânarâkyām*?) is problematic. Our translation is of the etymological

sort, and the feminine gender of the words is difficult to account for. But the suggestion of the Pet. Lexs. that both are designations of plants does not commend itself. See the passages cited under amûlá.

Stanza 9.

c. mroká and nirdáhá are designations of two kinds of destructive fire; cf. XVI, 1, 3. Our rendering of both words is purely tentative.

Stanza 10.

c. maryâdhîrebhyaḥ is very obscure. The Padapâṭha, maryâ-dhîrebhyaḥ, as a compound. At Maitr. S. I, 4, 8 (56, 18) we have maryâdhaîryena, and the absence of the *vridhi* of the first syllable suggests that maryâ may be an independent word, the enclitic maryâ, for which see Pischel, *Vedische Studien*, I, 61 ff. We might then translate, 'The fool verily has prepared (the spell) against the wise.' But Pischel's treatment of the word is not altogether convincing.

Stanza 11.

The first three Pâdas are identical with the corresponding Pâdas of IV, 18, 6.

Stanza 12.

b. mûlín, 'he that practises witchcraft with the roots of plants:' mûlakriyâ, Vishnu XXV, 7; mûlakarman, Manu IX, 290; XI, 64; Mahâbh. III, 233, 13=14660 ff. Cf. Winternitz, *Das Altindische Hochzeitsrituell*, p. 98.

VI, 2. COMMENTARY TO PAGE 66.

The hymn is employed at Vait. Sû. 16, 13 in the course of the agnishôma. The second stanza is made the pivot of a small charm against Rakshas (rakshobhaishagyaṃ) at Kaus. 29, 27. 'While reciting AV. VI, 2, 2 the performer eats milk-porridge that has been cooked upon a fire built up of birds' nests.' The symbolic connection with the stanza is apparent.

The hymn has been translated by Florenz, Bezzenberger's *Beiträge*, XII, 251.

Stanza 1.

b. *ā dhāvata* (cf. RV. VII, 32, 6) is not altogether clear. *Sâyana*, *ādhāvanam nāma adābhyagrahārtham gr̥hītasya vasativarigalasya* (cf. Vait. Sû. 16, 1) . . . yad vâ . . . *darāpavitrena sarvatah sodhayata*.

Stanza 3.

The first hemistich is identical with RV. VII, 32, 8 a, b.

VI, 8. COMMENTARY TO PAGE 100.

The rites connected with this charm are stated in the introduction to II, 30, above. The hymn has been translated by Weber, *Ind. Stud.* V, 261 ff.; Florenz, Bezzenberger's *Beiträge*, XII, 257; Grill², pp. 54, 158 ff. The *Anukramanī* designates it as *kāmâtmaivaivatam*.

Stanza 1.

Cf. RV. X, 10, 13. The formulaic refrain occurs also at I, 34, 5; II, 30, 1.

Stanza 2.

'Large birds, as they start to fly, beat the ground with their wings, unable, as it were, to get off. Thus the mind of the woman shall not be able to free itself from her lover.' See Professor Roth, as quoted by Grill, and cf. VI, 18, 3; 70, 1.

VI, 9. COMMENTARY TO PAGE 101.

For the practices connected with this charm, see the introduction to II, 30, above. Previous translations: Weber, *Ind. Stud.* V, 264 ff.; Florenz, Bezzenberger's *Beiträge*, XII, 10. The *Anukramanī*, *kāmâtmaivaivatam*.

Stanza 1.

Cf. III, 25, 3. 4, and the spirit of that hymn in general.

Stanza 2.

The second hemistich is formulaic; see I, 34, 2; III, 25, 5; the last Pāda at VI, 42, 3; 43, 3.

Stanza 3.

a. Literally, 'whose relations are a licking,' i. e. 'whose young furnish constant occasion for licking.' Licking the young is typical for fond maternity, e. g. AV. V, 1, 4.

VI, 11. COMMENTARY TO PAGE 97.

The hymn is employed in a ceremony calculated to ensure the birth of a male child (Kerava and Dārila, *pumsavanam*) at Kaus. 35, 8-10, to wit: 8. 'While reciting the hymn a fire is churned from the (two kinds of wood *samī* and *asvattha*) mentioned in the hymn, the fire is thrown into ghee (prepared from the milk) of a cow with a male calf, and then the ghee is treated like the *paidva* (i. e., it is put with the right thumb up the nose into the right nostril of the pregnant woman)¹. 9. (Casting the fire) into a stirred drink with honey it (the stirred drink) is given to the woman to drink. 10. (The fire) is surrounded with the wool of a male animal², and the wool is tied (as an amulet) upon the woman.' The symbolism of these acts is in general very clear. In the act of churning the fire *samī* is the female, and *asvattha* the male; cf. Ad. Kuhn, *Die Herabkunft des Feuers*¹, p. 71 ff.; Zimmer, *Altindisches Leben*, pp. 58, 59.

The hymn has been rendered by Weber, *Indische Studien*, V, 264 ff.; Ludwig, *Der Rigveda*, III, 477; Zimmer, l. c.,

¹ Cf. Kaus. 32, 21 in the introduction to X, 4.

² We emend *krishnornâbhih* to *vrishna ūrnâbhih* with double *samdhī*; cf. Kausika, Introduction, p. lviii ff. Some MSS. read *vrishno-*, and *vishno-*, and there is apparently no sense in black wool; on the other hand the wool of a male animal is exceedingly suggestive.

319; Florenz, Bezzenberger's Beiträge, XII, 260 ff. The Anukramanī, retodevatyam uta mantroktadevatyam.

Stanza 1.

b. 'The male child' is the fire, which plays, therefore, an important part in the practices stated above.

Stanza 2.

d. Pragāpati, the god of procreation, is, of course, the prime authority in these matters; they are, therefore, said to be of his dictation.

Stanza 3.

Sinivālī and Anumati are two of the personifications of the four phases of the moon. They all preside over the act of procreation, and special rites in their behalf are practised by those desirous of offspring. See Weber, l. c., p. 228 ff.; Zimmer, l. c., p. 352.

VI, 12. COMMENTARY TO PAGE 28.

According to the text of Kaus. 29, 28. 29 in our edition the performances connected with this hymn consist in quickly (śībham) giving the patient honey to drink, and then continuing with the practices described in connection with IV, 6 at Kaus. 28, 2 ff.; see the introduction to IV, 6. But Kesava and Sâyana (who regularly bases his presentation of the ritual upon Kesava) have madhukrīdam for Kausika's madhu śībham¹; Dārila's full text is, mādakam ('broth') sūktasya karmābhimantrya pāyayati. It seems likely, therefore, that madhuśībham is to be regarded as a compound meaning some kind of honey mixture. Shankar Pandit prints accordingly madhusībham as a compound².

¹ Kesava reads also once, madhusāmtam.

² For gapams ka, Kaus. 29, 29, Sâyana reads gapādīms ka. This does not commend itself: since the passage refers to the rites described in Kaus. 28, 2 we should expect gapādīni (sc. karmāni) ka.

The hymn has been translated by Ludwig, *Der Rig-veda*, III, 501 ff.; Florenz, *Bezenberger's Beiträge*, XII, 262 ff. Cf. also Bergaigne et Henry, *Manuel Védique*, p. 149. The *Anukramāṇi*, *takshakadaivatam* (cf. *Kaus.* 28, 1; 29, 1, and the introduction to IV, 6).

Stanza 1.

Imperfect metaphors. In the second half the notion is that night puts a stop to all activity, and thus the physician stops the action of the poison. In Pāda c the notion seems to be that the *hamsá* is awake at night; cf. Zimmer, *Altindisches Leben*, p. 90. *Sāyana* takes *hamsá* in the sense of *ātman*, soul (cf. *brahmán* = *paramahamsa*), 'as the entire body, but not the soul, is at rest.' Perhaps *hamsá* is here, as frequently elsewhere, the sun. Can we trust the present poet to know that the sun is at work by night in another hemisphere? The sense would then be that every creature but the *hamsá* (i. e. the sun) is at rest. Cf. RV. X, 136, 5. Ludwig, 'wie die nacht das übrige lebende tötet (? *dhvan-sāt*),' or, 'as night separates the remaining living things from the sun (*hamsa*).'

Stanza 2.

c. *āsanvát* (Padap. *āsan-vát*) is *ἀπ. λεγ.*, literally 'that which has a mouth.' *Sāyana*, *āsyayuktam*. In effect the word seems to mean 'the present' ('that which can speak, or breathe?' highly and grotesquely poetic, if true). The *Pet. Lex.* suggests that it is either an obscure derivative of root *as*, 'be,' or a corruption of *āsannam*. Does it stand for *asthanvát*, 'corporeal'; cf. Avestan *astvāt*? The change of *asthan* to *āsan* may have crept in from *āsné* in 3 d. Or possibly, *ātmanvat*. The *Paippalāda* has *āsunvat*.

Stanza 3.

c. *Parushṇī* is the name of a river: Zimmer, l. c., p. 11. *Śīpālā* seems to be a fanciful, typical river, or lake, named after the water-plant *śīpāla*, *avakā* (*blyxa octandra*), ib., p. 71. The *avakā* quenches fire, see *Contributions*, Second Series, *Amer. Journ. Phil.* XI, p. 342 ff. The entire stanza

contains the statement that the poet with his song is sweetening all waters and (the plants of) the mountains. In the practice honey is added to water and other ingredients, as a potion for the invalid.

VI, 14. COMMENTARY TO PAGE 8.

For the nature of the disease *balāsa*, see our discussion in the note at V, 22, 11, and cf. VI, 127. This particular charm is defined by *Kerava* (and *Sâyana*) as a *sleshma-bhaishagyam*, 'cure for phlegm,' in agreement with the medical *Sâstras*; cf. *Wise, Hindu System of Medicine*, p. 311. We may suppose that it refers to some virulent swelling of the throat. The indications of the *Kausika*, 29, 30, are not helpful: the practice is purely symbolic. A reed is placed into the water (of a river) and then the patient is washed with water by means of a branch from a 'holy' tree (*Dârila*, *sântavrikshasakalena*; cf. *Kaus.* 8, 15), so that the water flows down upon the reed. The perishable reed upon which the disease has been washed out of the patient is supposed to float away; cf. sts. 3 c, d.

The hymn has been translated by *Florenz*, *Bezzenberger's Beiträge*, XII, 265 ff. The *Anukramanî*, *balāsadevatyam*.

Stanza 1.

Cf. the parallel stanza, V, 30, 9, where very similar qualities are ascribed to consumption, *yákshma*. But we must not, on that account, go so far as to identify *balāsa* outright with *yákshma*.

a, b. Note the alliteration between *asthi-* and *āsthitam*.

Stanza 2.

a, b. The *Paippalāda* has *krinomi* for *kshinomi*. The *Pet. Lex.* suggests, most ingeniously, the reading *nír . . . akshnōmi* for *nír . . . kshinōmi* (cf. IV, 22, 1, and for the sense in general III, 9, 2). But perhaps the ἀπ. λεγ., *níz kshinōmi*, 'remove, destroy,' simply suggests the other verb by way of *zeugma*. *Sâyana* with the *Paippalāda*

escapes the difficulty by reading *pushkaram*, 'as a lotus that has grown up in a great lake thus it is torn up by the root.' Possibly this is the true solution. Cf. also VI, 127, 2.

c, d. Cf. RV. VII, 59, 12. The Paippalâda, *mûlam ulvâlvo yathâ*.

Stanza 3.

b. Sâyaṇa reads *surukaḥ*, 'as a wild animal of that name (*suruka*) runs to a distance.' The word is not quotable. The Pet. Lexs., on the other hand, suggest that *âsumga* is the name of some bird. Neither suggestion commends itself.

c. For the reed that passes away in a year's time, cf. IV, 19, 1. On the other hand reeds grow profusely and quickly, VI, 137, 2. 3. Sâyaṇa reads *ita* for *îta*.

VI, 16. COMMENTARY TO PAGE 30.

This hymn, full of hocus-pocus and singular diction, represents the extreme Atharvanesque manner, and for this reason alone is worth reproducing. All details are exceedingly obscure, and the rather full elaboration of it in the ritual is not very helpful. The commentators agree in regarding it as a charm against ophthalmia (*akshirogabhai-shagyam*); the performances, Kaus. 30, 1-6, are as follows : 1. 'While reciting the hymn (an amulet derived from the mustard-plant), anointed with the dregs of mustard-oil¹, is fastened (to the patient). 2. (And) the stem (of the mustard-plant) smeared with (mustard-oil is also fastened upon him as an amulet). 3. The leaf (of the mustard-plant) mixed (with the oil) is given (to the patient)². 4. (Then) four fruits of the *sâka*-tree (*tectona grandis*) are given (to

¹ We would now read *sârshapatailasampâtam* in accordance with the comments of Dârila, Kesava, and Sâyaṇa. The latter *sârshapatailena sampâtitam*.

² Sâyaṇa, *sârshapatailena bhrîṣṭam sarshapapatrasâkam lakshû-rogragrstâya prayakket*.

the patient). 5. A paste made from the sap of the plant is smeared (upon the eyes of the patient)¹. 6. (The patient) eats (of the sap). We are permitted to judge from these practices that the mustard-plant, and perhaps other plants (the *sâka*-tree) are referred to in the hymn, but the identification is uncertain.

The fourth stanza is rubricated at Kaus. 51, 15. 16 in a practice that seems to be calculated to remove weeds from a field (*âlabheshagam*)². The practice consists in burying three tips of the *silâñgâla*-plant (cf. Kausika, Introduction, p. xlv) into the middle of a furrow.

The hymn has been translated by Florenz, Bezzenberger's *Beiträge*, XII, 268 ff. The *Anukramanî*, *mantrokta-devatyam uta kândramasam*.

Stanza 1.

Sâyana reads *âvayo* and *anâvayo*, which he derives from *âvayati*, 'eat,' and accordingly, with complete dependence upon the *Sûtra*, 'O mustard that art being eaten, and, O mustard-stalk that art not eaten.' It must be admitted that there is a punning correlation between these two words and *âvayaḥ* in st. 2 d, which *Sâyana* renders, *bhakshitam akaroḥ*; it is quite likely, too, that *âbayu* is more or less identical with the mustard-plant. But here our guesses end. *Sâyana* glosses *karambhām* again after the *Sûtra*, *sârshapatailamisrabhrishṭam tatpatrasâkam* (Kaus. 30, 3).

Stanza 2.

a, b. The mention by name of the father and mother of a plant is typical and formulaic; cf. the note on V, 5, 1. Shankar Pandit reads *vihâhlo*; *Sâyana*, *vihamlâkhyah kasṭit pitâ*. For *madâvatî*, cf. IV, 7, 4, and the note on *varanâvatî*, IV, 7, 1.

c, d. For *hî nâ* of the vulgata Shankar Pandit with the

¹ *Sâyana*, *mûlakshîram abhimantrya vyâdhitasya akshinî aṅgyât*.

² For *âla*, see Kausika, Introduction, p. xlvii. But *Sâyana* reads *annabheshagam*, 'curing of food:' *annasvastyanakâmah tisaḥ sasyavallîr abhimantrya kshetramadhye nikhanet*. Cf. also Kerava.

majority of his MSS., both *Samhitā* and *Padapāṭha*, reads *hi na* (both enclitic). The sense of the extremely obscure passage seems to be, that the plant does not consume itself in vain, but confers the benefits expected from it. So also *Sāyana*, *âtmano hânim prāpyā-pi paropakâraparo bhavasi*, 'even when thou hast arrived at thy own destruction thou hast for thy highest aim the benefaction of others.'

Stanza 3.

Sāyana regards *tauvilikā* as the name of a female demon that causes disease. And thus also *babhrú* and *babhrú-karna* are two personified *rogahetû*¹. We have rendered *ailabāḥ* by 'howling one' (*Sāyana*, *rogavisheshaḥ*); better, 'howl' (abstract): cf. XII, 5, 47. In *Pāda d* the *Padapāṭha* reads *nīḥ āla* as two separate words, and we have taken *āla* as a vocative. The word, according to *Dārila* to *Kaus.* 25, 18 (cf. the introduction to I, 3, p. 236), seems to mean 'a kind of weed.' *Whitney* in the *Index Verborum* suggests a verb *nīr āla* from a root *āl*, comparing *vy āla*, V, 22, 6 (*obscurum per obscurius*). *Sāyana*, he *nīrāla etatsamgñā roga*, again regards the entire word as the name of a disease.

Stanza 4.

All that we know of the names in this stanza is that they are plants, and, probably, compounds of *āla* (st. 3), though the *Padapāṭha* does not divide them as compounds². At *Kaus.* 51, 16 *silāṅgālā* occurs as the name of a plant (*Kesava*, *sasyavallī*; cf. *Kausika*, Introduction, p. xlv), and *Sāyana* says, doubtless correctly, of all three, *tisraḥ samgñās tisrinām sasyavallīnām*. But the true value of the formula seems beyond reach.

¹ *Pāda c* is formulaic: it recurs at V, 23, 4 c; see the note there.

² *alasa* means 'dull, sluggish'; for *silāṅgālā*, cf. *silāḥ*, V, 5, 1. 8. The MSS. of *Kaus.* 51, 16 read *silāṅgālā*, suggesting the presence of the word *silā*, 'stone,' in the first member. *Sāyana*, *salāṅgālā* (*sasyamaṅgarī*).

VI, 17. COMMENTARY TO PAGE 98.

The Kausika, 35, 12-15, has a performance entitled *garbhadrimhanâni*, 'performances for steadying the womb, or foetus,' which rubricates, in addition to our hymn, AV. V, 1, 1, and a mantra whose pratika is *akyutâ* (probably the hymn given in full at Kaus. 98, 2¹). It is as follows: 35. 13, 'A bowstring, thrice knotted, is tied about (the foetus) that has been seized by convulsions. 14. (The woman) is fed upon lumps of earth. 15. Black pebbles are scattered about her couch.' For the character of *gambha*, 'convulsions,' see the note on II, 4, 2, and cf. especially the references there given to Wise, pp. 421-3.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 477; Florenz, *Bezenberger's Beiträge*, XII, 269 ff. The *Anukramanî*, *garbhadrimhanadevatyam*.

VI, 18. COMMENTARY TO PAGE 106.

The performances at Kaus. 36, 25 ff. involve the use of this hymn in company with VII, 45, and the third stanza of VII, 74. They picture a woman engaged in symbolic acts calculated to appease a jealous man, and to remove the jealousy from his body, to wit: 25. 'The practising woman mutters the above-mentioned mantras against (the jealous) man, presents to him (a stirred drink with grits, Kaus. 7, 7), and touches (his person). 26. With the first (of these hymns) she performs upon his body the act described in the hymn (i.e. she blows out fire held over his body²). 27. While reciting VII, 45, 2 (see the stanza) [she gives him to drink] water, warmed by pouring it over a heated axe.' Soothing the jealous man, and the symbolic removal of the fire of his jealousy, are therefore the points of the practice.

¹ Kerava, *akyutâ* dyaur iti. Dârila, *sâkhântarīyasûktam*.

² Dârila, *hrīdaye-gnirivāpanam* mantroktatvât. Kerava, *kaśīpradese . . . dhamati*.

The present hymn has been rendered by Weber, *Indische Studien*, V, 235 ff.; Ludwig, *Der Rigveda*, III, 514; Florenz, in *Bezzenger's Beiträge*, XII, 270 ff.; Grill², pp. 28, 159 ff. The *Anukramanî*, *îrshyâvinâsanadevatyam*.

Stanza 3.

b. For *manaskâm patayishnukâm*, cf. RV. I, 163, 11; VI, 9, 5. Ludwig renders *patayishnukâm* by 'zu falle bringend,' but that would require *pâtayishnukâm*, since the Vedas discriminate between the stems *pâtaya* and *pâtaya*, the former being simple, the latter alone causative. Weber also causatively, 'was dir den sinn entfallen macht.'

d. *nrîter* is untranslatable, though Ludwig renders the *Pâda*, 'wie die erhitzung eines tänzers.' The *Paippalâda* reads *trîter*; this supports in a measure Weber's and the *Pet. Lexs.* emendation to *drîter*, 'as heat from a pot,' or, 'as the exhalation from a (water-carrier's) skin.' Similarly also *Sâyana*, with the approval of Shankar Pandit, *yathâ driteh karmamayyâ bhastrikâyâh sakâsât tanmadhyavartinam ûshmânâsvâsavad antakpûritam vâyum*.

VI, 20. COMMENTARY TO PAGE 3.

The *Kausika* offers by way of practice to be performed in connection with this charm a part of that reported for AV. V, 22. The exceedingly terse *Sûtra*, 31, 7, *agner ive=ty uktam dâve*, is to be translated, 'With AV. VI, 20 he does what has been said in connection with the forest-fire,' i.e. according to *Dârila*, what is prescribed in *Sûtra* 29, 19 (and by implication also what is prescribed in 29, 18). Namely, he pours the dregs of gruel, which the patient has imbibed previously, from a copper vessel over his head into fire derived from a forest-fire. See the introduction to V, 22. The practice is again symbolic, aiming by *attractio similitum* to obviate the symptoms of heat and fire incidental to the disease. The hymn has been translated by Ludwig, *Der Rigveda*, III, 511; Zimmer, p. 380; and Florenz, in *Bezzenger's Beiträge*, XII, 273 ff.; and it is quoted also in the

takmanāsanagana of the Gaṇamālā, Ath. Paris. 32, 7 (Kaus. 26, 1, note). The Anukramanī designates it as yakshmanāsanadaivatam, and describes its authorship and purpose as follows : bhrigvaṅgirāḥ . . . anena mantroktān sarvān devān astaut.

Stanza 1.

a. A gagatī Pāda may be construed if one syllable is suppressed. Probably agnér iva is to be read as three syllables with elision of r and crasis (cf. Pet. Lex., s. v. iva 4 c), or by reading va in the manner of the Prākṛit. Florenz, l. c., makes different propositions. The Anukramanī designates the stanza as atigagatī.

sushmīn is a derivative from sūshma, whose fundamental meaning seems to be 'lightning,' from which 'strength' is derived secondarily; see Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 565 ff.

b. mattó vilāpan; cf. the words unmaditó and lālapīti in AV. VI, 111, 1.

c. Ludwig and Florenz propose to emend avratās to avratām, because the epithet 'impious' does not seem to suit the takmán; cf. RV. I, 132, 4. A glance at AV. VII, 116, 2 exhibits the takmán with the same epithet under circumstances which admit of no doubt, showing the danger of subjective reasoning on matters connected with foreign folk-psychology. Ludwig renders 'irgend einen werklosen.'

Stanza 2.

a. Note the concatenation with Pāda 1 d : tápurvadha in 1 d suggests Rudra in 2 a, and takmāne is repeated.

c, d. The diction lapses into formulary prose, which does not however deter the Anukramanī from assigning the entire stanza to the metre kakummatī prastārapañkti.

Stanza 3.

The metre is very rough, according to the Anukramanī, sata/pañkti. Pāda a is a trochaic anushṭubh if we read =bhiṣoḥayishṇur; b is a trishṭubh; c is a hypercatalectic anushṭubh; d a gagatī.

a, b. In close parallelism with V, 22, 2 a, b : see the note on the passage.

c. The epithet babhrú calls to mind Latin febris from febrv-is, which would then be the 'brown, sallow disease.'

d. The meaning of ványa, 'silvestris,' seems fairly certain. The Pet. Lex. suggests 'greenish,' in order to establish a parallelism with aruná and babhrú in the preceding Páda. Grohmann, l. c., p. 385, translates 'dem wilden (wassergeborenen?) Takman.' If the word means 'forest-born' then it must refer to the malarial fever of the rainy season which is caused by the decay of the tropically prolific flora. Cf. the takmán várshika in AV. V, 22, 13. Living in wooded, ill-ventilated valleys is, according to Wise, l. c., p. 220, one of the causes of fever. Sáyana, samsevyáya, 'to him that is to be adored.'

VI, 21. COMMENTARY TO PAGE 30.

This interesting hymn is accompanied by equally interesting symbolic practices, at Kaus. 30, 8-10, part of which passage is unfortunately very obscure: 8. 'While reciting the hymn the person that desires the growth of hair (Sáyana, kesav^{riddhikâ}mam) is rinsed off with water heated by burning plants¹ that grow upon the earth under trees. 9. His head is rinsed off with an effusion prepared by heating dice in water. 10. (And also with an effusion prepared) from two nikaṭā-plants² (?).' The symbolism of the first practice is quite clear: as the head of the earth is clothed with plants (cf. st. 1), as the crown of the tree is full of leaves, so shall the person practising the charm be luxuriantly hirsute. But the dice (the fruit of the vibhîtaka-tree) and the nikaṭā are left unexplained.

¹ Cf. the note on Kaus. 27, 29, in the introduction to III, 7 (p. 336, note).

² Very doubtful. Kesava, dâruharidrâharidre (!) ka dvâbhyâm kvâthayitvâ avasiṇketi. Sáyana, haridrâkvâthodakena avasiṇket. According to these authorities nikaṭā would then be the yellow curcuma.

The hymn has been translated by Florenz, Bezzemberger's Beiträge, p. 275 ff.; Grill², pp. 50, 160 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 150. The Anukramāṇi, kândramasam (cf. st. 2).

Stanza 1.

For the conception of the three earths, see the note on IV, 20, 2. Sâyana refers tvaśó in Pāda c to the real earth, which is the skin of the other earths, tāsām prithivīnām tvaśah tvaḡ iva upari vartamānā yā bhūmih tasyāh.

VI, 24. COMMENTARY TO PAGE 12.

Rubricated at Kaus. 30, 13. Dārila prescribes it against dropsy; Kesava, more explicitly, as a cure for pain in the heart, dropsy and jaundice (cf. the introduction to I, 22). Kausika's performance is as follows: 'While reciting VI, 24 water is drawn from a stream along its current¹; (the water is warmed with burning) grass from a thatch (and sprinkled upon the patient)².' It seems quite possible that the ritualist has in mind the particular disease dropsy: the water (Varuṇa's infliction) shall flow from the body like a running stream. The word hrīddyota (st. 1) would accord with dropsy, since diseases of the heart are frequently associated with it. But st. 2 seems to point to a more general and vague conception on the part of the hymn, and accordingly we have expanded the caption. See also Kaus. 9, 2; 18, 3, note; 41, 14; Ath. Paris. 41, 1.

The hymn has been translated by Florenz, Bezzemberger's Beiträge, XII, p. 279 ff.; Grill², pp. 13, 161 ff.

¹ anvipam: Pet. Lex. 'am wasser gelegen'(?). The word means 'along the course,' i.e. the water must not be drawn against the current. Cf. Maitr. S. IV, 4, 1, and Kesava, anulomam. The opposite of anvipam is pratipam, 'against the current.'

² The supplied passages are indicated, it seems, by Kaus. 29, 8; see the note on V, 13, 5. Kausika is at times so terse as to render necessary the memorising of the entire Sūtra.

Stanza 1.

d. For *hriddiyota*, see the note on I, 22, 1.

VI, 25. COMMENTARY TO PAGE 19.

Adalbert Kuhn, in *Zeitschrift für vergleichende Sprachforschung*, XIII, 128 ff., treated the hymn under the head of 'Seven and seventy-fold disease,' comparing with it Germanic formulas directed against fever and other diseases; these are often described as being of seventy-seven varieties. Florenz, *Bezenberger's Beiträge*, XII, 281 ff., suggests that some febrile disease, accompanied by eruptions, is in question. In *Contributions*, Second Series, *Amer. Journ. Phil.* XI, 327 ff., we assumed that the hymn with its ritual represent a charm against a disease, similar to the scrofulous swellings called *apaḥt* (VI, 83; VII, 74, 1-2; 76, 1-2), and this is now fully corroborated by Kerava and Sâyana who define the present charm as a cure for *gandamâlâ*, 'scrofula.' Cf. also the interesting 'Manskunder' (*mányâḥ* and *skândhyâḥ* in sts. 1, 3 of the hymn), defined as 'tumours of the neck' in the previously quoted passage of Wise, *Hindu System of Medicine*, p. 316. The *Anukramanî*, *mantroktamanyâvinâsanadevatyam*.

The practices are stated at *Kaus.* 30, 14-16, as follows: 14. 'While reciting the hymn, fifty-five leaves of the *parasu*¹ (plant or tree?) are kindled by means of pieces of wood. 15. (The sap of the leaves) which has boiled forth into a cup is smeared with a stick of wood (upon the sores). 16. (The sores are then smeared) with a (pulverized) shell, and with the saliva of a dog, and subjected to the bites of leeches, gnats, and so forth (cf. Kerava's

¹ The word *paraśūparṇān* is not altogether clear, Dârila's and Kerava's (*gopâśūlikām?*) glosses being corrupt. *Kaus.* 47, 25 presents the obviously parallel *parasupalâra* which Kerava glosses by *parsuvr̥kshapatram*, and this we have adopted as the sense here. But Dârila at 47, 25 has *kuḥhâramukham*, 'the blade of an axe!' Cf. the note on *Kaus.* 47, 25 in the introduction to II, 12.

comment upon this Sûtra at Kaus. 31, 16, and our remarks in the above-cited Contributions, pp. 325-6).

Stanzas 1-3.

d. The word *vākāḥ* in the refrain is translated by Kuhn as 'swarms,' by the Pet. Lexs. and Florenz as 'buzzing.' But the *apaḥt* are not insects (see VI, 83). and Sāyana's *vaṇanīyā doṣhāḥ* designates the low water-mark of his hermeneutical capacity. As it seems impossible to retain the word, we may perhaps resort to the emendation *pākāḥ*, remembering the well-known confusion in the MSS. of *v* and *p*¹. The sense would then be 'may they (the tumours) pass away like the pustules of the *apaḥt*.' The implication would then be that the tumours in question are 'hard and large' (Wise, l.c., 316), and that the *apaḥt* are more easily brought to the point of breaking open.

VI, 26. COMMENTARY TO PAGE 163.

The ritual treats this as a remedial charm, fit to remove all diseases (*sarvarogabhaishagya*m). The performances, Kaus. 30, 17. 18, are as follows: By night the hymn is recited, parched grains of corn are poured into a sieve, and then cast away. On the next day three *bali*-offerings are thrown into the water for *Sahasrāksha* ('the thousand-eyed divinity,' cf. st. 3), and (three) puddings of rice are thrown and scattered upon the cross-roads². The ceremony is symbolic for the most part: the sieve is always the tangible expression of passing through and out (cf. Kaus. 26, 2 in the introduction to I, 12), and general dispersion is the salient motif. The hymn is also rubricated in the *Sāntikalpa*, chapter 15, in a rite directed against the goddess of

¹ Cf. *upolava* and *upolapa*, Kausika, Introduction, p. xlviii.

² Cf. the sentiment in st. 2 of the hymn: the cross-roads are the most convenient spot at which to part company. For the character of the cross-roads in general, see the note on p. 519 in the introduction to VI, 111.

misfortune (*nirṛitikarma*), and in the *pāpmagana* and the *takmanâsanagana* of the *Ganamâlâ*, Ath. Paris. 32, 7. 12 (cf. Kaus. 26, 1 ; 30, 17, notes). It has been translated by Florenz, Bezzenberger's Beiträge, XII, 282. The *Anukramanî*, *pāpmadevatâkam*.

Stanza 1.

b. The Pâda is formulaic, being repeated at V, 22, 9 b.

Stanza 3.

b. For the epithet *sahasrâkshâ*, see the note on IV, 20, 4. 'Thousand-eyed' here refers to the power of infallibly spying out victims; cf. especially the 'thousand-eyed curse' at VI, 37, 1.

VI, 27. COMMENTARY TO PAGE 166.

The pigeon as a bird of omen is well known in Teutonic mythology; cf. Gothic *hraívadubô*, literally 'carcass-dove,' as the name of the turtle, and see Grimm, *Deutsche Mythologie*, p. 659 ff. The present hymn is the Atharvanic equivalent of RV. X, 165, 1-3, and the archaic locative *âshrî* in 3 b (cf. Ath. *Prâtisâkhya* I, 74) seems to indicate a certain superiority of the Atharvan text, which is, however, not borne out by 2 b and 3 c, whose Rig-vedic form is metrically preferable. Cf. *Adbhuta-Brâhmaṇa* 6 and 8 (Weber, *Omina und Portenta*, pp. 325, 330); Hultsch, *Prolegomena zu des Vasantarâga Sâkuna*, p. 7. At Kaus. 46, 7 this and the two following hymns are recited while the 'great consecration' (*mahâsânti*) is being poured (cf. Kaus. 9, 6, note). The *Anukramanî* defines the three hymns as *yâmyâny uta nairṛitâni*. The present hymn has been treated by Florenz, Bezzenberger's Beiträge, XII, p. 282 ff.

Stanza 2.

b. The RV., *grîhêshu* for *grîhâm nahî*. The Atharvan reading almost looks as though *anâgâ(h)* were understood in the sense of 'not arriving' (*an-â-gâh*). The accent of

the stem is both anâgás and ânâgas, and the Padapâtha does not divide it, thus apparently indicating its own doubt as to the character of the word. Sâyana, anaparâdhakāḥ.

VI, 29. COMMENTARY TO PAGE 166.

For the general character of this hymn and its treatment in the ritual, see the introduction to VI, 27. It has been treated by Florenz, Bezzenberger's Beiträge, XII, p. 287 ff.

VI, 32. COMMENTARY TO PAGE 36.

The practice connected with this hymn at Kaus. 31, 3 consists in digging a ditch near the fire, filling it with hot water, and in sacrificing into it a rice-cake after circum-ambulating it thrice and muttering the hymn. The hot water near the fire is doubtless emblematic of the well-known properties of Agni as the most obvious enemy of spooks and uncanny hostile forces. Dārila, piśākanāsanam. The hymn figures also in the kâtanagana, 'list of hymns with which (demons, &c.) are chased away' in the Ganamâlâ, Ath. Paris. 32, 3 (cf. Kaus. 8, 25, note). It has been translated by Florenz, Bezzenberger's Beiträge, XII, 291 ff.

Stanza 2 — see 2006 42.504-4.

Stanza 3.

The second hemistich is repeated at VIII, 8, 21. Sâyana renders gñâtāram by abhigñam svāminam, 'experienced master.' Ludwig, Der Rigveda, III, 528, bottom, 'der sie kennt.'

VI, 37. COMMENTARY TO PAGE 93.

The hymn is rubricated at Kaus. 48, 23-26, in practices designed to repel the sorcery-practices of enemies. A white lump (of earth)¹ is given to a dog (cf. st. 3), an

¹ So Kerava and Sâyana, svetamṛttikā.

amulet of *tārka*¹ is put on, an oblation (of *ingida*-oil, Kaus. 47, 3) is poured, and fagots (of *vadhaka*-wood, Kaus. 47, 13; cf. AV. VIII, 8, 3) are laid on the fire. The practice is based upon symbolic realisations of suggestions contained in the hymn².

Previous translations: Grill², pp. 25, 161 ff.; Florenz, Bezzenberger's *Beiträge*, XII, 297. The *Anukramanī*, *kāndramasam*.

Stanza 1.

a. For the epithet 'thousand-eyed,' see the note on IV, 20, 4, and especially VI, 26, 3. *Sâyana* identifies it outright with Indra, *indraḥ sapathaḥ śapakriyâyâḥ kartâ*.

Stanza 2.

d. The sentiment of this *Pāda* and of the first hemistich of the next stanza are worked up anew in VII, 59. That mantra is accompanied, Kaus. 47, 37, by an interesting practice: wood from a tree struck by lightning is put on the fire, to symbolise the destruction of the enemy by lightning.

Stanza 3.

c. *pēshtram* may mean 'flesh' rather than 'bone,' in accordance with our note on IV, 12, 2. *Sâyana* reads *peshtram* (*pishtramayam khādyam*). For *āvakshāmam* (*Pada-pāṭha*, *āva-kshāmam*) we have ventured a new interpretation, 'down upon the ground,' from *ava* and *kshāman* 'ground.' *Sâyana*, *avadagdhām*; Pet. Lex., 'abfindung' ('sop'); Grill, 'brocken'; Florenz, 'knochenrest'; Böht-

¹ According to *Dārila* 'an amulet consisting of a bone' (? *asthi-kamanī*; cf. *pēshtram* in st. 3); according to *Kesava* and *Sâyana* 'an amulet of *palāsa*-wood.' Cf. the mantra in Kaus. 13, 12.

² *Sâyana* thinks that st. 3 is referred to in Kaus. 47, 37 under the *pratīka*, *yō naḥ śápāt*. But the lightning is not mentioned in st. 3, but rather in st. 2. Hence the little hymn VII, 59 is doubtless the one intended at Kaus. 47, 37: it consists of sentiments contained in VI, 37, 3 and 2, and begins also with the words, *yō naḥ śápāt*.

lingk's Lexicon, 'lean ;' Whitney in the Index Verborum shelters the word under the root ksham with áva. Cf. XI, 10, 23.

VI, 38. COMMENTARY TO PAGE 116.

This and the next hymn are worked up in the course of the royal rites (*râgakarmâni*, Kaus. 14-17). The object of both the hymn and the practices connected with it is to endow a king with *várkas*, 'lustre,' and more particularly to transfer to him the *várkas* inherent in men, animals, and brilliant substances. The practice, Kaus. 13, 3-6, is as follows: While reciting VI, 38 and 39, hairs from the navel of a *snâtaka*¹, a lion, a tiger, a goat, a ram, a bull, or a king, are pasted together with lac, covered with gold, and fastened on as an amulet. Also an amulet prepared from the splinter of ten kinds of ('holy') wood is put on (see the introduction to II, 9). While reciting the same two hymns, and in addition III, 16; VI, 69, and IX, 1, the seven vital organs² (of a lion or any of the other animals mentioned above), mixed with a mess of rice, are eaten. The relation of these performances to VI, 38 are obvious.

Both hymns are rubricated further in the course of the practices at the initiation of pupils to the study of the Vedas, Kaus. 139, 15, and they hold membership in the two *varṇasyagamas* of the *Gaṇamâlâ*, Ath. Paris. 32, 10 and 27 (see Kaus. 12, 10 and 13, 1, notes). Cf. also Ath. Paris. 4, 1; 18², 12.

The two hymns have been translated by Ludwig, Der Rigveda, III, 240; Florenz, Bezzenberger's Beiträge, XII, 297 ff. The *Anukramani*: ime *br̥haspatidevatye varṇas-kâmaḥ* . . . *rishir apasyat*.

¹ A *Brâhmana* who has performed the ceremony of ablution, required on finishing the period of his discipleship (*brahmaṭârya*), before entering the second period of his life, that of a householder (*gr̥hasṭha*). This embodies in practice the word *brâhmané* in st. 38, 1 b.

² *Dârila* defines these as *pâdamadhyâni nâbhihriḍayam mûrdhâ ka*.

Stanza 1.

The relation of the two hemistichs of each stanza of the hymn is anacoluthic. It seems best in translation to supply some such expression as *na astu* from *na étu* in *Páda d*.

b. The rendering of *bráhmaṇé* by 'in the *Bráhmaṇa*' is rendered certain by the word *snátaka* in the *Sûtra* above. Florenz, erroneously, 'im *Brahman Agni*.'

d. The mention of *Indra* in all sorts of royal charms is due to the most prominent characteristic of the god, namely strength. *Indra* is the heavenly *râgan*, par excellence. His ever-shadowy mother also is personified strength. *Indra* is *putráh sávasah* and *sávasah sūnúh* (RV. VIII, 92, 14; IV, 24, 1). See Perry, *Journ. Amer. Or. Soc.* XI, 130 ff.; *Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft*, XLVIII, 548.

Stanza 2.

Cf. the related passage from the *varṇasya*-hymn, IX, 1, 18.

Stanza 4.

a, b. Ludwig renders *dundubhāv áyatâyâm* 'in der pauke, der langezogen tönenden.' This receives a certain support from *Sâyana*, *âtâḍyamânâyâm*, but we prefer to compare *áyata* as used of the tightened bowstring, e.g. XI, 2, 1. For *púrushasya máyáu*, cf. XIX, 49, 4.

VI, 39. COMMENTARY TO PAGE 117.

For the employment of this hymn in the ritual, and previous translations, see the introduction to VI, 38. The keynote of the present hymn is *yásas* (cf. VI, 58), that of the preceding, *várkas*. The word *yásas* seems to be technically the name of the oblation which must have accompanied the recital of the hymn; see sts. 1 a and 2 a.

Stanza 1.

a. Ludwig, 'als herrlichkeit gedeihe das havis (das *yaso-havis*);' Florenz, 'zur ehr' gedeih das havis mir;' *Sâyana*,

yaśaso hetutvât. It seems difficult to construe yâśas as a nominative, in co-ordination with hâvis, but cf. the bhû-tâm havîs, VI, 78¹. We may, of course, either emend to yasohavîr, or take yâso as an instrumental; cf. Lanman, Journ. Amer. Or. Soc. X, 562. But, I believe, the construction as it stands is technical.

b. Sâyana has for súbhritam the rather more acceptable reading suvritam (sushṭku vartamānam).

Stanza 2.

a. yâsobhir seems to refer directly to the havis in st. 1; see the introduction. Sâyana, evasively, kîrtibhiḥ.

VI, 42. COMMENTARY TO PAGE 136.

According to the text of the mantra this is a charm to appease wrath in general. But the Kausika, 36, 28-31, deals with it in the course of the so-called 'women's rites' (strikarmâni, 32, 27-36 end), and the commentators are agreed in regarding it as an instance of conflict between two persons of opposite sex. According to Kesava and Sâyana the charm is practised by a woman against an angry man (her husband, or lover); Dârila, on the other hand, more naturally ascribes the acts to a man trying to appease an angry woman. These nicer specifications are therefore in all probability secondary. The practice is as follows: The person who desires to appease wrath takes up a stone while reciting st. 1. He places the stone upon the ground while reciting st. 2. He spits around the stone while reciting st. 3. Finally he lays an arrow on a bow while standing in the shadow (of the wrathful person). The last executes the sentiment of st. 1, with rather vague symbolism. The hymn is also recited, at Vait. Sû. 12, 13, by

¹ So also abhîvarténa havîshâ, RV. X, 174, 1. Ordinarily these havîs are accompanied by an adjective, e. g. samsrâvyâm havîs, II, 26, 3; nairbâdhyâm havîs, VI, 75, 1. Cf. also VI, 64, 2; VI, 87, 3, and Ludwig, Der Rigveda, III, 371 ff.

one who is consecrated for the performance of the soma-sacrifice (*dikshita*), if he has been guilty of an outburst of wrath.

Previous translations by Ludwig, *Der Rigveda*, III, 515; Florenz, *Bezenberger's Beiträge*, XII, 302 ff.; Grill², 29, 162. The *Anukramanî*, *mantroktamanyudevatyam*.

Stanza 3.

The elaboration of this stanza in the *Sûtra* above shows how vaguely punning the connection of the two channels of literature, *mantra* and *sûtra*, may be at times: the words *abhi tishthâmi* of the stanza seem to have suggested *abhi-nishthivâmi* in the *Sûtra*. Cf., e.g. *Sânkh. Grîh.* where the *mantra* word *akshan*, 'they have eaten,' is employed as though it meant *aksham*, 'axle.' This is symbolism gone to seed, but we should err in supposing that the performers of the practices really misunderstood the mantras to that extent. It is the extreme outgrowth of the habit of consciously turning to immediate use, in any way at all, materials whose real value is something quite different, and whose true sense may have been well understood.

d. The *Pâda* is formulaic; see I, 34, 2; III, 25, 5; VI, 9, 2; 43, 3. The entire second hemistich is repeated in VI, 43, 3.

VI, 43. COMMENTARY TO PAGE 137.

The magic power of *darbha*-grass (cf. XIX, 32) is here employed to appease wrath. According to Kaus. 36, 32, the grass is dug up (in the manner prescribed at Kaus. 33, 9; cf. *Kerava*), and fastened on as a talisman. The *Kausika*, in working up this hymn among the 'women's rites' (cf. the introduction to the preceding hymn), is committed to the view that the hymn deals with a conflict between a man and a woman. The text of the hymn, however, reveals no such specific purpose. The hymn has been translated by Florenz, *Bezenberger's Beiträge*, XII, 303; Grill², pp. 30, 162. The *Anukramanî*, *mantroktamanyusamanam*.

Stanza 1.

For Pāda b, cf. RV. VI, 75, 19. The text of Pāda c seems untenable. For *vīmanyukasyā-yām*, Grill suggests *vīman-yukas kâ-yām*, Florenz, *vīmanyuko ayām*, either of which yields the sense of our translation. Possibly *mānor vīman-yukasyā-yām* may be the true reading: 'the appeaser of wrath of the man that is free from wrath it is called;' cf. *Sāyana*, *manyoh manyumatah purushasya*.

Stanza 3.

For the second hemistich, and for Pāda d, cf. the note on VI, 42, 3.

VI, 44. COMMENTARY TO PAGE 10.

Dārila does not state what disease this hymn and the practice at Kaus. 31, 6 are directed against. Kesava (and *Sāyana* depending upon him) describes it as an *apavāda-bhaishagyam*, and his comment leaves no doubt that he regards it as a practice against calumniators¹. It looks as though this obvious misconstruction stood in some connection with the word *apavâtâyâh* in the *Sûtra*, which Kesava either fails to understand, or deflects by a pun into the channel of a usage with which neither hymn nor *Sûtra* had anything to do in the first instance. Unless indeed Kesava interprets the first stanza in the sense that the heavens, the earth, and all living beings have stood (stand), and that, therefore, the character of the person impugned will stand in spite of all aspersions. Or, again, the horn fallen by itself from the head of a cow, and that, too, a cow that has weaned her calf, symbolises, perhaps, the withdrawal of the good will of men. This might be employed homoeopathically to cure their hostility. Note also *vishânâ*, 'horn,' which suggests *vi sâ*, 'loosen;' cf. VI, 121, 1. The practice is as follows: A horn

¹ *apavāde bhaishagyam ukṛyate, bahubhāṣaṇam adharme ka pravarane tasya apavādaḥ* (l).

that has been shed by a cow whose calf has been weaned¹ is anointed with the dregs of ghee (is filled with water; the patient is given the water to drink, and is also sprinkled with it) while the hymn is being pronounced in a low voice (cf. Kaus. 28, 1). Obviously Kausika interprets *vishânakâ* in st. 3 as 'horn,' and a horn that has curative power we have in III, 7, 2. 3 (cf. the *Sûtra* in the introduction). But the statements in st. 3 seem to contain a fitting characterisation of a plant, and in this sense we have interpreted the passage in our Contributions, Fourth Series, Amer. Journ. Phil. XII, 426 ff. On the other hand, *vishânakâ* is a *ἀπ. λεγ.*, and may after all be only the diminutive of *vishânâ*, 'horn,' III, 7, 2. 3; VI, 121, 1. This seems on the whole the more conservative view, although Kausika's *gosriṅgena* may be due either to misunderstanding, or to conscious symbolic manipulation. At any rate the hymn itself is of no uncertain character: being a remedial charm, it takes its place among the *bhaishagyakarmâni* in the first part of the fourth book of the Kausika, and the terms for the diseases mentioned in it are fairly clear.

Previous translations by Ludwig, *Der Rigveda*, III, 509 (cf. also 321, 343); Florenz, *Bezzenger's Beiträge*, XII, 304 ff. Cf. also Bergaigne et Henry, *Manuel Védique*, p. 151. The *Anukramanî*, *visvâmitramantroktadevatyam*² *uta vânaspatyam*.

¹ The MSS. of the text read *apavâtâyâh*. Dârila *apagâtâyâh*, which he explains by, *apagâtâ vatsavigalitasnehâ*; cf. Kausika, Introduction, p. xlv. The opposite of *apavâtâ* is *abhivâtâ*, *Lâty*. Sr. VIII, 5, 3, 'a cow that nourishes her calf.' Cf. *abhivânyavatsâ*, 'a cow that gives suck to a strange calf,' Ait. Br. VII, 2, 4 (cf. the commentary, p. 377 of Aufrecht's edition); *apivânyavatsâ*, Kaus. 80, 25; 82, 22 (our edition, erroneously, *api vânyavatsâyâh*), in the same sense; and *nivânyavatsa* (also *nivânyâ*) frequently in the Sat. Br. in the same sense (see Pet. Lex.). See also Ludwig's note on RV. VI, 67 (110), *Der Rigveda*, IV, p. 113.

² The word *visvam*, not *visvâmitra*, occurs in st. 1. In st. 2 we have *vâsish/ham*. Some blundering manipulation of the two seems to have inspired the compiler of this futile tract.

Stanza 1.

The first hemistich is formulaic ; see VI, 77, 1. *Sâyana*, his general interpretation of the hymn notwithstanding, is not prevented from interpreting *rôga* and *âsrâva* (st. 2) by *rudhiraśrâva* or *raktasrâva*, 'flow of blood.' In the introduction to I, 2, he interprets *âsrâva* more broadly as excessive discharge in general, diarrhoea, flow of urine, or of blood. The word *vâtikṛitanâsanî* (see the note on st. 3) tends to narrow down this more general construction in accordance with our caption, but we must beware of ascribing any too pointed diagnoses to these early physicians ; it is quite possible that excessive discharges of all sorts were exorcised with this charm. For the use of the aorists, cf. *Delbrück, Syntaktische Forschungen*, II, 87.

Stanza 2.

Cf. II, 3, 2.

Stanza 3.

a. For *vishânakâ*, see the introduction. Possibly the word is identical with *vishânikâ*, reported by the medical *Sâstras* (cf. *Wise, Hindu System of Medicine*, p. 146), and the lexicographers, as the name of a plant.

e. Cf. *Wise*, l.c., 250, *bâta byâdhi* (*vâtavyâdhi*), 'diseases produced by wind (in the body),' not 'wound,' as *Zimmer* has argued, *Altindisches Leben*, pp. 389 ff. *Sâyana* divides *vâtikṛitanâsanî* in two, *vâtî âsrâvasya rogasya soshayitrî* ; *kṛitanâsanî*, *kṛitam rogasya nidânabhûtam dushkarma, tasya nâsayitrî*. Cf. the note on VI, 109, 3, and the introduction to I, 12.

VI, 45. COMMENTARY TO PAGE 163.

This hymn (along with the next) is directed against bad dreams, an application due, perhaps, in the first instance, to the chance expression, 'awake or asleep,' in st. 2. It may be the case, however, that evil thoughts were conceived as returning in the form of annoying dreams. The practice

at Kaus. 46, 9-10 is as follows: 'With VI, 45 and 46 the person that has an (evil) dream rinses his mouth. If he has had an excessively frightful dream he offers a cake of mixed grain, and deposits a second in the territory of an enemy.' Kesava tells what constitutes an evil dream, mentioning the svapnâdhyâya, probably Matsya-purâna 242, as his authority. Cf. also Mârkaṇḍeya-purâna 43; Vâyupurâna 19; Ait. Âr. III, 5, 16 ff. (Sacred Books, I, 262 ff.); Aufrecht, Zeitschr. d. Deutsch. Morgenl. Gesellsch., XXXII, 574; and Hultsch, Prolegomena zu des Vasantarâga Sâkuna, pp. 15 ff. Both hymns figure in the duḥsvapnanâsanagana of the Gaṇamâlâ, Ath. Paris. 32, 8 (Kaus. 46, 9, note); cf. also Ath. Paris. 33, 1.

The present hymn has been translated by Ludwig, Der Rigveda, III, 443, and Florenz, Bezzenberger's Beiträge, XII, 305 ff. The Anukramanî, duḥsvapnanâsanadevatyam.

Stanza 1.

a. Sâyana, contrary to the Padapâṭha, reads manas pâpa, 'O mind devoted to evil that hast become the cause of dreams;' cf. the introduction. The text of the Pâda seems to be an Atharvanic contortion of RV. X, 164, 1 a, âpe•hi manasas pate.

Stanza 2.

Cf. RV. X, 164, 3 with the variant âsasâ niḥsasâ•bhisâsâ; Tait. Br. III, 7, 12, 4, âsasâ nisâsâ yât parâsasâ. The exact meaning of the words in our text is not easily definable; Sâyana transcribes them all by compounds of sasana = himsana, 'injury.' Ludwig leaves them untranslated, and regards them as various kinds of imprecations; but compare his version of the RV. words (927, vol. ii, p. 552). Florenz, 'durch unrecht verlangen, abweis, verwünschung.'

Stanza 3.

Cf. RV. X, 164, 4. Sâyana identifies the lightly personified Praketas with Varuna. The word is indeed a frequent epithet of Varuna. But the patronymic Âṅgîrasa suits

Brahmanaspati rather than *Varuṇa* (so Grassmann, II, 501); Ludwig refers it to *Agni*.

VI, 46. COMMENTARY TO PAGE 167.

The hymn is employed along with VI, 45 in the practice described at Kaus. 46, 9. 10; see the introduction to the preceding hymn. The last two stanzas of the present hymn are employed further, in the case of peculiarly oppressive dreams, in a cumulative performance embracing the acts of Kaus. 46, 9. 10, as well as those of 46, 11. 12. The latter are undertaken in connection with AV. VII, 100 and 101: the dreamer turns over on his other side, and looks at real food if he has dreamt of eating food. Cf. also Ath. Paris. 8, 1; 33, 1.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 498; Florenz, *Bezenberger's Beiträge*, XII, 306.

Stanza 1.

Varuṇāṇī is a variable term, either a personification of the waters (cf. Tait. S. V, 5, 4, 1), or of the night (see the passages in the *Pet. Lex.* under *vāruṇa* 1 b, column 724, bottom). Here the latter function is in evidence; cf. Ait. Ār. III, 4, 18. *Araru* is a personification of hostility and demoniac force; cf. Tait. Br. III, 2, 9, 4.

Stanza 3.

Cf. RV. VIII, 47, 17; AV. XIX, 57, 1. *Sāyana*, mechanically, 'as one removes claws and other parts that have been injured by disease, or as wicked men transmit their debts by tradition (inheritance),' &c.

VI, 50. COMMENTARY TO PAGE 142.

Kesava and *Sāyana*, in their introductions to the ceremonies prescribed in connection with this hymn at Kaus. 51, 17-22, mention a long line of pestiferous insects, but the rare and unknown words in the hymn are not elucidated.

The performances are as follows: 17. 'While the hymn is being recited, the performer walks about the grain-field, hacking a piece of lead with an iron instrument' ¹. 18. He scatters stones upon the field. 19. He ties a hair through the mouth of a *tarda* (insect) and buries him head downward into the middle of the field. 20. He performs the act which is to be done while walking ². 21. He offers a bali-offering to *Âsâ* ("region"), to *Âsâpati* ("lord of the regions"), to the two *Asvins*, and to *Kshetrapati* ("lord of the field"). 22. On the day when he performs the ceremonies for these (divinities?) he shall remain silent up to the time of sunset.'

The hymn is catalogued also in the first *abhayagana* (cf. st. 1) of the *Ganamâlâ*, Ath. Paris. 32, 12 (cf. Kaus. 16, 8, note). It has been rendered by Ludwig, *Der Rigveda*, III, 499 ff.; Florenz, *Bezenberger's Beiträge*, XII, 312 ff. The *Anukramanî*, *âsvinam abhayakâmah*.

Stanza 1.

The renderings of *tardâm* and *samañkâm* are conjectured etymologically. For the latter, see the note on I, 12, 2 c.

Stanza 2.

The name *úpakvasa* is not even etymologically suggestive. *Sâyana* reads *apakvasah* (a-pakvas), glossing, *adagdhâh santah*.

¹ For Kausika's *ayasâ sîsam karshan* *Sâyana* reads *aya/sîsam gharshan*, paraphrasing it by *lohamayam sîsam gharshan*. Possibly *sîsam* is to be changed to *sîtâm*: the performance would then consist in ploughing a furrow with an iron (plough) about the field. Cf. Kaus. 50, 17.

² Cf. Kaus. 51, 2 (in the introduction to IV, 3): 'While walking he offers thrice to the *Asvins* (so *Sâyana*; cf. st. 1 of our hymn) milk of a cow with a calf of the same colour as herself.' *Sâyana* reads for *kâre*, the word which we have rendered 'while walking,' *karau*. By transcribing *kâre* in *Devanâgarî*, and adding a vertical line after the *r*, the partial ambiguity will appear. *Sâyana*'s statement is, *karum asvibhyâm guhuyât*. We are not convinced. Why should the MSS. of the Kausika write the diphthong *au* in this fashion in this instance, and never elsewhere?

Stanza 3.

The two compounds with *pati* are ambiguous. The final long *â* of the stems preceding may be due to Vedic (metrical) lengthening: in that case, 'lord of the *tarda*,' &c., is the proper rendering. So *Sâyana*. For *vyadhvarâh* Shankar Pandit's edition, with most MSS. and *Sâyana*, read *vyad-varâh*; cf. our notes on II, 31, 4 c; III, 28, 2.

VI, 56. COMMENTARY TO PAGE 151.

The terms of the hymn indicate a charm against serpents, of the general sort¹, but Kaus. 50, 17-22 gives it a pragmatic turn; the practice is designed to keep serpents away from the premises: 17. 'While reciting this hymn along with sundry other mantras, lines are scratched around the bed, the house, and the grain-field. 18. Grass that has been anointed with the dregs of ghee is fastened upon the door through a yoke-hole². 19. Dung from the entrails (of a cow) is crumbled (at the door). 20. It is dug into (the ground). 21. And laid on (the fire). 22. (The same performances as with the dung are undertaken with) the blossoms of the *apâmârga*-plant (*achyranthes aspera*; cf. the introduction to IV, 17), the hoofs(!) of the *kudrikî*-tree³, the roots of them being turned away⁴ (from the ground, fire, &c.)⁵.'

The hymn is also rubricated (with others) at Kaus. 139, 8, in the course of practices preparatory to the study of

¹ Cf. *Kerava*, *sarpâdisvastyanam*.

² Cf. AV. XIV, 1, 40; Kaus. 76, 12, and *Indische Studien*, V, 199, 387.

³ Very doubtful: the word is *kudrikîsaphân*. *Kerava*, *gudûkî-pâdân*, 'the feet of the *gudûkî* (*cocculus cordifolius*)'. *Sâyana* simply, *gudûkîm*.

⁴ The text, *parâkînamûlân*. Neither *Kerava*, nor *Sâyana* comments upon the word.

⁵ The aim of these performances is clear: the serpents are to be excluded by magic lines, and purifying substances and plants.

the Vedas. Cf. also Vait. Sû. 29, 10; Ath. Paris. 19, 5. It has been translated by Ludwig, *Der Rigveda*, III, 502: Grill², pp. 5, 162 ff.

Stanza 1.

The second hemistich recurs at X, 4, 8 (cf. also IV, 3, 7) without the formula *námo devaganébhyaḥ*. This may therefore have been borrowed from the end of st. 2. The divine folks are the serpents themselves, cf. XI, 9, 2. 5. 26; 10, 5, and the *sarpadevaganâḥ*, Vâg. S. XXX, 8. See also Sat. Br. VII, 4, 1, 28.

Stanza 2.

For different designations of serpents, see Zimmer, *Altindisches Leben*, pp. 94 ff. For *asitá* (*Sâyana*, *krishnavarna*) and *tīraskīrāgi* (*Sâyana*, *tiryag avasthitā . . . valayo yasya*), see III, 27, 12; VII, 56, 1; X, 4, 5 ff.; XII, 3, 55 ff., and the note to the last-mentioned passage. See also the note on V, 13, 5, and TS. V, 5, 10, 1. 2. The Hindu commentators explain *svagá* als 'self-born.' *Sâyana*, *svayam eva gāyate kâraṇāntaranairapekshyena utpadyate*; cf. the gloss, Tait. S. V, 5, 14, 1. The Pet. Lex., 'vivipara,' or 'the embracer.' Weber at Tait. S., l. c., also derives it from *svag*, 'enfold.'

Stanza 3.

Cf. A. Kuhn, *Zeitschrift für vergleichende Sprachforschung*, XIII, 60.

The third Pâda may refer to the forked tongue of the serpent (*Sâyana*, *sarpasya hi dve gihve*). But perhaps, more likely, it is a strong way of saying, 'I shut up thy tongue,' continuing under the impetus of the first hemistich. Cf. Pâda d.

VI, 57. COMMENTARY TO PAGE 19.

The practices of the Kausika, 31, 11-15, contribute not a little towards the elucidation of this medicinal charm. In the hymn the disease is merely designated as the arrow of Rudra, but in the Sûtra it is called *akshata*; the remedy is *akshatavranabhaishagyam* (Kesaṇa), and *Sâyana* explains

it as a 'wound without opening' (*mukharahitavrana*¹); cf. also *Dârila* at *Kaus.* 32, 11. 13. In *Contributions*, Second Series, *Amer. Journ. Phil.* XI, 321 ff., we have shown that the disease in question is a tumour or a boil, and in *Contributions*, Fourth Series, *ib.* XII, 425 ff., we have assumed on the basis of the ritual that the remedy designated in the hymn (st. 2) as *gâlâshâ*, the particular remedy of Rudra, is identical with *mûtra*, 'urine,' of the *Sûtra*². The practice consists in moistening the tumour with the foam of (cow's) urine, throwing the urine itself upon it; next, washing it off, then, smearing it with scourgings from the teeth, and with the pollen from bunches of grass. The disease is probably much the same as the *gandamâlâ*, 'scrofula;' cf. *AV.* VI, 83; VII, 74; VII, 76, 4, and the introductions to these hymns.

The third stanza is rubricated in the list of purificatory mantras, *Kaus.* 9, 2 (cf. the *brîhakkhântigana* of the *Gaṇamâlâ*, *Ath. Paris.* 32, 26), and in a similar list, *Kaus.* 41, 14.

Stanza 1.

c, d. The arrow here described is Rudra's arrow that inflicts disease. Fittingly, Rudra's own remedy the *gâlâshâ* is employed as a cure. The very rare word *galâshabhesha* occurs also in the *Nîlarudra-Upanishad* 3, *esha ety avîrahâ rudro galâshabheshagaḥ* (see Jacob's *Concordance*).

Stanza 2.

For *gâlâshâ* *Sâyana* reads four times *galâsha*; cf. our discussion of the forms of the word in *Contributions*, Fourth Series, l. c., 425.

Stanza 3.

c, d. Cf. *RV.* VIII, 20, 26; X, 59, 8-10. The last Pâda

¹ *Kerava*, *yasya gandadushasya rudhiram na vahati*.

² Professor Windisch, in a review of the above-mentioned essay (*Literarisches Centralblatt*, 1892, No. 51, col. 1836), refers to a treatise of E. Wilhelm, 'On the use of beef's urine' (Bombay, 1889). This is not at hand, but see Wise, *Hindu System of Medicine*, p. 117.

is formulaic ; see AV. XVIII, 5, 23, and note the variant, RV. X, 59, 8-10.

VI, 59. COMMENTARY TO PAGE 144.

This hymn, obviously a cattle-charm, is employed, along with a great variety of other mantras, rather indifferently, at Kaus. 50, 13. The practice is that of a merchant who starts out upon his business : in Kaus. 50, 13 he offers¹ a variety of substances with the list of hymns in question. Cf. the introductions to III, 15 ; VI, 128, and XI, 2. It is rubricated further in the list of purificatory mantrās, Kaus. 9, 2 (cf. the *bṛihakkhântigana* of the *Gaṇamâlâ*, Ath. Paris. 32, 26), and in a similar list, Kaus. 41, 14 ; it has been rendered by Grill², pp. 65, 163. For the character of the plant *arundhatī*, see the introduction to IV, 12.

Stanza 1.

Sâyana defines *arundhatī* as *sahadevī*, a common name for plants, but the interpretation is not to be trusted because he reads *sahadevī* for *sahá devīr* in st. 2 b. Cf. the introduction to IV, 12. In Pâda c, Grill emends *váyase* unnecessarily to *avayase*, 'was nicht erstarkt ist.' Sâyana, quite correctly, 'at the age beyond five years when weaned from the mother.' Cf. the quotations in the *Pet. Lex.* under 3. *váyas* 2); the passage, *ekahâyanaprabhrīty âpañkahâyanebhyo vayâmsi*, quoted from *Âpastamba* at *Tait. Br. III, 12, 5, 9*, is referred to by Sâyana also.

Stanza 2.

b. For *sahá devīr* we read *sahá devaīr* ; cf. the reading *kalasīr* for *kalásair* in the note on III, 12, 7, and, more generally, the note on XII, 3, 32 c. Grill, similarly, the

¹ The word *upadadhîta* there and elsewhere is a technical term, 'lay upon.' *Kerava*, at the end of Kaus. 6 (see p. 309, middle, of the edition), defines it as the act of offering one of thirteen offerings (*haviṃshi*), very varied in character ; cf. the word *upadhâna* in the *Paribhâshâ-sutrâ* 8, 17.

compound sahádevī (cf. XII, 4, 23); Sāyana, sahadēvyākhyā arundhatī abhilashitaphalasya avārayitrī oshadhiḥ (avārayitrī=arundhatī).

Stanza 3.

b. gīvalā as epithet of arundhatī occurs also, VIII, 7, 6. See the note there, and at XIX, 39, 3.

VI, 60. COMMENTARY TO PAGE 95.

The prescription for the use of this hymn at Kaus. 34, 22-24 is to pour an oblation (of ghee) for Aryaman (in the morning) before the crows rise, and to place bali-offerings within the corners of the house. (The wooer is, then, sure to come) from the direction from which (the crows) come flying. The charm is, therefore, an oracle (pativedanam¹); it is not employed in the marriage-ritual, Kaus. 75, where the actual arrival of the bridegroom is described, unless, indeed, it is implied in the word pativedanam (75, 6). But the Paddhatis refer to Kaus. 34, 13, a rite performed in connection with AV. II, 36, rather than to our performance.

The hymn has been translated by Weber, Indische Studien, V, 236 ff.; Grill², pp. 56, 164; Zimmer, Altindisches Leben, p. 306.

Stanza 1.

a, b. Aryaman is the typical wooer or bridegroom; cf. AV. XIV, 1, 34 (=RV. X, 85, 23). 39; 2, 5 (=RV. X, 40, 12). Weber and Grill join purástād to vīshitastupaḥ, 'with crest loosened in front'; Sāyana, 'from the east.' We are having in mind a bridal procession consisting of many wooers (cf. AV. XI, 8, 1. 2, and Kaus. 75, 13). See also Indische Studien, V, 380, bottom.

Stanza 2.

d. The plural anyāḥ and the singular ā-yati do not agree. Weber would read āyantu or āyanti; Grill, anyā.

¹ Cf. Kaus. 34, 12; 75, 6.

The latter change results in the best metre. *Sâyana*, coolly, *âyati prâpnuvanti*.

VI, 64. COMMENTARY TO PAGE 136.

This hymn is rubricated in the *gana*, or series, entitled *sâmmānasyāni* in Kaus. 12, 5, and the practices are the same as those employed in connection with III, 30, above. The entire hymn is repeated with many variants in RV. X, 191, 2-4, in Maitr. S. II, 2, 6, and in Tait. Br. II, 4, 4, 4 ff. It has been translated by Ludwig, *Der Rigveda*, III, 372 ; Grill², pp. 31, 164 ; cf. also Zimmer, p. 175, and the well-known translations of RV. X, 191.

Stanza 1.

a. The RV. and Tait. Br. read, *sām gakkhadvam sām vadadvam* ; the Maitr. S., *sām gakkhadvam sām gānīdhvam*.

d. Cf. *Pañk.* Br. II, 2, 4 ; *Āsv. Sr.* II, 11, 10.

Stanza 2.

Of the four texts, cited above, no one has precisely the same readings, though the sense is essentially the same in all. For the *samānām havīh*, cf. the introduction to VI, 39, and the foot-note on VI, 39, 1.

Stanza 3.

d. All the texts read *yāthā vah sūsahā-sati* ; the *Padapāṭhas* of the RV. and AV. resolve *sūsaha āsati*. This leaves upon our hands a compound adverb *sūsaha*, which I have translated 'perfectly in common.' Ludwig resolves *susahā asati*, translating 'that you may have easy victory.' It is possible, too, to ignore the *Padakāra*, and read *sū sahā āsati*, and translate again as we have done. I had thought also of emending *yāthā vāsu sahā-sati*, 'that you may have possessions in common,' and found later that the *Padapāṭha* of the Maitr. S. had something similar in mind, reading, *vasū sahā āsati*. Cf. also the simple *sahā-sati* at AV. VII, 36.

VI, 70. COMMENTARY TO PAGE 144.

Dārila, Kesava, and Sāyana explicitly define the performance in connection with this hymn at Kaus. 41, 18–20 as designed to effect harmony between cow and calf. Sāyana, govatsayor anyonyavirodhasântirûpe sâṃmanasya-karmani. Kausika himself designates the rite as vananam; cf. the note on the word apavâtâ in the introduction to VI, 44 (p. 482, note).

The practice consists in washing the calf, sprinkling it with the cow's urine, leading it thrice around (the cow), and tying it (near her), while the hymn is being recited. It is then recited once more over the head and ears of the calf. The symbolic force of these acts is apparent. The hymn has been translated by Grill², pp. 65, 165. The *Anukramanî*, āghnyam.

Stanza 1.

a, b. Sāyana, 'as meat is liked by the eater, as brandy is most welcome, and as dice are most welcome at the gaming-place.' Grill connects mamsâm and sūrâ rather too closely, 'as surâ goes with meat.' But cf. RV. VII, 86, 6; AV. XIV, 1, 35. 36; XV, 9, 1. 2, where surâ and gambling are associated. All three, being forbidden fruit, inspire strong attachment in their devotees. Cf. the practices in the introduction to III, 30 (Kaus. 12, 6–9).

Stanza 3.

The interrelation of the parts of the wheel are not clear: pradhî and upadhî may be respectively the outer felloe (Sāyana, rathakrasya nemiḥ), and a second circular part closely joined to the felloe (Sāyana, nemisambaddhaḥ arâṇâm sambandhako valayaḥ). They may be, respectively the tire (ordinarily pavî), and the felloe; or, the felloe, and some inner connective circle next to the felloe. We have, however, followed the Pet. Lex. and Zimmer, *Altindisches Leben*, p. 248, in regarding upadhî as the spokes, taken collectively. Sāyana takes nābhyam in this latter sense,

nabhyam nâbhaye hitam rathakakramadhyaphalakam pradhâv adhi nemidese sambadhnâti.

VI, 71. COMMENTARY TO PAGE 196.

An expiatory prayer (prâyasāittam) to obviate any impropriety, such as greed and worldliness, on the part of the Brahman who receives gifts, or the absence of sacredness in the gift itself. At Kaus. 45, 17 it is recited along with other mantras upon the receipt of the dakshinâ; at Kaus. 57, 29-30 the begging Brahman disciple offers, while reciting the hymn, the fruits of his mendicancy: the firewood which he has begged is put on the fire in the evening and in the morning, while reciting this hymn. At Vait. Sû. 4, 16 the Brahman consumes with it his share of the rice-cakes at the new-moon and full-moon sacrifices.

The hymn has been translated by Ludwig, Der Rigveda, III, 433; Grill², pp. 66, 165. The Anukramanî, brahmâ--gneyam.

Stanza 3.

This seems to be spoken by a non-Brahmanical sacrificer (yagamâna), to make sure that the fruits of his sacrifice shall not fail him. For the second hemistich the Dasa Karmâni (paddhati) at Kaus. 57, 29 substitutes the second hemistich of VI, 53, 2.

VI, 73. COMMENTARY TO PAGE 135.

This is one of the sâmmānasyâni (sc. sūktâni), 'charms designed to produce harmony,' treated at Kaus. 12, 5 ff. See the introduction to III, 30 for the practices connected with these hymns. The charm seems to be undertaken by the patriarchal head of a community; cf. Sat. Br. IV, 1, 5, 3 ff. The hymn is rubricated also among the vâstoshpatiyâni (sc. sūktâni), 'hymns to Vâstoshpati' (cf. st. 3, note), at Kaus. 8, 23, and note; the third stanza in the course of ceremonies connected with the building of a house, Kaus.

23, 6. Cf. also the *pushkîkā mantrâh*, in the note on Kaus. 19, 1.

Stanza 2.

c. The MSS. are divided between *tām khrivayâmi*, *tân khrî-*, and *tân srî-* (*Padapâtha*, *tân srî-*). The vulgate has *tām khrî-*, emended in the Index Verborum to *tām srî-*. Shankar Pandit adopts Sâyana's rather vapid *sivayâmi* (*tām vividhâm âkûtim balam ka . . . parasparasambaddhâm karomi*).

Stanza 3.

Both Pûshan, the guardian of the distant ways, and Vâstoshpati, the genius of home, are invited to co-operate with the person desiring adherents, in order to put a stop to dissension and disintegration.

VI, 74. COMMENTARY TO PAGE 135.

This is one of the *sâmanasyâni* (sc. *sûktâni*), 'charms designed to produce harmony,' treated at Kaus. 12, 5. See the introduction to III, 30 for the practices connected with these hymns.

Stanza 2.

d. The word *srântâm* seems suspicious. Possibly *sântâm* is intended 'with the peace of Bhaga.' The root *sam* is used with words for 'strife,' *vigraha*, *Kathâsaritsâgara* 56, 96; *vaira*, *Mahâbh.* XIV, 2509.

Stanza 3.

Cf. *Tait. S.* II, 1, 11, 3, with the variant *rudrâh* for *ugrâh* (*Sâyana* = *rudrâh*). *Sâyana* explains *trinâman* as the threefold fire of the earth, lightning, and sun, or, as the threefold fire of the sacrifice (*gârhapatya*, &c.). Cf. the gloss at *Tait. S.*, l. c.

VI, 75. COMMENTARY TO PAGE 92.

This hymn is an *âbhihârîka*-hymn, and is, accordingly, rubricated twice in the sixth *adhyâya* of the *Kausika*, which is devoted to hostile (witchcraft) practices. The

so-called *saṁsthitahomâḥ*, 'final oblations,' in the case of auspicious (*śānta*) performances, are undertaken while VII, 97 is being recited. Thus according to Kaus. 6, 3 (cf. also 3, 19, note). But in the case of *ābhiḥārika*-practices, according to the *Paribhāṣhā-sūtra* 47, 10, a sinister turn is given to the *saṁsthitahomâḥ* by reciting the present hymn with them¹. The more special practice attached to this hymn is at Kaus. 48, 29-31. The sacrificial straw is spread with the thumb. Reed-grass (or an arrow, *sara*?) is thrown upon it from baskets made of *kadvindu*². By means of a leaf of the red *asvattha* an oblation³ (of *īṅgīḍa*-oil; 47, 3), dashed with poison, is offered. There is no special rapport between the hymn and the ceremony.

Previous translations by Ludwig, *Der Rigveda*, III, 373; Grill², pp. 22, 165 ff. The *Anukramanī*, *mantroktadevatyam aindram sapatnakshayakâmaḥ*. The entire hymn recurs with variants, and markedly different arrangement of the *Pādas*, at *Āpast. Sr.* III, 14, 2; cf. also *Tait. S. V*, 1, 10, 3 ff.

VI, 77. COMMENTARY TO PAGE 106.

This charm is obviously a patchwork of mantras of various original values. The first hemistich of stanza 1 is identical with VI, 44, 1 a, b. The second hemistich of st. 3 is also formulaic (cf. *Vāg. S.* XII, 8), and fits poorly into the present conception of the hymn. The second stanza (= RV. X, 19, 5) is clearly derived from a charm calculated to bring stray cattle home. As the hymn stands it would answer this purpose quite well, but the *Kausika*, 36, 5-9, as explained by the commentaries, treats it as a charm for capturing a runaway woman, or holding in check a woman

¹ The oblations in the latter case, implicitly, are not of ghee, but of *īṅgīḍa*-oil; cf. 47, 3.

² Cf. 47, 1; *Tait. S. II*, 1, 5, 7. Our rendering of the *ḍṇ. λεγ.* *kadvindukosh/haiḥ* is conjectural.

³ This is the *nairbādhyāṁ havīs* (st. 1). For these especially pointed *havīs*, see the note on VI, 39, 1.

disposed to run away¹. The proceedings consist in fastening a band down the cross-beam of the house and then fastening it to the middle post². Then the foot of the (woman's) bed is fastened to an utpala-plant (nymphæa)³. Further it is fastened to an âkrishṭa⁴. Finally sesame is offered by means of a coal-rake (âkarsha: cf. Dârila). The two words âkrishṭa and âkarsha both contain the root karsh with â, 'drag back;' cf. âkrishṭamantra, 'charm for drawing a person to one's self,' Hitopadesa, book I, sloka 90. There can be no doubt as to the meaning of the performances: they are intended to hold fast, or to compel the return of a person that has gone off.

The hymn has been translated by Ludwig, Der Rigveda, III, 468, under the heading arvâh ('horses').

Stanza 1.

For the use of the aorists in this and the following stanza, cf. Delbrück, Syntaktische Forschungen, II, 87. To our feeling presents would be preferable to the aorists, and we might perhaps have better so rendered. In Pâda d Sâyana supplies iva (luptopamam) with arvân, and striyam with atishṭhipam, in slavish adherence to the Sûtra. See the introduction.

Stanza 3.

Pâdas b, c are formulaic: cf. Vâg. S. XII, 8.

¹ Sâyana, palâyanasîlâyâḥ striyâ nirodhanakarmanî. The position of the charm in the second part of the fourth adhyâya of the Sûtra, among the strîkarmâṇî (Kaus. 32, 28-36, end), shows that Kausika himself regards it as a practice concerning women.

² The symbolism is obvious. For the parts of the house, cf. III, 12, 6, and the introduction to III, 12. See also Zimmer, Altindisches Leben, p. 153.

³ This is very doubtful. The word utpale here, as at Kaus. 35, 26 (see the introduction to III, 25), is very problematic. Sâyana has upale, 'to a stone.' Apparently a specious, easier reading.

⁴ Whatever that may be. Dârila, âkrishṭaḥ mâtrîke+ti prasi-ddhâbhîdhânas tasmin sayanapâdam badhnâti. See Pet. Lex. under mâtrîkâ.

VI, 78. COMMENTARY TO PAGE 96.

In the light of the words *bhûténa* (st. 1 a), and *râshtréna* (st. 2 b) it would seem as though this blessing related to the marriage of a royal personage (*kshatriya*). The central idea of this charm is the *bhûtám havís*, 'oblation that produces power;' cf. especially IV, 8, 1, and the *yáso havís*, 'oblation that yields glory,' VI, 39. The latter forms also part of the practices of a king (see the introduction to VI, 38). But there is nothing in the treatment of the hymn, Kaus. 78, 10. 14-16, to show that it refers to a royal couple, though that is not conclusive as regards its original intent. The practices consist in pouring the dregs of ghee upon the heads of the couple, after they have come home (a kind of consecration, *abhisheka*); in causing them to eat together of fluid food (*rasa*; cf. st. 1 d) and porridge; and, finally, in offering as much barley mixed with ghee as can be held in the two hands placed side by side.

The hymn has been translated by Weber, *Indische Studien*, V, 238; Ludwig, *Der Rigveda*, III, 371 ff.; Grill², pp. 57, 166. The *Anukramanî* to the first two stanzas, *kāndramasyau* (cf. *ā pyāyatām*, st. 1; *abhī vardhatām*, st. 2) . . . *gāyābhivṛddhyai kāndramasam astaud rayim ka dampatyor aprārthayat*; to the third stanza, *tvāshtrī*.

Stanza 1.

a, b. For *bhûténa* the *Paippalāda* reads *bhûtasya*; Grill suggests *bhûtyena*. But the use of the noun in apposition, rather than the attributive adjective, seems to be idiomatic in connection with these pregnantly employed *havís*: see *yáso havís*, VI, 39, 1 (cf. the note there), and *abhīvartám havís*, RV. X, 174, 1. Weber regards *Agni* as the subject of *ā pyāyatām*; *Sāyana*, the bridegroom. The latter is correct, but it would seem as though the passage alluded to the moon (cf. the *Anukramanî*), the typical bridegroom; cf. RV. X, 85, 6 ff. = AV. XIV, 1, 6 ff.

d. The *Paippalāda* has *sā rasēnābhi vardhatām*. The rendering of the *Pāda* is not at all certain; the word *rāsena*

(and páyasá in st. 2) surely alludes to sexual sap (cf. RV. I, 105, 2): some such sense as 'he causes the wife to increase with his semen' is to be expected. But vardhatām is not causative, and we have given a purely philological rendering. Cf. also RV. X, 174, 1 d; AV. I, 29, 1 d. Weber, 'das (weib) mög' umwachsen er mit kraft;' Ludwig, 'die soll er mit dem besten gedeihen machen (vardhatām);' Grill, 'für's weib . . . nehm er an zeugungskräften zu.'

VI, 79. COMMENTARY TO PAGE 141.

The performance which accompanies this charm at Kaus. 21, 7 consists in placing a stone upon a grain-bag (cf. st. 2 b), sprinkling it, laying upon it a handful of grain with each of the three stanzas, and letting (another person also) lay on (three hands full). The hymn is also rubricated at Vait. Sû. 31, 4; Gop. Br. II, 4, 9, where nábhasaspāti is explained as vāyu, 'wind,' and deva samsphāna as āditya, 'sun.' The Atharvāṇīya-paddhati (Kaus. 19, 1, note) counts the hymn among the pushkīkā mantrâḥ, 'hymns that produce prosperity.' The hymn recurs with notable variants at Tait. S. III, 3, 8, 2-3; cf. also III, 3, 8, 6.

Stanza 1.

c. The Padapāṭha does not analyse āsamātim, either here or at RV. X, 60, 2. 5¹. The Pet. Lex. renders it by 'incomparable.' Böhtlingk, in the smaller lexicon, emends it to āsamarti, 'exemption from injury;' cf. āsamartyai in the passage cited above from the Tait. S. We with Sāyana, mātir mânam parikkhedas tena saha vartata iti samātiḥ, tadvaiparītyam asamātiḥ.

Stanza 3.

c. The Pāda is formulaic: Tait. Br. III, 7, 5, 7, tasyās te bhakshivānaḥ syāma; Maitr. S. I, 4, 3; 5, 3. 10; Āpast.

¹ The later tradition regards asamāti as a proper name; cf. Sāyana on RV., and Weber, Ind. Stud. X, 33.

Sr. IV, 13, 7, tasyâs (tasya) bhaktivâno bhûyâsma; cf. Whitney, Sanskrit Grammar², § 462 d.

VI, 80. COMMENTARY TO PAGE 13.

The subject matter of this hymn is identical with a Brâhmana legend, told at Maitr. S. I, 6, 9; Kât. S. VIII, 1; Tait. Br. I, 1, 2, 4-6 (cf. also Sat. Br. II, 1, 2, 13-16). The substance of the story is that certain demons (asura) called kâlakâṅga piled up a fire-altar in order to ascend by it to heaven. Indra joined them, adding a brick of his own. When they had climbed to heaven, Indra pulled out his brick and they tumbled down. They became spiders, all but two who flew up and became the two heavenly dogs. In our essay, 'The two dogs of Yama in a new rôle,' printed in the third series of Contributions, Journ. Amer. Or. Soc. XV, 163 ff.¹, it has been shown that the two heavenly dogs, otherwise the two dogs of Yama, are the sun and the moon. The mythic character of the kâlakâṅga is altogether uncertain. We have surmised (l. c., p. 169) that they are either the galaxy, or the stars in general, conceived as spiders. Possibly some especial group of stars, three in number (cf. st. 2 of our hymn), is intended.

All this is embalmed in the present hymn in a technical oblation (havîs; cf. the note on VI, 39, 1) which is designated 'the majesty of the heavenly dog,' i. e. presumably, 'the majesty of the sun.' This and an appeal to the three kâlakâṅga are the central points of the hymn, and the ritual, in a fashion altogether obscure, manipulates the prayer as a cure for paralysis (pakshahatabhaishagyaṃ, Dârila and Kesava)². But the sense of the Sûtras, Kaus.

¹ Cf. also the note on IV, 20, 7 b.

² Cf. Wise, Hindu System of Medicine, pp. 253, 256. According to Sâyana, kâkakapotasyenâdipakshihatam, it would seem as though paralysis was supposed to be inflicted by strokes of the wings of crows, pigeons, eagles, and other birds (cf. also Kesava). Apparently purely symbolic: pakshin, 'winged, bird,' and paksha, 'side, half' (hemiplegia).

31, 18. 19 is also not at all clear. With the help of the commentators some such practice as the following seems to be restorable. The paralysed part of the body is rubbed with earth taken from the footprint of a dog, while keeping in quick motion. Then the part is fumigated by burning an insect (taken from a dog). The dog—the word occurs only in the commentaries, not in the Sûtra itself—refers, of course, to the ‘heavenly dog’ in the mantra; the quick motion is opposed to the palsy of the patient; the use of the insect seems to symbolise the fate of the *kâlakâṅga*, who in the legend become spiders. Cf. the article cited above, p. 166.

The third stanza is employed also in a nondescript fashion at Vait. Sû. 23, 20; Ath. Paris. 39, 1 (*tadâgâdividhi*) and 42, 3 (*snânavidhi*). The hymn has been translated by Ludwig, *Der Rigveda*, III, 373.

Stanza 1.

The stanza cannot be addressed to anything else but the sun, judging from the identity of its first hemistich with RV. X, 136, 4 a, b, which clearly refers to the sun (cf. Contributions, l. c., pp. 167–8, and Tait. S. IV, 6, 3, 4, *ukshâ samudro*, &c.). Sâyana, along totally different lines: ‘The bird, crow, pigeon, &c., looking down upon all beings with a desire to injure, flies down upon the limbs of men. In order to remove its injury we honour thee, O Agni, with the oblation, that is the majesty of the heavenly dog.’ Cf. the note on st. 3. Ludwig’s rendering ignores *te* in Pâda d, ‘des himlischen hundes grösse der möchten wir dienen mit disem havis.’

Stanza 3.

Here even Sâyana feels compelled to recognise the presence of the sun, he agne . . . *dyuloke tava âdityâtmanaḥ sahassthânam*.

VI, 81. COMMENTARY TO PAGE 96.

The practice connected with this hymn at Kaus. 35, 11 is restricted to the tying on of the (bracelet) mentioned in the

mantra. No ceremony of this sort is found in the *Gr̥hya-sūtras* (cf. *Pāraskara*, I, 13), and the word *parihastá* seems to occur here alone (cf. *parihāṭaka* in the *Pet. Lex.*). The hymn has been rendered by Ludwig, *Der Rigveda*, III, 477; Weber, *Indische Studien*, V, 239. Cf. also Bergaigne et Henry, *Manuel Védique*, p. 153.

Stanza 2.

The second hemistich is exceedingly obscure: *máryāde* seems to be the vocative of *maryāḍā*, and our rendering is a *pis-aller*. The idea of 'limit' may refer to the confinement within the womb; cf. *Sâyana* in the foot-note. The *Pet. Lex.*, simply, 'designation of an amulet.' If it could be construed as a locative singular masculine¹ (*maryāde* for *máryāde*; cf. V, 1, 8) it might be translated 'within proper limits of time;' cf. *śaṣṭmâsamâryâdayâ*, 'within six months,' *Br̥hat-saṃhitâ* 4, 24. The sense would then be that the child shall be born within ten months; see *Pār. Gr̥h.* I, 16, 1; *Sâṅkh. Gr̥h.* I, 19, 6; *Hir. Gr̥h.* I, 25, 1; II, 2, 5. Again, *âgame* is not at all clear; it may possibly refer to the circular shape of the bracelet, 'that comes back upon itself.'

Stanza 3.

Aditi is the typical mother that desires a son; cf. *RV.* X, 72, 8; *AV.* VIII, 9, 21; *Maitr. S.* II, 1, 12; *Sat. Br.* III, 1, 3, 2. Nowhere else have we met with the statement that her desire was promoted by a bracelet furnished by *Tvashṭar*. The latter, however, fashions the embryo in the womb; cf. Ludwig, l. c., p. 334.

VI, 82. COMMENTARY TO PAGE 95.

In the *Kausika* the hymn is employed in a twofold manner. At 59, 11 a person who desires a wife sacrifices and

¹ Cf. *Sâyana*, *maryāde maryâḥ maraṇadharmâno manushyâḥ tair âdityâmâne svotpattiyartham svikriyamâne sthâne garbhâsaye he gâye tvam putram â dhehi*, i. e. 'O woman, place a son into thy womb, the place appropriated by men for reproducing themselves!'

prays with it to Indra. At 78, 10 the hymn is recited with sundry other mantras (cf. VI, 78) while dregs of ghee are being poured upon the heads of the bridal couple, after they have come home. The hymn has been translated by Weber, *Indische Studien*, V, 239 ff.; Ludwig, *Der Rigveda*, III, 470; Grill², pp. 57, 167. The *Anukramanî*, aindram, composed by *gâyâkâmo bhagah*.

Stanza 2.

The marriage of Sûryâ, the daughter of Savitar, to Soma, the moon, is the typical heavenly marriage. The Arvins acted as wooers. Cf. RV. X, 85, 6 ff.=AV. XIV, 1, 7 ff.; Ait. Br. IV, 7, 1. For a large number of correlated passages, see Contributions, Third Series, Journ. Amer. Or. Soc. XV, 186. To these may be added Maitr. S. II, 2, 7; IV, 2, 12; *Kâth.* S. XI, 3 (*Indische Studien*, III, 467); Tait. Br. II, 3, 10, 1 ff. Suryâ is probably identical with Ushas; the Arvins are frequently conceived as her husbands, rather than wooers in behalf of Soma.

Stanza 3.

According to RV. VIII, 17, 10, Indra is conceived as having a long hook or rake with which he heaps together goods: here he is implored to furnish with its aid a wife (and, implicitly, property also). At II, 36, 6 he is addressed as 'lord of wealth.' The word *sakîpate* is to be taken here in its secondary, legendary sense, not in its primary sense, 'lord of might;' cf. Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 548.

VI, 83. COMMENTARY TO PAGE 17.

The two Petersburg Lexicons; Adalbert Kuhn in *Zeitschrift für vergleichende Sprachforschung*, XIII, 155; Ludwig, *Der Rigveda*, III, 342, 500; Zimmer, *Altindisches Leben*, 54, 97; and Florenz, *Bezenberger's Beiträge*, XII, 280 regarded the *apakîlt* as a certain noxious insect. In Contributions, Second Series, Amer. Journ. Phil. XI,

320 ff., we assumed for it the meaning 'sore, pustule, boil,' or the like, and this is now fully borne out by Kesava and Sâyana who render the word by *gandamâlâ*, 'scrofula.' The *apakî* is a scrofulous sore, from root *kî* and *apa*, 'pick off;' cf. Lat. scabies, scabere, Germ. die schabe, schaben, Engl. scab. The word is identical with *apakî* in the medical Sâstras. The hymn is rubricated along with the first part of VII, 76 at Kaus. 31, 16. 17; the practices prescribed are in part those undertaken in connection with VI, 25 (Kaus. 30, 16), for which see above: the sores are smeared with a (pulverised) shell, and with the saliva of a dog, and subjected to the bites of leeches, gnats, &c.¹ The practice is then continued: rock-salt is ground up, placed upon the sore, and spat upon. Cf. the strikingly similar performances, reported by Wise, Hindu System of Medicine, p. 315, in connection with the cure of 'scrofulous swellings' (*gandamâlâ*, *apakî*).

The second hemistich of st. 3 is accompanied by an independent practice at Kaus. 31, 20: it is identical with the one described in the introduction to VI, 57 for the cure of the *akshata*. And the fourth stanza, again, is prescribed against wounds (sores, *arus*) of unknown origin, at Kaus. 31, 21: the wound is sprinkled with 'holy water' (*sântyudaka*), and, while the nature of the disease is revolved in the mind, with the dregs of ghee².

The hymn has been translated by Ludwig, Der Rigveda, III, 500.

¹ Sâyana, *rudhiramokshârtham*, 'to relieve the congestion by letting blood.'

² Kausika seems to express this in the curiously condensed statement, *manasâ sampâtavatâ* (cf. the stanza). Sâyana (after Kesava) *âgyam hutvâ manasâ samkalpya vane sampâtân ânayet*. Sâyana, by the way, connects st. 4 with the following hymn (VI, 84), which he supposes to be included in these performances. But VI, 84 appears in a totally different function at Kaus. 52, 3, of which Sâyana makes no mention. Cf. also Vait. Sû. 38, 1.

Stanza 1.

The conception that a disease flies forth from the patient occurs also at RV. X, 97, 13, 'O yakshma, fly forth, fly with the blue jay, fly with the current of the wind.' See also AV. V, 30, 9; VI, 40, 3. The converse notion that sores fly on to the body occurs at AV. VII, 76, 4.

Stanza 3.

Sâyana, glauh varnaganito (Shankar Pandit, vrama-) harshakshaya^h . . . galunta^h gandamâlodbhavavikârena tatratatra hastapâdâdisamdhishu udbhûtân gadûn tasyati (!) upakshapayati^{ti} gadunta^h. Wise, l. c., p. 311, has, 'Gilin. The swelling in this disease is like the swelling of a plum, not painful, but hard; and is produced by diseased phlegm, and blood.' Cf. gilâyu, 'a hard boil in the throat,' Pet. Lex. The correspondence with either is uncertain.

Stanza 4.

The formula seems to correspond perfectly with its use in the practice (Kaus. 31, 21) above: whatever oblation suits thee, that do thou comfortably enjoy, while I am mentally making an offering with the auspicious svâhâ. The disease is uncertain, hence the exact character of the offering is left undefined.

VI, 85. COMMENTARY TO PAGE 39.

The varana-tree (*crataeva roxburghii*) is extolled very highly for its medicinal and magic qualities. See the longer hymn, X, 3, and cf. Zimmer, *Altindisches Leben*, p. 60 ff. Apparently the sole basis for this belief is the supposed derivation of the word from the root var, 'shut off;' cf. the similar puns upon âsvattha, khadirâ, tâgâd-bhaṅga, vâdhaka at VIII, 8, 3; sarâ (*srinâti*), vibhîdaka (*bhinatti*) at Tait. S. II, 1, 5, 7, and many more. At Kaus. 26, 33. 37 the practice prescribed consists simply in tying on an amulet derived from the varana-tree. The hymn is also rubricated in the takmanâsanagana of the Ganamâlâ,

Ath. Paris. 32, 7 (Kaus. 26, 1, note). The first hemistich of st. 2 recurs in a different connection, Kaus. 6, 17. In st. 3 b Sâyaṇa reads *visvadhâyanîh* for *visvâdhâ yatîh*.

VI, 90. COMMENTARY TO PAGE 11.

It is far from easy to determine the exact disease which this charm aims to mitigate. The text of the hymn suggests rheumatism, but this presupposes perhaps too acute a diagnosis. At any rate it is some kind of sharp internal pain, either rheumatism, neuralgia, or colic, and that is the view of the ritualist. The hymn is rubricated at Kaus. 31, 7, as follows: 'While pronouncing VI, 90 a spear (-amulet)¹ is fastened upon him who suffers pain as if from a spear (or who has, as it were, a spear sticking in him).' Kṛṣṇa describes the symptoms as follows: *âtha udare vâ hṛdaye vâṅge vâ sarvâṅge vâ sūle utpanṇe*. The disease *sūla*, and he who suffers from it (*sūlin*) are well known in the medical Sâstras. Wise, Hindu System of Medicine, p. 341 ff., identifies it with colic (gastro-periodynia), and reports it as due to the deadly *trisūla* or trident of Śiva (Rudra). This seems to establish a fairly firm connection between the hymn (cf. st. 1) and the later medical tradition. In the Srauta-practices the *hṛdayasūla*, the spit upon which the heart of the sacrificial animal is roasted (Tait. S. VI, 4, 1, 4; Āpast. Sr. VII, 8, 3; 23, 10; 27, 15; XI, 20, 15; Sat. Br. III, 8, 5, 8; VI, 2, 2, 38; IX, 5, 4, 41; Kāty. Sr. V, 11, 26; VI, 7, 14; 10, 1; Vait. Sū. 10, 22; Lāty. Sr. V, 4, 6), is always connected symbolically with pain (*hṛdayam sug rikhati*): the connection between spear and pain is most natural.

The hymn has been translated by Grill², pp. 14, 168. The Anukramanî, raudram.

Stanza 2.

a. *dhamānayaḥ*, perhaps, more broadly 'interior canals, or vessels;' see the notes on I, 17, 3, and VII, 35, 2.

¹ Kṛṣṇa, *sūlam lohamanîh pāshāno vâ*.

VI, 91. COMMENTARY TO PAGE 40.

The supposed etymology of yáva, 'barley,' from root yu, 'ward off,' is a fruitful source for the application of barley in charms to cure disease and ward off demons. See the introduction to II, 7. The present hymn consists of three loosely connected stanzas (st. 2=RV. X, 60, 11; st. 3=III, 7, 5; RV. X, 137, 6), in praise of the barley and the waters; the liturgical texts and the collateral practices define it as a cure for all diseases (sarvabhaishagya). Kausika's rite (28, 17-20) avails itself of these indications, to wit: 17. 'While reciting V, 9 and VI, 91 four portions of the dregs of ghee are poured into a pail of water. 18. Two (portions) are poured upon the earth (cf. V, 9, 2. 6. 7). 19. These two are gathered up again (into the afore-mentioned pail of water) and (the patient) is washed off with (the resulting mixture). 20. (And putting dregs of ghee into a pail full of barley¹) an amulet of barley² is fastened (to the patient) while pronouncing the second of the two hymns (VI, 91).'

The hymn is rubricated also in the takmanâsanagana, Ath. Paris. 32, 7 (see Kaus. 26, 1, note); the Anukramanî, yakshmanâsanadevatyam. It has been translated by Grill², pp. 14, 168.

Stanza 1.

Cf. Zimmer, p. 237. vyaye (in relation to yáva) hazily satisfies the inordinate craving of the Atharvanist for puns. One wonders why yāvayāmi is not worked in instead (cf. the introduction to II, 7).

VI, 92. COMMENTARY TO PAGE 145.

The materials from which this hymn is compounded are, apparently, not original with the Atharvanist. St. 3 occurs with variants at RV. X, 56, 2; sts. 1, 2 in the writings of

¹ sayave. Kerava, yavasahite udapâtre. The passage is not excerpted in our edition.

² Cf. Kaus. 19, 27 in the introduction to VI, 142.

the White Yagur-veda: Vâg. S. IX, 8. 9, and the corresponding passage of the Kâṇva-śākhā (each with independent readings); Sat. Br. V, 1, 4, 9. 10. The stanzas seem to belong in the first place to the vâgapeya-ceremony; see Weber, *Über den Vâgapeya*, *Sitzungsberichte der Königlich Preussischen Akademie der Wissenschaften*, 1892, p. 788 (28 of the reprint). At Kaus. 41, 21–25 they are worked up in a ceremony which Dârila designates as *asvasya vidhikarma*, *Kesava* and *Sâyana* as *asvasânti*¹. The ceremony consists in pouring dregs of ghee over the horse, after it has been bathed; pouring more dregs of ghee upon (fragrant substances) that have been ground up, and been placed into a leaf; giving drink to the horse, washing it off, and scattering the ground substance upon it. Cf. also Vait. Sû. 36, 18; Ath. Paris. 4, 1; 15. The hymn has been rendered by Ludwig, *Der Rigveda*, III, 459.

Stanza 3.

The variants of this stanza here, as compared with RV. X, 56, 2, betray themselves readily as secondary inspirations to suit the practical application of the hymn as a charm.

VI, 94. COMMENTARY TO PAGE 138.

The key-note of this charm is the word *sam-nam*, 'to bend to one's will.' The idea is a common one, having assumed a somewhat stereotyped and technical character in the works of the Yagus and Brâhmaṇa literature; see, e.g. Maitr. S. I, 4, 14; Tait. S. III, 4, 4, 1; VII, 5, 23, 1; Tait. Br. III, 8, 18, 5; Pâr. Grîh. I, 5, 9. In the Atharvan the hymn IV, 39 (cf. Kaus. 5, 8; 68, 37; 72, 37) is the most elaborate production of this sort. In the Kausika (12, 5 ff.) the present hymn comes under the head of *sâṃmanasyâni* (sc. *sûktâni*), 'charms designed to procure harmony;' for the practices associated with these hymns, see the introduc-

¹ *Kesava*, 'horses are rendered by it consecrated, brilliant, safe from accidents, swift, healthy.'

tion to III, 30. The first two stanzas of this hymn recur at III, 8, 5. 6; the third is almost identical with V, 23, 1. Translated by Ludwig, *Der Rigveda*, III, 514.

Stanza 2.

b. éte in the vulgata is a misprint (not accounted for in the Index Verborum because of the statement on p. 3). Shankar Pandit with all MSS., éta (Padapâtha, á ita), as in III, 8, 6.

Stanza 3.

For the stem óta (Padapâtha, á uta), cf. the note on V, 23, 1. Sáyana derives uta from the root vâ, to wit: ote ábhimukhyena samtate parasparam sambaddhe vâ. But how about Sarasvatî in Pâda b?

VI, 96. COMMENTARY TO PAGE 44.

Dârila at Kaus. 31, 22-25 prescribes this charm for one seized by evil (pâpagrîhita). Kṛṣava for the same, or for a dropsical person. Sáyana for one attacked by the curse of a Brâhmaṇa (brâhmaṇâkrośe; cf. st. 2 a), or for a dropsical person. The stanzas and pâdas, however, betray the most undefined character, being compiled from various spheres (cf. RV. X, 97, 15. 16. 18; Tait. S. IV, 2, 6, 4; Vâg. S. XII, 90. 92; cf. also AV. VIII, 7, 28; XI, 6, 7; RV. X, 164, 3=AV. VI, 45, 2=Tait. Br. III, 7, 12, 4; Baudh. Dharmas. II, 4, 7, 18): the compilation is, in effect, a panacea. The practice of the Kausika consists in fumi-gating the sufferer with (the soma-branch) mentioned in the mantra (st. 1), which is burned, together with other plants; in giving him to drink a mixture of honey and udasvit (water and curds), a mixture of milk and udasvit, and, again, both these messes combined. The hymn is counted as one of the amholingagana (cf. st. 1) in the Gaṇamâlâ, Ath. Paris. 32, 32 (cf. Kaus. 32, 27, note); it has been translated by Ludwig, *Der Rigveda*, III, 506; Grill², 38, 168. The Anukramanî, vânaspatyam.

Stanza 2.

d. For devakilbishât, cf. the note on VIII, 7, 28.

VI, 97. COMMENTARY TO PAGE 122.

This and the two following hymns figure among the 'battle-charms,' the *sâmgrâmikâni* (sc. *sûktâni*), or the *aparâgitagana*, as it is designated by the *Ganamâlâ*, Ath. Paris. 32, 13. The practices connected with the list are treated at Kaus. 14, 8-11. They consist in offering oblations of ghee and grits; placing bows as fagots upon a fire built of bows; next, placing arrows as fagots upon a fire built of arrows; and in the presentation (to the king by the chaplain, the *purohita*) of a bow that has been anointed with the dregs of ghee, and has been polished off. The entire list of hymns is further employed at the ceremonies connected with the beginning of the study of the Veda (*upâkarma*) at Kaus. 139, 7; the hymns VI, 97-99, at the *indramaha*-festival, Kaus. 140, 10.

Stanza 3.

Repeated at XIX, 13, 6, and with variants, RV. X, 103, 6; SV. II, 1204; Maitr. S. II, 10, 4; Tait. S. IV, 6, 4, 2; Vâg. S. XVII, 38. The stanza is primarily addressed to Indra, but Indra and king are at this stage of Vedic literature perfectly synonymous; cf. the note on III, 3, 2, and Ludwig, *Der Rigveda*, III, 251.

VI, 99. COMMENTARY TO PAGE 123.

In the Kausika the hymn is employed along with, and in precisely the same situations as VI, 97; see the introduction there, and cf. also Vait. Sû. 18, 16. Previously translated by Grill², pp. 18, 168 ff. The *Anukramani*, *aindram*.

Stanza 1.

c, d. Cf. RV. X, 128, 9, which suggests by its word *adhîrâgâm* the possibility that *ekagâm* in our stanza is some

sort of a secondary product of *ekarâgâm*. But this is not favoured by the metre, and we may compare, in support of our rendering, *ekaganman*, as the designation of a king, 'of singular birth,' quoted by the Pet. Lex. from the *Trikândasesha*.

Stanza 2.

The first hemistich is formulaic; cf. I, 20, 2.

VI, 100. COMMENTARY TO PAGE 27.

The equivalence of the word *upagîkâ* with *upagîhvikâ*, *upadîkâ*, and *upadîpîkâ*¹, and its meaning of 'ant,' was established by the present translator in 'Seven Hymns of the Atharva-veda,' Amer. Journ. Phil. VII, 482 ff. The *upagîkâ* are a kind of ants, fancied to be endowed with the power of digging up beneficent, healing water: according to sts. 1, 2 the gods themselves furnished them with this quality. They are, accordingly, brought into contact with the bodies of poisoned persons in every possible manner. According to Kaus. 31, 26, a lump from an ant-hill is fastened (as an amulet) upon the poisoned person; he is given some of it to drink (in water); is made to rinse his mouth with the same mixture; and is besmeared with a solution of it in warm water. Cf. also the introduction to II, 3. In addition to the numerous passages bearing upon this subject, that have been cited in the above-mentioned article, see also Vâg. S. XXXVII, 4; Kâty. Sr. XXVI, 1, 6; Tait. Br. I, 1, 3, 4; 2, 1, 3; Tait. Âr. IV, 2, 3; Âpast. Sr. V, 1, 7; XV, 2, 1; 16, 5; Ath. Paris. 67, 2 (cf. Weber, *Omina und Portenta*, p. 324); Yâska's *Nighantavas* III, 29 = Kautsavaya 67 (cf. Roth's *Erläuterungen*, p. 35); and the scholiast at Tait. S. I, 1, 3 (p. 19 of the edition of the *Bibliotheca Indica*). For *upakîkâ*, &c., the Pâli forms of the word, see Morris in the London Academy of Nov. 19, 1892, vol. xlii, p. 462.

¹ Cf. also *dehikâ*, *uddehikâ*, and *upadehikâ*, 'names of ants that throw up earth,' and see Grill², p. 81, note. And again, cf. *utpâdikâ* (with variants), Pet. Lex. s. v. *utpâdaka* 3.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 511 (cf. also pp. 343, 507). See also Bergaigne et Henry, *Manuel Védique*, p. 153.

Stanza 1.

c. The Pet. Lex. suggests three rivers named Sarasvatî, or perhaps simply three rivers in general. But some personified group of divinities is more likely to be in the mind of the writer, probably three of the Âprî divinities, Sarasvatî, Idâ, Bhârâtî. This conclusion was arrived at before inspecting Sâyana, who has, *sarasvatyas trayîrûpâh*¹, *yad vâ idâ sarasvatî bhârâtî*. See Oldenberg, *Die Religion des Veda*, p. 243.

Stanza 2.

The vulgate erroneously emends *upagîkâ(h)* of the MSS. to *upagîkâ(h)*; cf. 'Seven Hymns &c.,' p. 483 (18 of the reprint). Sâyana manipulates the text still further: he *devâh vah yushmâkam sambandhinyah upagîkâh . . . nirudake sthâne . . . udakam . . . akshârayan*.

VI, 102. COMMENTARY TO PAGE 101.

For the practices connected with this hymn, see the introduction to II, 30, above. The rites of Kausika (35, 21) seek especially to realise in practice the similes of this hymn (sts. 2, 3). The *Anukramanî* designates it as *âsvinam*, spoken by one who is *abhisammanaskâmah*. It has been translated by Weber, *Ind. Stud.* V, 243 ff.; Grill², pp. 54, 169 ff.

Stanza 1.

The comparison seems to be derived from the practices in ploughing. Cf. RV. IV, 57, 4. 8; AV. III, 17, 5. 6. The Asvins play a part in agriculture; see RV. I, 117, 21.

Stanza 2.

a, b. Both *râgâsvâh* and *prishtyâm* are problematic. Sâyana, *yathâ asvasreshthah prishtyâm saṅkubaddhâm*

¹ Cf. Oldenberg, *Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XXXIX, 54 ff.

sabandhanaraggum lilayâ âkhdati unmôlayati tadvat, 'as a noble horse uproots with ease the halter fastened to a peg.' Altogether unlikely. Roth, as quoted by Grill, and Böhlingk's Lexicon, s.v. *prishṭyā*, regard the latter as related to (in fact a feminine of) *prāshṭi*, 'side-horse,' and accordingly we have translated, without any feeling of certainty. Cf. X, 8, 8. But *prishṭyā* may possibly be identical with *prishṭivāh* (*āsva*), XVIII, 4, 10, 'the horse which carries burdens upon its back,' and *râgâsvāh* simply the 'horse of the king.' The point then would be that ordinary horses follow the royal stallion on expeditions, or processions.

o. The edition of Roth and Whitney reads *trīnma*. But many MSS. read *trīnam*; this is accepted by Whitney in the Index Verborum, and is rendered certain by Kaus. 35, 21.

Stanza 8.

The ingredients of the love-mixture are worked up in the Kausika; the sweetwood figures especially in charms of this sort; cf. I, 34, 4. In Pāda c Sāyana regards *turó* as a genitive of *túr*, agreeing with *bhagasya*, *tvaramānasya* *saubhāgyakarasya* *devasya*.

VI, 105. COMMENTARY TO PAGE 8.

The practice attached to this hymn in Kaus. 31, 27 is designated by Dārila as a cure for coughs, and by Kesava as a cure for coughs and expectoration (*kāse śleshma-patane ka*). The Sūtra is as follows: *yatha mano·va diva ity arishṭena*, 'While reciting AV. VI, 105 and VII, 107 he performs the practice prescribed (for the cure of the disease called *arishṭa*).' This latter disease seems to be a nervous trouble in the nature of epilepsy or St. Vitus dance (Dārila, *arishṭam . . . āṅgaspandanakalahabhûtâdi*, see Kausika, Introduction, p. xlv). The practice according to Kaus. 28, 15 consists in making the patient take a few steps away from his house (Dārila, *kānikṣit padāni grīhān nishkrāmayati* [cod. *nishkrāmayati*]), after having previously, in accordance with the Paribhāṣhā-sūtras, Kaus.

7, 18 and 7, 7 (cf. also Kes. at 28, 15; 31, 27), fed him with a churned drink and porridge. The patient, as he leaves his habitual place, is, doubtless, supposed to leave the disease behind him.

AV. VII, 107, which appears in company with the present hymn, is a formula, consisting of a single stanza, to wit, 'May the seven rays of the sun bring down (the waters?) from heaven: the waters, the floods of the sea, have caused thy pangs to leave thee (literally, have caused the point, or arrow, to fall out of thee).'

The hymn has been translated by Ludwig, *Der Rigveda*, III, 510; Zimmer, *Altindisches Leben*, p. 385; cf. also Hillebrandt, *Vedachrestomathie*, p. 50.

Stanza 1.

b and sequel. The force of the adverbial suffix -mat is similar to that of dialectic -like in 'quicklike' and similar expressions.

d. pravāyām, ἀπ. λεγ., literally, 'the course along which the wind blows;' see, e.g. RV. V, 83, 4, prá vātā vānti. Sāyana, pragantavyam avadhim; the Pet. Lexs., etwa 'flüchtigkeit;' Zimmer, 'fittig;' Ludwig, 'wehen;' Hillebrandt, 'flugbahn.'

VI, 106. COMMENTARY TO PAGE 147.

The present charm forms a link in a long chain of practices for quenching fire by means of water-plants (cf. dūrvāḥ in st. 1) and a frog (cf. the Vaitāna-sūtra, below). This line of conceptions has been assembled and treated by the translator in Contributions, Second Series, Amer. Journ. Phil. XI, p. 342 ff., where the present hymn is also treated¹. Allied with it most closely is the passage, RV.

¹ The numerous passages assembled in that article may be supplemented further by Maitr. S. III, 3, 3. 6; Tait. S. V, 4, 2, 1; Sat. Br. IX, 1, 2, 20 ff.; XIII, 8, 3, 13; Lāṭy. Sr. III, 5, 13 ff.; cf. also Indische Studien, IX, 414, and our introductions to III, 13 and VII, 116.

X, 142, 7, 8; anent this, the Rigvidhâna, IV, 11, 1, states that it is also employed against danger from conflagrations (agnibhaye sati); see Oldenberg, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXIX, 79, and cf. Shadgurusishya (ed. Macdonell), p. 163.

The practices at Kaus. 52, 5-9 present the hymn in the somewhat general character of a samanam, 'quieting force,' operative against danger from fire in the first place, but, further, intended to appease curses (mental fire) and to quiet the pain of one that has been burned by fire: 5. 'While reciting the present hymn a practice to quiet (fire) is performed within a pond¹. 6. (The same ceremony is performed) in a ditch dug inside of the house. 7. The house is covered with an avakâ-plant (a water-plant, blyxa octandra; cf. the article cited above, p. 349). 8. To a person who is being cursed (a stirred drink and porridge²) are offered. A person who has been burned is washed (with water).' The third and second stanzas are employed, along with III, 13, 7 and XVIII, 3, 5 (6), at Vait. Sû. 29, 13, to scatter the fire upon the altar by means of a frog, an avakâ-plant, and reed-plants; see our article, p. 345.

The hymn has been treated previously by Grill², pp. 63, 170. The Anukramanî, dûrvâsâlâdevatyam.

Stanza 1.

The dûrvâ-plant, a kind of a millet (panicum dactylon), figures from early times (RV. X, 16, 13, &c.) in these fire-charms; see our article, pp. 342-3, and Zimmer, Altindisches Leben, p. 70. The stanza is repeated with variants at RV. X, 142, 8.

Stanzas 2, 3.

Cf. RV. X, 142, 7; Maitr. S. II, 10, 1; Tait. S. IV, 6, 1, 3; Vâg. S. XVII, 7; Âsv. Sr. II, 12, 2. Pâda 3 d occurs

¹ According to Kesava water is poured into the pond, as a protection against fire.

² Thus if we trust the Paribhâshâ-sûtra, Kaus. 7, 7. But Sâyana (after Kesava), taptamâshake divye tailâdikam abhimantrya sapathakartre (!) prayakhet.

frequently in the Yagus-texts, &c., in the form *agnir himasya bhesagam*: Tait. S. VII, 4, 18, 2; Maitr. S. III, 12, 19; Vâg. S. XXIII, 10; Âsv. Sr. X, 9, 2; cf. Tait. Br. III, 9, 5, 4. The present version seems adapted for the occasion.

VI, 109. COMMENTARY TO PAGE 21.

The hymn is rubricated at Kaus. 26, 33 along with five others¹ in a series which is designated *ganakarmâgana* (!) by the *Ganamâlâ*, Ath. Paris. 32, 24. Its particular employment is indicated at 26, 38: the patient is given peppercorns to eat. Dârila defines the practice as *kshiptabhaisagya*, and Kesava (and Sâyana) clearly regard it as a cure for wounds. Cf. the note on st. 3.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 509; Zimmer, *Altindisches Leben*, p. 389. Cf. also Bergaigne et Henry, *Manuel Védique*, p. 154.

Stanza 1.

Sâyana has alternate renderings for *kshiptabheshagî*, and *atividdhabheshagî*, in effect, 'throwing aside, and suppressing (other) remedies.' Hardly probable: note the accents.

Stanza 3.

a. For the rôle of the Asuras in connection with curative plants, see the introduction to I, 24, and cf. especially II, 3, 3.

c. Zimmer, l.c., p. 389, has endeavoured to show that *vâtîkrîta* means 'produced by wounds.' Kesava (and Sâyana) here (not however at VI, 44, 3) seem to agree with this construction of the word. Sâyana, in the introduction, must have this word in mind when he defines the charm as *dhanurvâta - kshiptavâtâdi - krîtsnavâtavyâdhisântyartham*, and he seems to take *vâta* in the sense of 'wound.' Yet we would adhere to the ordinary sense of *vâta*, 'wind of the body,' in the medical Sâstras; cf. Wise, *Hindu System*

¹ II, 7; 25; VI, 85; 127; VIII, 7.

of Medicine, p. 250. Zimmer's quotation from Wise, p. 323, is based upon a misunderstanding of the English words. The words, 'or throw pieces of wood or stone,' mean that the consumptive shall not exert himself by throwing, not, that his consumption has been brought on by throws (on the part of some other person) of pieces of wood or stone.

VI, 110. COMMENTARY TO PAGE 109.

The Kausika, 46, 25, very intelligently, prescribes this charm for one born under an inauspicious constellation (*pāpanakshatre gâtāya*). The sense of the Sūtra is obscure¹. The word *mūlena* refers to some performance undertaken elsewhere either 'under the constellation *mūla*'—this is identical with the *vikṛtau*, st. 2—, or 'with a root.' Curiously enough, it would seem as though this referred to some performance described in the Nakshatrakalpa, if we are to trust Kṛṣṇa, who says: 'This rite is performed under the constellation *mūla*. He shall perform the rite mentioned in the Nakshatrakalpa . . . He eats milk-porridge over which dregs of ghee have been poured . . . In this rite sacrificial straw with the roots (*samūla*) is spread²; fagots with the roots attached are laid on the fire . . .' The entire practice according to Kṛṣṇa (and Sāyana) consists in washing off and sprinkling (the child, or the parents), and in eating the above-mentioned porridge (cf. Kaus. 46, 26)³.

The hymn has been treated by Weber, *Die vedischen Nachrichten von den Nakshatra*, II, 291; Ludwig, *Der Rigveda*, III, 431 (under the caption, 'Segensgebet für den opferer'); Zimmer, *Altindisches Leben*, p. 321.

¹ The full text is, *pratno hī-ti pāpanakshatre gâtāya mūlena*.

² Cf. Kaus. I, 22. 23 and the scholiasts. Of course the word 'root' throughout symbolises the constellation *mūla*.

³ The practice thus coincides largely with that undertaken in connection with VI, 112 (see the introduction) and, since the word *mūla* occurs also in its first stanza, *mūlena* in Kaus. 46, 25 perhaps simply refers to the practices in Kaus. 46, 26 ff.

Stanza 1.

Repeated with variants at RV. VIII, 11, 10; Tait. Âr. X, 1 (st. 69). In Pâda c Sâyaṇa with these texts reads piprayasva (sarīram . . . pūraya) for piprāyasva. The meaning of the latter is at any rate in doubt, either 'delight' (from root prī) or 'fill' (from root prā¹).

Stanza 2.

For the character of the constellations *gyeshthaghni* (thus, not *gyaishthaghni*, the MSS.) and *vikṛtau*, see Weber, Nakshatra, II, pp. 292, 310, 374, 389; Zimmer, l.c., pp. 356, 392. In Pâda b (formulaic, see VI, 112, 1 b) the expression *mūlabārhanāt* plays upon two alternate names of the *vikṛtau*, namely, *mūla*, and *mūlabārhanī*². The name *vikṛtau* is here felt to be 'entanglers, ensnarers'; elsewhere in the AV. and in other texts, the word is rather regarded auspiciously, 'they that loosen the bonds of disease,' and the like. See the note on II, 8, 1. The change of person in the second hemistich is noteworthy, but Agni seems to be the subject in both.

Stanza 3.

For *vyāghréhni*, cf. *vyāghráu dāntau* VI, 140, 1. The tiger, thus early, typifies danger to life, as even to this day he claims thousands of victims annually in India.

VI, 111. COMMENTARY TO PAGE 32.

The hymn is one of the three *mātrīnāmāni* (sc. *sūktāni*), 'hymns that contain the names of the mothers,' Kaus. 8, 24. They are II, 2 and VIII, 6 in addition to the present, and appear to have been so designated because they contain the words *āpsaras* (II, 2, 3. 5; VI, 111, 4), and *mātār* (VIII,

¹ So Whitney, doubtfully, in the Index Verborum, p. 195 b (cf. also 382). The form *piprāyasva* is not quoted in the same author's Roots, Verb Forms, &c., either under *prā* and *prī* (p. 102), or under *prī* (p. 100).

² Cf. also the foot-note on VI, 112, 1 a, b.

6, 1¹); cf. Kausika, Introduction, p. lviii. The *mâtrînâmânî* are mentioned frequently in the Kausika (see Index B); the employment which bears most closely upon the sense of the present hymn is at Kaus. 26, 29-32, a rite which, according to the scholiasts, cures a person possessed by demons. Pulverised fragrant substances, mixed with ghee, are sacrificed, and the patient is anointed with what remains. The patient is next placed upon a cross-roads², a wicker-work of darbha grass, containing a coal-pan, upon his head; and upon the coal the previously mentioned fragrant substances are again offered. The patient going into a river against the current throws the same substances into a sieve³, while another person from behind washes him off. Pouring more of the fragrant substances into an unburned vessel, moistening the substances (with ghee), placing the vessel into a three-footed wicker-basket made of *muṅga*-grass he ties it to a tree in which there are birds' nests. The complicated ceremony is largely symbolic: it aims to purify, and indicate the passing out of the unhealthy conditions.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 512; Zimmer, *Altindisches Leben*, p. 393; Grill², pp. 21, 170; cf. also Hillebrandt, *Vedachrestomathie*, p. 50; Wise, *Hindu System of Medicine*, p. 279 ff. The *Anukramanî*, *âgneyam*.

Stanza 1.

The *Anukramanî* designates the first stanza as *parā-nushṭup trishṭubh*. A considerable variety of textual emendations, none of which seems warranted by the exigencies of the case, are suggested by Grill², p. 170. The stanza consists of three *trishṭubh Pâdas*, the second of

¹ Cf. also XII, 1, 60, and the introduction to IV, 20.

² The favourite place to divest oneself of evil influences; cf. Kaus. 27, 7, in the introduction to II, 10; Kaus. 30, 18, in the introduction to VI, 26, &c. See in general Oldenberg, *Die Religion des Veda*, p. 267, and the index under 'kreuzweg.'

³ For the sieve, see the introduction to VI, 26.

which is hypermetric, and seems to suggest a slurred reading of the five syllables preceding the caesura, perhaps *ém yó baddháḥ* for *ayám yó baddháḥ* (cf. Avestan *aēm*).

b. *baddháḥ* and *súyataḥ* may refer either simply, or with double entente to the mental condition of the patient, 'bound and checked by the fetters of the dementia.'

c. Zimmer, p. 393, 'dann wird er dir deinen antheil darbringen.' But *ádhi kar* does not seem to bear any such interpretation.

Stanza 3.

a. Zimmer renders *devainasá* by 'sin against the gods;' Ludwig, 'von befleckung (where is there a corresponding word in the original?), sünde gegen die götter, der wunsinnig.' It does not seem that the gods madden him that offends against them, a mere sight of them suffices: see *Mahābh.* III, 14501, 'the man who, awake or asleep, beholds the gods quickly becomes mad; that is known as possession by the gods.' Our translation, too, preserves the parallelism between the first two *Pādas*. Indeed, *devainasá* seems to mean outright 'the sins committed by the gods.' See the introduction to VI, 112, and *Proc. Amer. Or. Soc.*, March, 1894 (*Journal*, vol. xvi), p. cxix ff., and cf. especially *Āpast. Sr.* XIII, 17, 9; *Pañk. Br.* I, 6, 10 (*devakṛitasyai-nasaḥ*). Thus also *Sāyana*, *devakṛitam enas . . . devakṛitāt pāpād upaghātād unmaditam*. Cf., perhaps, also VIII, 7, 28.

b. Read *yathānunmaditó* for *yadānunmaditó*: the corruption is due to 1 d.

Stanza 4.

a. At AV. II, 2, 5 the Apsaras are designated as the 'mind-bewildering' wives of the Gandharvas; at Tait. S. III, 4, 8, 4, 'the Gandharvas and Apsaras render mad him that is mad.' In the sequel of the latter passage it is stated that it is necessary to quiet them (*śamayati*, cf. st. 2 a). The expression *púnar dā* is used in the sense of 'give back, give up possession,' rather than in the derived sense, 'make well, restore.' All this seems to be well founded in the early Hindu view; in RV. X, 11, 2 the Gandharvī and the

woman of the waters (ápyâ yóshanâ) perform a similar service: 'And the Gandharvî, the woman of the water, spake; when the reeds rustle may she protect my mind ¹.' Primarily, the madness which the Gandharvas and Apsaras can cause, and which they are called upon to remove, is, in accordance with the general character of these divinities, the madness of love; cf. the story of Urvasî and Purûravas (RV. X, 95, especially st. 14).

VI, 112. COMMENTARY TO PAGE 164.

This and the following hymn reflect a cycle of legends to which the translator has devoted an article in the Proc. Amer. Or. Soc., March, 1894 (Journal, vol. xvi, p. cxix ff.), entitled, 'Trita, the scapegoat of the gods.' Without the light of the conceptions there alluded to the hymns are hardly intelligible ², and a brief statement of them here will not be out of place. At Maitr. S. IV, 1, 9, it is stated that the gods did not find a person upon whom they might be able to wipe off from themselves the bloody part of the sacrifice, i.e. their guilt. Agni spat upon the waters, and successively three personages, Ekata, Dvita, and Trita, were born. The gods wiped off their guilt upon them; they in turn wiped themselves upon one who was overtaken by the rising sun, i.e. one over whom the sun had risen while he was asleep; this one wiped himself upon one who was overtaken by the setting sun; he upon one afflicted with brown teeth; he upon one with diseased nails; he upon one that had married a younger sister, before the older was married; he upon one whose younger brother had married before himself; he upon one who had married before his older brother; he upon one who had slain a man; he upon one who had committed an abortion. 'Beyond him who has committed an abortion the sin does not pass.'

In Tait. Br. III, 2, 8, 9 ff. the same story is told with

¹ Cf. Pischel, Vedische Studien, I, 188.

² Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 163; Fifth Series, ib. XVI, 3.

variants, the chief difference being that the culminating sin is the slaying of a Brahman: 'Beyond the slayer of a Brahman the sin does not pass.' Still other versions occur in the *Kâth. S.* XXXI, 7; *Kap. S.* XLVII, 7 (cf. also *Sat. Br.* I, 2, 2, 8; *Kâty. Sr.* II, 5, 26; *Mahîdhara to Vâg. S.* I, 23; *Âpast. Sr.* I, 25, 15); and similar lists of sinful personages are to be quoted from a variety of *Sûtras*, and later *Smârta*-texts; see Delbrück, *Die Indogermanischen Verwandtschaftsverhältnisse*, in the *Transactions of the Royal Saxon Society*, vol. xi, nr. v, p. 578 ff. (200 ff. of the reprint); cf. also Zimmer, *Altindisches Leben*, p. 315. All those mentioned in the lists are obviously regarded as burdened with guilt (*énaś*); and the legend clearly marks them as persons upon whom, therefore, the guilt of others may be unloaded.

In another version of the legend, *Sat. Br.* I, 2, 3, 1 ff., Trita and his two shadowy companions Ekata and Dvita roam about with Indra, and when the latter slays *Viśvarûpa*, the son of *Tvaśtar*, they are saddled with this crime, equivalent to the murder of a Brahman, because they 'knew about his going to be killed.' The truth is this: Indra's drastic performances upon the great variety of demons whom he slays, coupled as they are at times with wiles and treachery, have not failed to arouse the compunctions of a certain school of Vedic moralists (see, e.g. *TS.* VI, 5, 1, 1-3; *Tait. Br.* I, 7, 1, 7. 8; *Pañk. Br.* XII, 6, 8; XX, 15, 6; *Maitr. S.* IV, 3, 4; 5, 6), and they have given rise to the notion of misdeeds on the part of the gods in general (*devainasá*, *AV.* VI, 111, 3; X, 1, 12). It was natural, now, that some personage closely associated with Indra—a personage, moreover, who could be construed as subservient, or at least ancillary to him—should be picked out for the unenviable position. For this Trita seems fitted in an eminent degree. Trita is the double of Indra in his struggle with the demons (*RV.* I, 187, 1), or his coadjutor (*RV.* I, 52, 5; V, 86, 1; VIII, 7, 24, and especially X, 8, 8). Whether we regard him as the faded predecessor of Indra in the rôle of a demiurge, being, as it were, the Indo-Iranian

Hercules (cf. the Avestan *Thraêtaona Âthwya*); whether we regard him as Indra's lieutenant (see the passages of the RV. just cited); or whether we follow Bergaigne, *La Religion Védique*, II, 326, 330, in viewing him as a divine sacrificer; in each case the moralising fancy, which would whitewash the cruelties incidental upon Indra's valued services, naturally alights upon Trita, and makes him bear the burden of his superior's misdeeds. And this again has been generalised so that in AV. VI, 113 the gods in general, without specification, are said to have wiped off their guilt upon Trita. He in his turn passes off his guilt upon the sinners among men.

The rites within which AV. VI, 112 and 113 are embedded in Kaus. 46, 26-9 have for their object the removal of the sin of him whose younger brother marries first, as also of the prematurely married younger brother. Symbolically the sin is again removed, this time to a non-living object, to wit: 'While reciting VI, 112 and 113 (the performing priest) ties fetters of *muṅga*-grass upon the limbs of the *parivitti* and the *parivividāna*¹, as they sit at the edge of a body of water (a river), washes them by means of bunches of grass, and rinses them off. Placing other fetters upon the foam (in the river) he lets them flow away while reciting the hemistich, VI, 113, 2 c, d. And having entered the dwelling (the priest) sprinkles them while reciting all the hymns to the waters (see Kaus. 7, 4, note).

The treatment of the Kausika embraces but one aspect of the hymn, in employing it in connection with the ex-

¹ *Dārila*, 'the younger brother along with the unmarried older brother.' Kerava somewhat differently, 'an expiatory performance for him who marries, sets up the fire, and is consecrated for the soma-sacrifice, while the older brother is living.' Cf. the sins of the *paryâdhâtar* and the *paryâhita*, 'the younger brother who sets up the fire, and the older brother who is passively implicated in the same sin;' and the *paryash/ar* and the *parish/a*, 'the younger brother who is consecrated for the sacrifice before the older, and the older brother who is passively implicated in the same sin.' See Delbrück, l. c., pp. 580-1 (202-3).

piatory performances of the parivitta and the parivividāna. It seems that this is too narrow, and that the hymns were constructed to cover all the crimes in the catalogues connected with the legend of Trita, as mentioned above. This at least is in Kesava's mind; see the foot-note. Further, the text of both hymns (VI, 112, 3; 113, 2) states distinctly that the sins in question shall be wiped off upon the abortionist, the bhrūṇahān, whose crime figures as a most shocking one at the end of the lists. This indicates that the entire list of sins is in the mind of the poet, even though he intends to direct his charm against some special part of them. Finally, the expression dvādasadhā in VI, 113, 3, refers, in my opinion, again to the list of crimes which are stated variously as from 9-11 in number, the use of the numeral 12 being due to its formulary and solemn character. From all this it seems to me that the hymns have in mind at least all those sins that arise from the inversion of the order of precedence as between the younger and older brothers, and probably the rest also.

The hymns have been translated by Ludwig, *Der Rigveda*, III, 469, 444; Grill², pp. 15, 171; Hardy, *Die Vedisch-brahmanische Periode*, p. 201. Cf. also Zimmer's luminous allusion to VI, 113, *Altindisches Leben*, p. 315; and Bergaigne et Henry, *Manuel Védique*, p. 154. Ludwig introduces VI, 112 with the caption 'Heirat. Für vater mutter sohn,' and defines it (l. c., p. 470) as follows: 'Der bruder der vor seinem ältern geheiratet hat, oder (so the text) der ältere, der den jüngern früher hat heiraten lassen, hat dadurch trockenheit verursacht. Er wird gebunden, seine frau, sein kind, bisz der regen ihn erlöst.' Support for this statement is wanting, and the author has not defined his motives. Grill treats both hymns rather too vaguely under the caption 'krankheit' (p. 8 ff.). The *Anukramanī* defines VI, 112 as āgneyam; VI, 113 as paushṇam.

Stanza 1.

a, b. Our reference of the pronoun ayām to the delinquent younger brother, the parivividāna or parivettar, while

not altogether certain, seems better than Grill's to some disease, a conception which leads him to emend the word to *iyám* (sc. *grāhi*). Both Ludwig and Grill, moreover, refer *gyesh/hám* to 'the father,' who, to be sure, is mentioned in st. 2 in a general way, along with the mother and the sons, 'release them all, father, sons, and mother.' This is simply another way of saying, 'release the entire family from the consequences of the sin committed by a single member.' The point of the hymn is stated in the first Pāda, and their rendering of *gyesh/hám* causes them to miss it¹.

I do not know whether the selection of Agni as the helping agent is of the general sort, or whether it refers to the legends reported above, in all of which Agni plays a part. In the versions of the Maitr. S. and Tait. Br. Agni helps the gods to free themselves from their pollution, and he is introduced also in the narrative of the Sat. Br. But in general Agni chases away evil demons, protects against poverty, straits, and enmities (RV. IV, 11, 5); especially does he remove the consequences of sin, *vy énāmsi sīsratho vīshvāg agne* (RV. IV, 12, 5).

c. *Grāhi* is the attack of disease personified as a female demon. Since the word is derived from the root *grah*, 'seize,' she is supposed to fetter the sick person (cf. the second stanza), and the medicine man's practices take the turn of freeing him from them symbolically; see the *Kausika* above, and cf. RV. X, 161, 1; AV. II, 9, 1.

d. 'May all the gods give thee leave,' i.e. may they support thee in thy undertaking, as e.g. Agni is supported by a train of gods when he drives out fever in AV. V, 22, 1.

¹ The entire hemistich, however, may have been secondarily adapted to the present situation: *gyesh/hám vadhīt* reminds us of *gyesh/haghñī*, the designation of a certain constellation (VI, 110, 2), and Pāda b repeats formulaically VI, 110, 2 b, which obviously alludes to the constellation *mūla*. Cf. the introduction to that hymn and the note on its second stanza.

Stanza 2.

b. The use of the number three is formulary and solemn. I see no possibility of pointing out any three persons of the family, especially subject to the consequences of the illegal marriage, since primarily only the parivitta and the parivividāna are involved. The cataloguing of father, sons, and mother in Pāda d simply expands the notion contained in the solemn number three.

Stanza 3.

a. For párivitta the Kausika (46, 26) substitutes the synonymous parivitti. Ludwig's suggested emendation to parivettā, 'the younger brother who marries before the older' (=parivividāna in the Kaus., l. c.), is unnecessary, since both brothers alike are affected by the sin, wherever these conceptions crop out, and the mention of the older is as appropriate as that of the younger; cf. the monograph of Prof. Delbrück cited above, p. 578 ff. (200 ff.).

c. vimúko hí sánti is difficult to translate; literally, 'they are loosening,' i.e. the fetters are subject in their very nature to the charm instituted to loosen them. Grill, in his note, paraphrases prettily, but not quite in accordance with the situation, 'denn sie sind Stricke der Ausspannung.' Ludwig, rather vaguely, 'denn es sind die befreier da (oder: denn es ist regen gekommen).' Possibly vimúko is genitive singular, and the expression is to be rendered 'for they belong to release,' i.e. are subject to release. The poet sacrifices rigorous logic to the pun which is secured by introducing vimúko after ví mukantam. The word vimúko, moreover, foreshadows the statement about Pûshan in Pāda d, since he is designated in RV. I, 42, 1; VI, 55, 1 as vimúko nâpât, 'the son of release,' i.e. 'the releaser' par excellence (cf. sâhaso nâpât, and the like), and in RV. VIII, as vimókana, 'the liberator.'

d. The Pāda is very characteristic in that it assigns quite definitely the conceptions at the base of the hymn to the cycle of ideas which are worked up in the legends reported

in the introduction. Pûshan is asked to wipe off (*mṛīkshva*, from root *marg*, the technical verb in those legends) the sin upon the abortionist (*bhrûṇahán*), his sin being greatest: 'beyond him that has committed an abortion the sin does not pass;' see Maitr. S. IV, 1, 9, and the corresponding passages of the *Kâṭhaka* and *Kapishṭhala Samhitâs*, as quoted by Prof. Delbrück, l. c., pp. 579 (201) ff. Cf. also VI, 113, 2 d.

VI, 113. COMMENTARY TO PAGE 165.

For the conceptions at the base of this hymn, see the introduction to VI, 112. The statements here are more general than in the preceding, but the sins consequent upon the precedence of the younger brother are especially in the mind of the poet, at least if we trust the tradition of the ritual; cf. the discussion of this point, above.

Stanza 1.

b. It is not absolutely necessary to emend *enam* to *enan* (i.e. *enad*) with the Pet. Lex., s. v., trita b), and Grill², p. 171, since the masculine *enam* may refer to *pâpmânam*, abstracted from *pâpman* in 2 a. Read *mamṛige*, and cf. Kühnau, *Die Trishtubh-Jagatî-Familie*, pp. 69-71, and Oldenberg, *Die Hymnen des Rig-veda*, p. 477.

c, d. Read *tuâ graāhir*, in order to obtain a *gagatî-pâda* in the midst of a *trishtubh* stanza, and cf. Oldenberg, l. c., p. 115 ff. Note the pun between *ânasé* and *nâsayantu*; cf. III, 7, 6. Both *Pâdas* are repeated in st. 3.

Stanza 2.

For the first hemistich, cf. Tait. Br. II, 2, 9, 2.

c. Cf. I, 8, 1; VI, 14, 3; X, 1, 10; 4, 20; RV. X, 155, 3.

d. The identity of *Pâda d* with VI, 112, 3 d elicits certain text-critical remarks from Dr. Grill, which are, to say the least, premature. The repetition of the *Pâda* does not suffice for the basis of textual manipulations, and the

appearance of Pūshan, in addition to Agni, upon the scene is sufficiently accounted for by the suggestion of the root *vi muk*; cf. our note on VI, 112, 3 c.

Stanza 3.

a. The expression, 'deposited in twelve places is that which has been wiped off *Trīta*,' contains a distinct reference in round number to the list of delinquencies, stated variously as being from nine to eleven, through which *Trīta*'s sin passes as it is transferred among men, from one sin to another; see the introduction above. *Sâyana* makes out the count by counting the gods as one, the three *Āptyas* as three, and eight human sinners: he who is caught asleep by the rising sun, and seven others.

b. Read *manushyaēnasāni* in accordance with the division of the *Padapāṭha*, or *manushiyaīnasāni*.

c, d. Identical with 1 c, d.

VI, 114. COMMENTARY TO PAGE 164.

In accordance with the general character of its contents this hymn is employed, in connection with one or more of those following, on a considerable number of occasions. At Kaus. 46, 30-32 the entire *anuvāka* beginning with our hymn is employed in expiatory rite at the death of one's teacher; at 46, 33-35 in connection with an expiatory offering from one's store of grain and provisions; at 46, 36-40 in connection with the discharge of one's debts on the death of the creditor¹. Still more secondary is the use of these hymns at Kaus. 60, 7; 67, 19 (here only VI, 114, 115, 117), in connection with the *sava* or *brahmaudana*, the solemn presentation of the priest's rewards; and at Vait. Sū. 22, 15; 23, 12; 30, 22; *Sāntikalpa* 17, 18; *Ath. Paris.* 22, 4; 39, 11. Similar formulas to those contained

¹ So according to *Dārila*: *Kesava* and *Sâyana* with better reason perhaps restrict the recitation to VI, 117-119, three hymns that deal with debt (*ṛinā*) explicitly.

in this and the next hymn occur in RV. X, 37, 12; Maitr. S. III, 11, 10; IV, 14, 7; Vāg. S. XX, 14-20; Tait. Br. II, 4, 4, 8; 6, 6, 1; Tait. Ār. II, 3, 1; 7, 3.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 443; Grill², pp. 45, 172. The *Anukramanī*, *vaiśvadevam*.

Stanza 1.

For the designation of the Brahmins as gods, see the note on XII, 3, 38.

Stanza 3.

a. *médasvatā* (sc. *pasunā*); cf. Tait. S. VI, 3, 11, 5. The point is felt by Śāyana who supplies *pasunā*. Not so Dārila at Kaus. 46, 30, note, *medasvatā srukā-gyam guhoti*. According to this construction it would be proper to emend to *médasvatyā*.

VI, 115. COMMENTARY TO PAGE 164.

In general the employment of this hymn coincides with that of the preceding, as far as the Kausika and Vaitāna-sūtra are concerned; see the introduction there. The additional employment in Vait. Sū. 8, 7, and (of st. 3) in 30, 23 is without special significance. See also Ath. Paris. 39, 11. For parallel passages in other texts, see the introduction to the preceding hymn. Previous translations by Ludwig, *Der Rigveda*, III, 443; Grill², pp. 46, 172 ff.; cf. also Zimmer, *Altindisches Leben*, p. 182. The *Anukramanī*, *vaiśvadevam*.

Stanza 2.

Śāyana, on the strength of Tait. Br. III, 8, 18, 5, suggests that *bhūtām* and *bhāvya* may refer to this and the next world. Cf. VI, 12, 2; XI, 4, 20, and II, 28, 3.

VI, 120. COMMENTARY TO PAGE 165.

The employment of this hymn in the ritual takes place on the same occasions as VI, 114; see the introduction to that hymn, and cf. Dārila's corrupt gloss on Kaus. 46, 30

(note 5). Previous translations by Ludwig, *Der Rigveda*, III, 442; Grill², pp. 72, 173; cf. Muir, *Original Sanskrit Texts*, V, pp. 299, 41, 306. The *Anukramanî*, *mantrokta-devatyam*.

Stanza 1.

Cf. Maitr. S. I, 10, 3; IV, 14, 17; Tait. S. I, 8, 5, 3; Tait. Br. III, 7, 12, 4; Tait. Âr. II, 6, 8.

Stanza 2.

b. The Paippalâda has *trâtâ* for *bhrâtâ*, hardly an improvement in the light of the connection.

Stanza 3.

The first hemistich recurs at III, 25, 8 a, b; cf. Muir, l. c., I³, 385, note.

VI, 127. COMMENTARY TO PAGE 40.

The hymn is rubricated at Kaus. 26, 33 along with five others (II, 7; 25; VI, 85; 109; VIII, 7) in a series which the *Ganamâlâ*, *Ath. Paris.* 32, 24, designates as *ganakarmâ-gana*. In the sequel the Kausika prescribes its employment twice: at 26, 34 it is recited while the patient is being anointed (with the powder obtained by pulverizing a chip of) *palâsa*-wood of the width of four fingers¹; at 26, 39 it is employed while dregs of ghee are being poured upon the head of one afflicted with dropsy. *Dârila* regards both treatments as cures for dropsy; *Kesava* and *Sâyana* construct them more broadly as universal remedies². It would seem as though the chip of *palâsa*-wood (*butea frondosa*) is intended to reflect the *kîpûdru* in st. 2 of the hymn. A previous translation by Zimmer, *Altindisches Leben*, p. 386.

¹ *Sâyana*, *kturaṅgulam palâsarakalam pishṭvâ abhimantrya vyâdhitasarîram* limpet.

² *Sâyana*, *galodaravisarpâdisarvarogabhaishagyârtham*.

Stanza 1.

For vidradhā, see Grohmann, Indische Studien, IX, 397; Zimmer, Altindisches Leben, p. 386; and Wise, Hindu System of Medicine, pp. 210, 284, 288, 362. Sāyana, vidaranasīlasya vranavisheshasya. For balāsa, see the note on V, 22, 11. Not at all clear is lōhita: it is either 'flow of blood,' or 'inflammation.' Sāyana suggests both (visarpakavisheshasya nāma, yad vā . . . rudhirasrāvātmaśasya rogasya). Cf. vilohitām IX, 8, 1; XII, 4, 4. Shankar Pandit and Sāyana read visālpakasya¹; cf. their readings at XIX, 44, 2 (in the note on IX, 8, 2). Finally, the sense of pisitām, ordinarily 'flesh,' is by no means clear in this connection: we have taken it in the attenuated meaning 'piece, bit, speck.' The Pet. Lex. suggests that it is for *pishitam = pishām, but that would be equally problematic in any such sense as is demanded by the connection. Sāyana, literally, nidānabhūtam dushām māmsam, i.e. (with a change of construction: accusative for genitive), 'the plant shall not leave the diseased flesh which is the root of the afore-mentioned diseases.' Very unlikely.

Stanza 2.

The mushkaú are likely to be bag-like swellings. According to Grohmann, l. c., p. 399, Susruta designates certain swellings on the neck as mushkavat, 'similar to testicles.' Cf. also VI, 14, 2. In Pāda d śipúdrur of the vulgata is faulty: the MSS. and Shankar Pandit read kīpúdrur; Sāyana, kīpadrur (etatsamgñō drumavisheshah). The word occurs nowhere else; cf. the introduction.

Stanza 3.

The last two Pādas may be an afterthought. For āgñātām yākshmam the compound āgñātayakshma occurs III, 11, 1 = RV. X, 161, 1. Cf. Zimmer, l. c., p. 377, who tries

¹ Sāyana, vividham sarpati nādīmukhena sarīrasya antaryvāpnōti
*ti visarpakaḥ.

to define it—though by its very terms it is undefinable—as the name of a certain disease.

VI, 128. COMMENTARY TO PAGE 160.

The present hymn, and the custom which it harbours, have been treated by the writer in 'Seven Hymns of the Atharva-veda,' Amer. Journ. Phil. VII, 484 ff. According to the indications of the ritual the hymn is in praise of *sakadhūma*, which, as a possessive compound, means 'he of the dung-smoke,' i.e. 'he that prophesies from the smoke of cow-dung.' The *sakadhūma* predicts the weather for a person about to start on a journey; see below. As weather-prophet he very naturally comes, like our 'Old Probabilities,' or 'weather-clerk,' to be regarded at the same time as controlling the weather for good or bad—in short, as a weather-maker. Control of the weather, as a delegated power, comes most naturally from the stars: hence these are said, in st. 1, to have made him their king.

In the *Paribhāṣhā-sūtra*, Kaus. 8, 17, we have the clear statement that the *sakadhūma* is an old Brahman. According to the *Dasa Karmāṇi*, and the *Atharvaṇiya-pad-dhati*, at Kaus. 76, 19, one (or four) *sakadhūmas* recite at a certain stage of the wedding-practices the *sūryā-hymn* (RV. X, 85)¹. In Kaus. 50, 15. 16, in the course of the practices of a merchant about to start on an expedition, the merchant, while reciting this hymn, places lumps of dung (*sakṛtṭpindān*) upon the joints of a Brahman friend, and asks the *sakadhūma*: 'What sort of a day shall we have to-day?' He answers: 'A fair day, a very auspicious one'².

¹ *sūryāpā/ham* kurvanti. The sense of this expression is not altogether certain. It may mean simply, 'they read the sun,' i.e. for indications of weather. *Kesava* in the same place has *vrishākapibrāhmanāḥ sūryam pa/hanti*, a most curious statement. Does *vrishākapibrāhmana* mean 'sun-Brāhmana, astrologer,' and does *sūryam* refer to the *vrishākapi-hymn*, RV. X, 86?

² *Sāyana*, *sīghram kartukāmaḥ . . . brāhmanasya samdhishu gomayapindān nidhāya agnitvena samkalpya abhimantrya sūtrokt-aprakāreṇa prasnapratiṭāṇe kuryāt*.

Once more the hymn is prescribed, Kaus. 100, 3, in a *prâyaskitti* for an eclipse of the moon, probably on account of the prayer in the third stanza; cf. also *Sântikalpa* 15. For st. 3, see Kaus. 138, 8.

The hymn, with the addition of sundry other stanzas, is repeated in an appendix to the *Nakshatrakalpa*, and has been presented in our afore-mentioned article, p. 485 ff.; cf. Weber's translation of it in his *Omina und Portenta*, p. 353. The vulgata form of the hymn has been rendered by Zimmer, *Altindisches Leben*, p. 353; cf. also Ludwig, *Der Rigveda*, III, 187.

Stanza 1.

Sâyana also defines *sakadhûma* as *brâhmana*, but in a roundabout way. Primarily, according to his view, it is the fire in which lumps of dung have been placed, and from which the smoke rises (*sakritâh sambandhî dhûmo yasminn agnau sa sakadhûmah agnih*). But *agni* (e.g. according to Tait. S. V, 2, 8, 2) is identical with *brâhmana*; cf. his words, *agnitvena samkalpya*, in the note above¹. In the *brahmodya*-stanza, RV. I, 164, 43 = AV. IX, 10, 25, occurs the expression *sakamâyam dhûmâm*; this is paraphrased in *Kâtyâyana's Sarvânukramanî* and in *Shadgurusishya's* comment (pp. 11, 97 of Macdonell's edition) by *sakadhûma*, 'dung-smoke.' Possibly 'the fire that gives forth dung-smoke' (cf. Haug in the *Proceedings of the Bavarian Academy*, 1875, II, p. 506) forms the true mythic background of these conceptions; the Brahman interpreter may be secondarily called *sakadhûma*. Weber, l. c., surmises that it may be the first morning fire, kindled while the stars are still shining, and indicating by its rising or falling smoke the weather of the breaking day; cf. also the same author, *Indische Studien*, V, 257; X, 65; *Nakshatra*, II, 272, note; 393.

¹ *Sâyana* continues, *tam sakadhûmam brâhmanam purâ nakshatrâni târakâh râgânam kandramasam akurvata*. According to this the moon (fire) is the *sakadhûma*, the controller of the weather. This is good folk-lore: the *Brâhmana* may be the moon's representative on earth.

VI, 130. COMMENTARY TO PAGE 104.

This and the following two hymns¹ are accompanied at Kaus. 36, 13-14 by the following practices: 'Bean-loves' (mâshasmarân; Kerava and Sâyana simply 'beans,' mâshân) are thrown (upon the head of the person whose love is desired²). Then the points of arrows (sara) are kindled and are cast in every direction about the effigy (of the desired person), its face fronting towards the performer. The bean (mâsha) is doubtless regarded as inflammatory food (cf. the Pythagorean prohibition), since it is forbidden at the fasts preliminary to holy practices, along with honey, salt, meat, and brandy; see Kaus. I, 32, and note (and frequently elsewhere): its fitness in a love-charm seems derivable from this notion. A similar practice with the effigy occurs at Kaus. 35, 28 (see the introduction to III, 25).

The hymn has been interpreted by Weber, *Indische Studien*, V, 244 ff.; Ludwig, *Der Rigveda*, III, 515; Grill³, pp. 58, 174 ff.

Stanza 1.

The pada-MSS. read *râtha·gite yînâm*; Sâyana substitutes *dhinâm* for this *yînâm*. But the text of the *Samhitâ*-MSS. justifies *râthagiteyînâm*³. Weber, l. c., p. 345, note, refers by way of illustration of the present epithets of the Apsaras to the names *samgâyanti* (IV, 38, 1), *ugragît*, *ugramparyâ*, and *râshṭrabhrîṭ* (VI, 118, 1. 2), and to the frequent warlike epithets of the Gandharvas, with whom they are associated closely (cf. e.g. *Tait. S.* III, 4, 7, 3). Grill, too daringly, emends to *arthagitâm ârthagitînâm*, supporting his theory by a reference to IV, 38, where the

¹ Thus according to the commentators: 131 and 132 are not otherwise rubricated.

² Thus Dârila; according to Kerava, upon his couch, house, or bed; according to Sâyana, on the ground which he walks.

³ The hymn is wanting in the Paippalâda.

Apsaras are implored for help in gambling. He supposes that they 'gain their object' both in play and in love.

VI, 131. COMMENTARY TO PAGE 104.

For the practices connected with this hymn, see the introduction to the preceding. Previous translations by Weber, *Indische Studien*, V, 244 ff.; Grill², pp. 58, 175 ff.

Stanza 2.

Anumati is the goddess of favour and consent; cf. the play of words in *ānu manyasva* (as in VII, 20). *Ākūti* is the goddess of schemes. In XIX, 4, 2 she is called *kittāsya mātā*, 'mother of thought' ('the wish is father to the thought'). Cf. III, 8, 5; V, 8, 2, &c.

VI, 132. COMMENTARY TO PAGE 104.

For the practices connected with this hymn, see the introduction to VI, 130. It has been translated by Weber, *Indische Studien*, V, 245, who supposes that it is the text of a brewing-charm (*sudzauber*), in which the person desirous of love boils some concoction that attracts irresistibly the coy beloved. But the absence of any such practice in connection with the hymn casts much doubt upon this interpretation. It seems rather to allude to some mythic touch (*ākhyāyikā*). *Sāyana* suggests that the gods either poured love into the water, to quench him, or that they placed him into the atmospheric waters as ruler of all lovers. *Varuṇa* in the refrain is, of course, in the position of lord or controller of those waters, and *vāruṇasya dhārmanā* is not remote from the meaning 'by the permission or order of *Varuṇa*.' The whole savours of the conception that the gods poured *smarā* into the waters either by way of punishing him for his attacks upon themselves¹, or in order

¹ Cf. the stories of their burning *Kāma*, 'love,' e.g. Muir, *Original Sanskrit Texts*, I², 112; IV², 364. Or is there still a different notion, namely that the fruitful waters are the natural seat of love?

to quench him, and that the person practising the charm kindles him anew with the permission of Varuṇa.

Stanza 1.

b. In Tait. S. III, 4, 7, 3, the Ādhis, 'yearnings,' are personified as the Apsaras, the wives of Kāma, 'love,' the Gandharva.

Stanza 3.

Indrāṇī is the goddess of successful and happy conjugal love; see our Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft, XLVIII, 551 ff.

VI, 136. COMMENTARY TO PAGE 31.

The plant nitatnī, 'she that takes root' (cf. the note on III, 12, 4 d, and Ait. Br. VII, 31, 3), is not mentioned elsewhere. In Tait. S. IV, 4, 5, 1; Kātṛ. S. XL, 4; Vishṇu, LXVII, 7, the word designates a personification of one of the bricks of the fire-altar (ishṭakā); in Tait. Br. III, 1, 4, 1, one of the stars of the constellation kṛttikā. This and the next hymn are supplied with practices at Kaus. 31, 28, to wit: The fruit of (the plant) mentioned in the mantra (i. e. the nitatnī¹), together with the plants gīvī and ālākā², (are concocted into a solution) and poured (by the medicine-man) who is clothed in black and has eaten black food³, in the early morning before the rise of the crows (upon the head of the person for whom the hair cure is undertaken). The exact virtue of these plants escapes

¹ The scholiasts agree in defining this by kākamāki. The word is not elsewhere quotable as the name of a plant, but is mentioned in Böhlingk's Lexicon as a kind of spirituous liquor.

² Cf. Kausika, Introduction, pp. xlv and l. Sāyana has gīvantī for gīvī, and bhr̥ṅgarāga for ālākā. On p. xlv we have written ālākā, but Dārila has ālākā. On the other hand Böhlingk's Lexicon, vol. i, p. 294, mentions ālāka = alarka, 'calotropis gigantea.'

³ That is sesame, beans, and the like; cf. Kausika, Introduction, p. xlix.

our knowledge; the black colour symbolises, perhaps, the (black) hair.

The hymn has been translated by Zimmer, *Altindisches Leben*, p. 68 (cf. also p. 264); Grill², pp. 50, 176. The *Anukramanī*, *vānaspatyam*, by *keśavardhanakāma Vīṭahavya* (VI, 137, 1).

Stanza 3.

b. For *vriskáte* the Pet. Lex. suggests *vriskyáte*. So also *Sāyana*, *kṛhidyate*. Cf. the note on XII, 4, 12.

VI, 137. COMMENTARY TO PAGE 31.

For the employment in the ritual see the introduction to the preceding hymn. Previous translations by Ludwig, *Der Rigveda*, III, 512; Zimmer, *Altindisches Leben*, p. 68 (cf. also p. 264); Grill², pp. 50, 176. The *Anukramanī*, as in the preceding.

Stanza 1.

No further trace of this curious, probably ad hoc, legend (*ākhyāyikā*) has been found. *Sāyana* cites no parallels. *Gamadagni* is mentioned in connection with helpful charms at II, 32, 3; V, 28, 7; for *Asita*, cf. the note on I, 14, 4.

Stanza 2.

Zimmer renders *abhīsunā*, 'with the finger;' so also *Sāyana* with the *Naighaṇṭuka* II, 4. 5, *aṅgulibhiḥ*. I do not feel altogether convinced that the Pet. Lex. (s. v. *abhīsu*) is right in denying this meaning.

VI, 138. COMMENTARY TO PAGE 108.

Unsavoury and obscure is the performance associated with the recital of this hymn at *Kaus.* 48, 32-34. Urine and dung are put into the skin-bag that covers the tail of a calf, they are covered up with *kakuḷa*-fruits¹, the entire

¹ For *sepyā*, 'skin of the tail,' see *Kausika*, Introduction, p. liv; for *kakuḷa*, *ibid.* xlviii. The latter word, however, is explained by

mess is crushed and dug into the ground¹. Next (Sûtra 33) the (same) skin-bag and a reed (are crushed and dug into the ground?). Finally (Sûtra 34) the reed is stuck into the skin-bag and again dug into the ground (?). The Sûtras are extremely brief, and the scholiasts do not make clear these performances which reach the lowest plane even of Atharvanic doings.

The hymn has been rendered by Weber, *Indische Studien*, V, 246; Ludwig, *Der Rigveda*, III, 470; cf. also Geldner, *Vedische Studien*, I, 131; Zimmer, *Altindisches Leben*, Index, p. 455 a.

Stanza 1.

d. The exact meaning of *opasnam* escapes us, owing to the complete absence of graphic representations. The lexicons, Weber and Zimmer, 'geloct'; Ludwig, 'bezopft.' Sâyana, as the scholiasts in general, derives *opasâ* from the verb *upasete*, and arrives at the meaning 'one with female organs' (*strîvyañganam*). Geldner, l.c., has gone peculiarly astray in comparing the cuckold and translating 'with horns,' since in *Maitr. S. II*, 7, 5 = *Tait. S. IV*, 1, 5, 3 = *Vâg. S. XI*, 56 the goddess *Sinîvâlî* is described as *sukapardâ sukurîrâ svopasâ*. All three epithets obviously refer to female methods of dressing the hair and the head. The notion here is that the eunuch shall develop hermaphroditic characteristics, and hence assume the head-gear of a woman. See stanzas 2 and 3, and cf. in addition *AV. VIII*, 6, 7²; *IX*, 3, 8; *Âpast. Sr. X*, 9, 5-7; *Sat. Br. V*, 1, 2, 14; 4, 1, 1; *Kâty. Sr. XIV*, 1, 14; *XV*, 5, 22. The *opasâ*

Kesava in a very different way, namely, *tasya* (sc. *vatsasya*) *vriṣhanaiḥ*, i.e., the skin containing the *mûtrapurîṣham* is covered up with the testicles of the calf.

¹ The scholiasts say, *marmazî nikhanati* (cf. *Kaus.* 47, 51; 48, 4). The digging is supposed to take place, symbolically, in the vital spot of the rival.

² The *ḍṇ. λγγ. tirîṣn* in this passage is doubtless identical with the later *kirîṣn*, and again refers to some feminine mode of dressing the head.

seems to be some form of coiffure which has become at this stage of the literature a characteristic ornamentation of women; its primary meaning may have been 'horn,' but this is by no means rendered certain by *Pañk. Br. XIII, 4, 3* (upon which Geldner relies), since it may be figurative in that sense.

Stanzas 2, 3.

The exact meaning of *kurīra* (*Sâyana*, *kesagālam*), *kurirīn* (*Sâyana*, *kurirāḥ kesāḥ tadvantam kuru*), and *kúmba* (*Sâyana*, *ābharanam strīuām*) is again uncertain, but they all refer to female head-gear.

VI, 139. COMMENTARY TO PAGE 102.

The present charm is apparently addressed to a plant which is, however, not mentioned by name, unless *nyastikā* be a proper noun. The hymn is rubricated, along with VI, 129 and VII, 38, at *Kaus. 36, 12*: the person practising the charm digs up a *suvarṅkalā*-plant¹, with the ceremonies pertaining to the digging up of plants (cf. *Kaus. 33, 9. 16*), fastens (its) white blossoms upon his head, and thus enters the village. Neither of the two other hymns (VI, 129 and VII, 38) defines the plant more specifically²: the exactitude of the *Sūtra* does not inspire confidence.

The hymn has been rendered by Weber, *Indische Studien*, V, 247; Ludwig, *Der Rigveda*, III, 515.

Stanza 1.

For the formulaic numbers see the analogical parallels mentioned by A. Kuhn in *Zeitschrift für vergleichende Sprachforschung*, XIII, 133. The *ἄπ. λεγ.* *nyastikā* is

¹ *Dārila*, *suvarṅkalā prasiddhā trisaṃdhyāsādrisī* (cf. the introduction to IV, 20); *Kesava* has *saṅkhaushpī* and *sūryavelā* (cf. *sūryavallī*); *Sâyana*, *saṅkhaushpikā*, 'andropogon aciculatus.'

² Cf. however the epithet *māmpasyā*, VII, 38, 1, with the description in IV, 20, 1. This again points to the plant *trisaṃdhyā*.

obscure: Kuhn and Ludwig incline to its construction as a proper noun, and that may be correct. *Sâyana*, ('the plant) that suppresses the characteristics of ill-luck.' Our rendering is etymological, and equally guess-work.

Stanza 3.

a. Most of Shankar Pandit's MSS. read *samushpalâ* for *samushyalâ*. *Sâyana* also, *samushpalâ samyak uptaphalâ satî*. The Pet. Lexs. derive the word (α δπ. λεγ.) from a root *ush*=*us*, the weak form of *var*, 'arousing love ;' Ludwig, doubtfully, 'procuress.' We, with Weber ('*zusammen uns brennend*'), derive the word from *ush*, 'burn.' Everything is uncertain.

Stanza 5.

The hostility of the ichneumon and the serpent is known in Hindu literature from earliest to latest times¹. The putting together of the serpent by the ichneumon refers perhaps to the cat-like antics of the animal over his prey. It is a lame comparison at the best.

VI, 140. COMMENTARY TO PAGE 110.

'When the upper two teeth come before the lower, then there is danger of death to the parents, and the following expiatory rite is prescribed,' says Kesava at Kaus. 46, 43-46. The performance consists in scattering or offering (rice, barley, or sesame: cf. Kaus. 7, 5); in making the child bite some of the kinds of grain indicated in the mantra (st. 2); in giving him some of the same grain cooked in 'holy water' (Kaus. 9, 8 ff.) to eat; finally, in making the parents eat of the same dish.

The hymn has been rendered by Zimmer, *Altindisches Leben*, p. 321; Grill², pp. 49, 176 ff. (cf. also Weber, *Indische Studien*, V, 224; Ludwig, *Der Rigveda*, III, 343). These interpreters construe the hymn as a charm for avert-

¹ Cf. *Vâg. S.* XXIV, 26, 32; *Tait. S. V.* 5, 12, 21.

ing danger from the first pair of teeth in general, without reference to any irregularity in their appearance. Possibly this broader construction is the more original, Kausika's being a later refinement.

Stanza 1.

For vyâghraú, cf. the note on VI, 110, 3; for the combination Brahmanaspati (*Bṛhaspati*) *Gâtavedas* (*Agni*), the note on VII, 53, 1.

VI, 142. COMMENTARY TO PAGE 141.

At Kaus. 24, 1, this hymn is recited while barley (or grain in general, *yáva*), mixed with ghee, is swept into a furrow in the grain-field by means of the plough; then (three) handfuls of seed are poured (into the furrow)¹, one with each stanza of the hymn, and these finally are covered (with earth). Stanza 3 is recited at Kaus. 19, 27, while an amulet of barley is being fastened on a person to ensure him prosperity (cf. Kaus. 28, 20 in the introduction to VI, 91). The hymn is one of the class designated by the *Atharvanyia-paddhati* (at Kaus. 19, 11) as *pushîkâ man-trâh*, 'stanzas that ensure prosperity.'

The hymn has been translated by Ludwig, *Der Rigveda*, III, 463; Zimmer, *Altindisches Leben*, p. 237; Grill², pp. 66, 177 ff. Cf. also Bergaigne et Henry, *Manuel Védique*, p. 156. The *Anukramani*, *yavyam*.

Stanza 1.

c. Ludwig, and, independently, Aufrecht in Kuhn's *Zeitschrift*, XXVII, 218, read *prîñihî*, 'fill,' for *mṛñihî*. *Sâyana*, *vṛñihî*, which he also explains, 'with a change of a letter,' as *prîñihî pûraya*. Sensible suggestions these, but they do not prove that the *Saunakiya*-poet did not make use of the bold yet natural figure of speech involved in *mṛñihî* ('full unto bursting,' 'zum bersten voll'). Cf. the note on III, 1, 2.

¹ Cf. RV. VIII, 78, 10.

Stanza 3.

a. Sâyana, upasadaḥ upasattâraḥ (cf. III, 12, 6 c) upagan-târaḥ karmakarâḥ. This is essentially correct. The western translators take the word as an abstract noun, 'stores ;' Ludwig, 'ansätze' (? 'aufspeicherungen').

VII, 9. COMMENTARY TO PAGE 159.

The prayer is addressed to Pûshan, the sun that watches over the ways, and is accompanied by characteristic practices at Kaus. 52, 12-14: They who seek lost property have their hands and feet washed and anointed; their right hands are then scoured, and they are started upon the search. The same performance is undertaken with dregs of the ghee, and the right hands are again scoured off¹. Then twenty-one pebbles are thrown scatteringly upon a cross-roads. The last practice is an interesting instance of *attractio similibus*: the scattering of the pebbles upon the cross-roads symbolises the lost objects, and at the same time counteracts their lost condition². The second stanza is enlisted in the first *abhayagana*, a series designed to secure immunity from danger, in the *Ganamâlâ*, Ath. Paris. 32, 12 (cf. Kaus. 16, 8). See also Vait. Sû. 8, 13. Stanza 1 is repeated in RV. X, 17, 6 = Tait. Br. II, 8, 5, 3; st. 4 in RV. VI, 54, 9 = Vâg. S. XXXIV, 41 = Tait. Br. II, 5, 5, 5. Previously rendered by Henry, *Le livre VII de l'Atharva-veda*, pp. 4, 52.

Stanza 4.

Professor Henry cites the following interesting Alsatian charm:—

Hailcher antônus von pâtuâ
Schick mer was i verlôre hâ
Ter teifel wert's en sîne kloye hâ.

'Holy Antony of Padua, send to me what I have lost; the devil must have it in his claws.'

¹ The word *nimrigya* at the beginning of Sûtra 14 seems to belong to the end of Sûtra 13.

² For the cross-roads, see the note in the introduction to VI, 111.

VII, 11. COMMENTARY TO PAGE 142.

The hymn is rubricated together with I, 13 at Kaus. 38, 8 in a somewhat obscure practice which concerns rather I, 13 than the present. It is employed once more at the upākarma, the initiation to the study of the Veda, Kaus. 139, 8. Cf. also Sântikalpa 15. Previous translations by Ludwig, *Der Rigveda*, III, 463 ; Grill², pp. 66, 178 ; Henry, *Le livre VII de l'Atharva-véda*, pp. 5, 54. The Anukramanī, sârasvatam.

VII, 12. COMMENTARY TO PAGE 138.

For the general aspects of the subject of this hymn, see Ludwig, *Der Rigveda*, III, 253 ff. ; Zimmer, *Altindisches Leben*, 172 ff. Kesava prefaces his exposition of the short performance connected with this hymn at Kaus. 38, 27. 28 as follows, *atha sabhâgayakarmâny ukryante, sabhâstambhanam karma gayakarma tadâ sabhâsadadharmâdhikarânâdi gâyate*, 'here are told the performances which procure victory in the assembly ; it is a rite which lends stability to the assembly, procures victory, then promotes the judicial acts, and so forth, of those who sit in the assembly.' The practices are as follows : 38, 27. 'While reciting AV. VII, 12, the performer eats (a milk-porridge ; cf. Kaus. 7, 6). 28. He takes hold of the pillars of the assembly-hall, and pays his respects to (the assembly-hall).'

The hymn is translated in Muir, *Original Sanskrit Texts*, V, 438 ; Ludwig, *Der Rigveda*, III, 253 ; Zimmer, l. c., 173 ; Grill², pp. 70, 178 ff. ; Henry, *Le livre VII de l'Atharva-véda*, pp. 5, 55 ; cf. also Hillebrandt, *Vedachrestomathie*, p. 44. The Anukramanī designates the entire hymn as *sabhyam* ; st. 1 as *dvidevatyo-ta pitryâ* ; st. 2 as *sabhyâ* ; st. 3 as *aindrī* ; st. 4 as *mantroktadevatyâ*.

Stanza 1.

The metre of Pâdas a, b, d is irregular (Anukr., *bhurik-trishubh*) ; a is catalectic, b hypercatalectic ; but we may

read duhitraú (cf. Amer. Journ. Phil. V, p. 27). Similarly d may be perfected by reading pitra^h.

d. For the appeal to the Fathers for help, cf. II, 12, 4.

Stanza 2.

a. For vidmá of the Saunakiya school the Paippaláda reads véda vaí, and Grill and Hillebrandt adopt this version for metrical reasons. But the metre is not really improved by the change.

b. narísh^há, 'mirth' (cf. XI, 8, 24), refers to the social not the political side of the sabhâ, which, in addition to being the meeting of the council, is also the occasion and place for gaming (cf. AV. XII, 3, 46), and social intercourse (cf. RV. VI, 28, 6). The word, too, perhaps conveys a double entente, nar, 'man,' and sthâ, 'place,' or suggests a quasi-superlative, 'most favourable to men.' Thus the variant form narísh^há, Vâg. S. XXX, 6, presents the effect of this kind of folk-etymology upon the word. Sâyana (as if the word were a compound na-rísh^há), ahimsitâ parair anabhibhavyâ.

VII, 13. COMMENTARY TO PAGE 93.

According to Kaus. 48, 35-36, the hymn is spoken against the enemies that are to be deprived of power, the second stanza while fixing one's regard upon them. Cf. also Sântikalpa 15¹. The hymn has been rendered by Ludwig, *Der Rigveda*, III, 241; Grill², pp. 23, 179; Henry, *Le livre VII de l'Atharva-véda*, pp. 5, 56. The Anukramanî, saumyam.

Stanza 2.

Cf. Ludwig, l. c., p. 265. That the sun takes away the strength of those who are asleep while it rises or sets, is a notion abundantly elaborated in connection with all holy practices. Such persons are designated as sūryābhyudita, and sūryābhinimrukta (-mlukta, -mlupta), and they are

¹ Quoted erroneously by Sâyana as Nakshatrakalpa.

regarded as being guilty of one of the 'deadly' sins. See the writer in the Proceedings of the American Oriental Society, 1894 (Journal, vol. xvi, p. cxix), and cf. Maitr. S. IV, 1, 9; Tait. Br. III, 2, 8, 11; Ait. Br. I, 3, 14; Gobh. Grih. III, 3, 34; Âpast. Dh. II, 5, 12, 13, 14, and elsewhere.

VII, 35. COMMENTARY TO PAGE 98.

At Kaus. 36, 33-34 there is a composite charm for preventing a woman from begetting a son, or from begetting offspring at all. If it is intended that a certain woman shall not beget a male son the hymn VII, 34 is recited¹; if she shall not beget a child at all the hymn VII, 35 is recited: in either case the urine of a she-mule is rubbed with two stone disks, and put into the food or the cosmetics of the woman. And the person practising the charm looks at the parting in the hair of the woman. The charm is full of symbolism. The she-mule is sterile: 'She-mules do not propagate' (Tait. S. VII, 1, 1, 3; Ait. Br. IV, 9, 1; cf. Adbhuta-brâhmaṇa 7). The rubbing between two stones is symbolic castration. The eyes are fixed with evil intent upon the woman's parting in the hair (śimanta): this seems to be the obverse of the śimantonnayana, the well-known ceremony during a woman's pregnancy, intended to ensure successful issue. Cf. also Ath. Paris. 7.

The hymn has been translated by Ludwig, Der Rigveda, III, 477; and by Henry, Le livre VII de l'Atharvaveda, pp. 13, 67.

Stanza 1.

The stanza seems hardly in touch with the remaining two, or with the construction imparted to the whole by the Sûtra. Ludwig omits it in his rendering of the hymn. Its sense, taken by itself, is that of a battle-song. Pâda b is identical with VII, 34, 1 b.

¹ 'O Agni, drive away the rivals of mine that are already born; drive away, O Gâtavedas, those that are not yet born. Place under my feet those that fight against me. May we, exempt from guilt, live in thy freedom!'

Stanza 2.

The rendering of the words *hirāṅ* and *dhamāniḥ* is necessarily vague : see the note on I, 17, 3, and cf. VI, 90, 2. Ludwig, 'därme,' and 'adern.' Sâyana, very precisely, 'small veins,' and 'thick arteries.' That may be the correct philological interpretation of the words, but in that case the stanza must have been originally constructed as a charm to stop flow of blood from the body.

VII, 36-37. COMMENTARY TO PAGE 96.

Both stanzas are recited at the 'rites of the fourth day' (*katurthikarma*), the performances immediately preceding the consummation of marriage. At Kaus. 79, 2 bride and bridegroom anoint one another while reciting VII, 36 ; at 79, 7 the bride¹ envelops the bridegroom in her robe while reciting VII, 37.

Previous renditions by Weber, *Indische Studien*, V, 248 ; Grill, pp. 55, 179 ; Henry, *Le livre VII de l'Atharva-véda*, pp. 13, 67. The *Anukramani* (VII, 36), *mantroktākshidevatyam* ; (VII, 37), *liṅgoktadevatyam*.

Stanza 1.

a, b. The sense is : 'May our eyes with their brightness, our faces with their freshness, inspire us with love for one another !'

Stanza 2.

For *mánugāta*, cf. XIV, 2, 41. The second hemistich is nearly identical with VII, 38, 4 c, d.

VII, 38. COMMENTARY TO PAGE 103.

For the practices associated with this hymn, see the introduction to VI, 139. The charm is there undertaken by a woman, here by a man. It has been translated by

¹ Not so the Paddhatis, *vastreṇâ-khâdayati tau*, i. e. the priest envelops the two. But this is contrary to the context of the stanza.

Weber, *Indische Studien*, V, 249; Ludwig, *Der Rigveda*, III, 515; Grill², pp. 59, 179; Henry, *Le livre VII de l'Atharva-véda*, pp. 14, 68. The *Anukramanî, vânas-patyam*.

Stanza 1.

b. For *mâṃpasyám*, cf. IV, 20, 1, and note. The absolutely literal translation of the word is 'the plant that sees me¹,' but the formation is so artificial that it may also mean 'the he-sees-me-plant,' i. e., in effect, the plant that draws his attention towards me. The epithet *abhirorudám* suggests that the plant may in reality be so strongly scented as to draw tears.

Stanza 2.

For legends of Indra's seduction by a female demon, see *Sâṅkh. Br.* XXIII, 4; *Kâṭh. S.* XIII, 5 (*Indische Studien*, III, 479; V, 249, 453); cf. the note on I, 24, 1.

Stanza 4.

The sense is: In this affair of our love my voice shall rule; thine shall rule in the assembly, where it is fitting that a man's voice shall be listened to. *Pâdas* c, d are nearly identical with VII, 37 c, d. Cf. *Maitr. S.* IV, 7, 4 (p. 97, l. 15).

VII, 45. COMMENTARY TO PAGE 107.

For the practices connected with this hymn, see the introduction to VI, 18. It has been translated previously by Weber, *Indische Studien*, V, 250; Ludwig, *Der Rigveda*, III, 514; Grill², pp. 29, 180; Henry, *Le livre VII de l'Atharva-véda*, pp. 16, 72 ff. The *Anukramanî, îrshyâpanayanam*.

Stanza 1.

There is no allusion in the ritual to any precious substances gotten from a distance. The description here

¹ In this spirit *Sâyana*, *mâm eva nârîm pasyat mamai-vâ-nukûlam*. But he offers also our rendering as an alternative, *mâm eva patye pradarsayat*.

given would suit either *saindhavam*, 'salt,' or *guggulu*, 'bdellium' (cf. XIX, 38, 2). Perhaps, however, it simply tries to magnify the cost and potency of some ordinary substance (Kaus. 36, 25) by deriving it fictitiously from an unknown country far away.

Stanza 2.

Note the subtle symbolism of Kaus. 36, 27 : the jealous man drinks water which has actually cooled the heated axe.

VII, 50. COMMENTARY TO PAGE 150.

For the practices associated with this hymn, see the introduction to the first part of IV, 38. Stanzas 1, 2, 5, 8, 9 seem to have been composed directly with reference to the situation¹: st. 3 (=RV. V, 60, 1); st. 4 (=RV. I, 102, 4); and stanzas 6, 7 (=RV. X, 42, 9, 10) are adapted secondarily to the purpose in hand; see the notes below. Previous renderings by Ludwig, *Der Rigveda*, III, 455; Zimmer, *Altindisches Leben*, p. 285; Grill², pp. 71, 180; Henry, *Le livre VII de l'Atharva-véda*, pp. 18, 75 ff. Cf. also Muir, *Original Sanskrit Texts*, V, 430. The *Anukramanî*, *aindram*, composed by *kitavabandhanakâmo-ñgirâh* (cf. st. 1).

Stanza 1.

d. *badhyâsam* is ambiguous. *Sâyana* reads *vadhyâsam* (*hanishyâmi*); the *Anukramanî*, above, has in mind the root *bandh*, 'bind.' Of Western translators, Grill, 'fahn' (*fangen*); the rest, 'slay.'

Stanza 3.

Adapted from a hymn to the Maruts, RV. V, 60, 1; Maitr. S. IV, 14, 11; Tait. Br. II, 7, 12. 4. Pâda b contains the words *vî kayat kritâm nah*, derived from the sphere of the gamester's speech. Note the word *kritâm* in the preceding stanza.

¹ In the case of the second stanza this is not altogether certain : it savours of the Maruts. One may imagine Indra as the speaker.

Stanza 4.

Adapted from an Indra-hymn ; cf. RV. I, 102, 4. The words *vayám gayema . . . bhāre-bhāre* render the stanza usable on the present occasion.

Stanza 5.

The words *sámlikhitam* and *samrúddham* are hopelessly obscure. I have rendered *sámlikhitam* as though it meant 'scratched clean,' 'cleaned out.' The rendering of *samrúddham* is purely etymological. *Sâyana*, *loke hi kitavâh asmin pade pratikitavam akshasalakâdibhih samrotsyâmi ti anân kurvanti tatrai va ka samrundhanti. tâdrisah pratikitavo tra sambodhyate, he kitava samlikhitam padeshu samyag anân likhitavantam api tvâm agaisham . . . samroddhâram api tvâm agaisham gayâmi. yadvâ samlikhitam samyag likhitam kihnitam padam abhilakshya tvâm gayâmi, uta api ka samrudham . . . tâdrisam sthânam abhilakshya tvâm gayâmi.* The *Pet. Lexs.* regard both words as obscure termini of the game. *Ludwig*, 'ich hab dir abgewonnen das zusammengekratzte, ich hab dir abgewonnen das zusammengescharrte.' *Grill*, 'was du einstreichst,' and, 'was du zurückbehieltst.' *Henry*, '(je t'ai) gratté de fond en comble (?), et j'ai gagné l'enjeu total (?).'

Stanza 6.

Adapted from an Indra-hymn, RV. X, 42, 9=AV. XX, 89, 9 (cf. also RV. X, 43, 5), where the gamester and the game appear by way of comparison. In *Pâda c*, *devâkâmo* is felt in our version to have the double sense 'loving play,' and 'loving the gods.' It may be questioned whether the same intention is present in the RV.

Stanza 7.

Adapted from RV. X, 42, 10, &c.=AV. XX, 17, 10, &c. Its juxtaposition in the RV. with the preceding stanza, and the occurrence of *gayema*, have brought it into the *Atharvan* compilation.

VII, 52. COMMENTARY TO PAGE 136.

This hymn is catalogued in the *gana* or series called *sâṃmanasyâni* in Kaus. 12, 5, and is accompanied by the practices described at AV. III, 30. It is rubricated further at Kaus. 9, 2, in the series designated by the *Gaṇamâlâ*, Ath. Paris. 32, 26, as the great *sântigana*. The first stanza of the hymn is found, with variants, Maitr. S. II, 2, 6; Tait. Br. II, 4, 4, 6. The hymn has been translated by Ludwig. Der Rigveda, III, 428 (cf. also p. 344); Grill², pp. 31, 181 ff.; Henry, Le livre VII de l'Atharva-vêda, pp. 19, 79. The *Anukramanî* designates it as *sâṃmanasyam âsvinam*.

Stanza 1.

The first stanza is described by the *Anukramanî* as *kakummaty anushṭubh*, but the irregularity vanishes, if we read *suébhiāḥ . . . áraṇebhiāḥ*. The Tait. Br.—but not the Maitr. S.—substitutes the classical forms *svaiḥ* and *áraiḥ*, thus disguising the metre still further.

Stanza 2.

a. Cf. the parallel Páda, RV. X, 30, 6 c.

b. The text as it stands¹ yields the following translation: 'may we not struggle with one another in fateful spirit.' But a suggestion of Grill seemed to me too fascinating to resist, he emends *mánasâ daivyena* to *mánasâ-daivyena* = *mánasâ ádaivyena*, and our translation presupposes this text. At RV. II, 23, 12 we have, *ádevena mánasâ yó rishanyáti . . . gíghâṃsati*, 'he who attacks in a spirit displeasing to the gods . . . (and) desires to murder.' Prof. Henry's rendering, 'ne point lutter contre l'esprit divin,' though possible grammatically, imposes upon *mánas*

¹ Shankar Pandit, with *Sâyana* and many MSS., reads *yushmahi* for *yutsmahi*. *Sâyana*, *má viyuktâ bhûma*. Another variant *yukḥ-mahi* is nothing but a misspelling of *yutsmahi*; cf. Kausika, Introduction, p. lxi, and variant forms like *kaputsala* and *kapukhala* (Böhtlingk's Lexicon).

the meaning of 'law, decree,' and the like, and has an un-Vedic flavour according to my judgment.

c, d. Literally, 'may the noises not arise when there is frequent (continuous) slaughter¹,' &c.

It is not at all clear what the day of Indra has to do with the cessation of carnage. Is it that Indra by fighting his battle removes all need of fighting enemies? Or, is the day of Indra simply the battle-day? The latter seems more natural. The word *āhani* seems to harbour one of the inevitable puns, suggesting 'non-slaying,' i.e. perhaps 'the end of any need of fighting on the part of men.' See also Prof. Henry's careful discussion of the passage.

VII, 53. COMMENTARY TO PAGE 52.

The hymn belongs to the class of *āyushyāni*, 'hymns designed to prolong life;' cf. the *āyushyagāna*, Ath. Paris. 32, 4, at Kaus. 54, 11, note, and the *Anukramanī*, *āyushyam uta bārhaspatyam āsvinam*. The *āyushya*-hymns are very uniform in character; the present one exhibits especially noteworthy points of contact with VIII, 1. Kaus. 55, 17 prescribes its employment, along with many more of a similar character, at the ceremony of investiture (*upanayana*)². The seventh stanza, familiar in the *Saṃhitās* and the ritual, is employed at Kaus. 24, 32 on rising from sleep during the *āgrahāyanī*, the spring-festival at the full-moon of the month *āgrahāyana*, or *mārgaśīrsha*. At Vait. Sū. 24, 4 it is spoken in stepping out of the bath (symbolic application: as the sun rises from the celestial sea; cf. XI, 5, 26). Cf. also Kaus. 55, 15, note; 58, 18, note, and Ath. Paris. 43, 1.

The hymn has been translated by Muir, Original San-

¹ *Sâyana* reads *vinihrote*, and glosses, *kauṣīlye nimitte ghoshâḥ vaimanasyanibandhanâḥ sabdâḥ . . . utthitâ mâ bhûvan, yadvâ bahulasabdena tamo vivakshyate . . . vireshena stānyādikaṣṭīlyanimitte bahule tamasi . . . ghoshâḥ mâ bhûvan*.

² Cf. also *Sântikalpa* 17, 18, which is quoted by *Sâyana* erroneously as *Nakshatrakalpa*.

skrit Texts, V, 443; Grill², pp. 15, 182 ff.; Henry, Le livre VII de l'Atharva-véda, pp. 20, 80 ff. Cf. also Ludwig, Der Rigveda, III, 341.

Stanza 1.

Repeated with variants at Vâg. S. XXVII, 9; Maitr. S. II, 12, 5; Tait. S. IV, 1, 7, 4; Tait. Âr. X, 48 (Ândhra-version). *Bṛihaspati* and *Agni* are here one and the same divinity; see VI, 140, 1, and Bergaigne, La Religion Védique, I, 300; III, 84. 174. *Agni* figures prominently in the *âyushya*-hymns. See II, 28, 2; III, 11, 4; 31, 1. 6; VIII, 1, 11.

Stanza 3.

Cf. VIII, 1, 1. 3. *Pâda* b is a *gagatî* in the midst of *trishṭubh* *Pâdas*, as frequently elsewhere. Read *taāv*. The *Anukramanî*, *bhurig*.

Stanza 4.

a, b. The *Paippalâda* reads, *mâ tvâ prâṇo hâsid yas tve pravishṭo mâ-pâno-vahâya parâ gât*. For *Pâda* b, cf. Maitr. S. I, 6, 1 (p. 86, l. 1): Tait. S. V, 7, 9, 1. *Pâda* a is a *trishṭubh*; b a catalectic *anushṭubh*. The *Anukramanî*, *ushṇikgarbhâ-rshî paṅktiḥ*. Problematic attempts at correction are made by Grill and Henry.

Stanza 7.

Cf. RV. I, 150, 10, &c. See the index to v. Schroeder's edition of the Maitr. S., and the introduction to the present hymn.

VII, 56. COMMENTARY TO PAGE 29.

A series of shallow therapeutical practices are prescribed by Kaus. 32, 5-7, to wit: 5. 'While reciting the hymn (the patient is given to eat the sweetwood) mentioned in the mantra¹. 6. Natural mud, and mud from an ant-hill are

¹ Cf. st. 2. Thus *Kesava*, *gyeshṭhîmadhu* = *yashîmadhu* (cf. the introduction to I, 34, and Kaus. 38, 17). *Dârila*, *mâdhûdvâpa*, 'earth from a bee-hive' (cf. Kaus. 29, 10 in the note on V, 13, 7).

pulverised, (sewed up in the skin of a living animal [freshly slain] and fastened as an amulet upon the patient)¹.
7. He is given to drink (yellow curcuma in ghee)².

Stanza 5 is rubricated, along with sundry mantras against serpents and other disturbing forces, at Kaus. 139, 8, in the course of practices, preparatory to the study of the Vedas.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 502; Grill², pp. 5, 183 ff.; Henry, *Le livre VII de l'Atharva-véda*, pp. 21, 82 ff. The *Anukramanī*, *man-troktavṛiskikadevatākam*.

Stanza 1.

For *tīraskirāgi* and *āsita*, see the note on VI, 56, 2; for *prīdāku*³ (cf. *πάρδαλις*, *πόρδαλις*, and *πάρδος*), see Zimmer, p. 94. Grill's sturdy attempt to determine the specific character of the *prīdāku* yields no acceptable result. The meaning of *kaṅkāparvan*, 'Scorpion' (? *Sāyana*, *damśaka-vireshāt*), can merely be conjectured. Kesava and the *Anukramanī* describe the entire charm as a cure for the bite of scorpions, *vṛiskikabhaishagyam*. The *Paippalāda* has *aṅgaparvaṇo*. See *kaṅkata*, *satīnākaṅkata*, and *pra-kaṅkatā*, RV. I, 191, 1. 7.

Stanza 2.

Cf. I, 34, 1; VIII, 7, 12; RV. I, 191, 10. 13. *madhūh*, ἀπ. λεγ., is apparently made for the occasion (type *vadhū*), to ensure completer assonance with the preceding *mādhu*; the ordinary *madhvī* would be less agreeable. But the Atharvan presents quite a list of such feminines; see Lanman, *Noun-Inflection*, pp. 402, 406.

¹ Cf. Kaus. 26, 43, in the introduction to II, 8. Ants especially are a famous antidote against poison; see the introduction to VI, 100, and cf. st. 7.

² Thus according to Dārila who refers to Kaus. 28, 4 (see the introduction to IV, 6, also a charm against serpents).

³ *Sāyana*, *pardayati kutsitam sabdayati*.

Stanza 3.

a. For *yáto dashṭám*, cf. the formulaic *yato dashṭaḥ*, Kaus. 28, 7 ; 32, 5 (see the note on V, 13, 4). The expression *trīpradamsín* suggests *asutrīp*, RV. X, 14, 12, &c. ; Ludwig, 'bitter-zanig.'

Stanza 4.

Ludwig suggests *krinoti* for *krinoshi*, but this sort of anacoluthon is common in the Atharvan. The appeal to *Bṛhaspati* is natural as soon as we substitute *Brahmanaspati*, and remember that *bráhma* is the ordinary Atharvanic word for 'hymn.' Or, again, *Bṛhaspati*, as the companion and double of Indra and Agni, represents their constant hostility towards all vicious forces. *Sāyana* refers the stanza to the victim of the serpent: the contortions of his body and face are supposed to be described in the first hemistich, the cure in the second. Very plausible, but we are cautioned by such an expression as *vritráṁ víparvam*, RV. I, 187, 1, which is favourable to the construction of *víparur* as an epithet of the serpent.

Stanza 5.

In the *Paippalāda* these stanzas are wanting ; they have the character of a production somewhat independent of the preceding stanzas. To such a view also points the separate quotation of this stanza (and the rest?) in the late (*parishīṭa*) chapter Kaus. 139 (see above, and cf. Kausika, Introduction, p. xxv ff.).

a. The *Pet. Lexs.* and Zimmer, p. 95, deal with *sarkóṭa* as a serpent, Grill and Henry as 'scorpion.' The former compares *karkaṭa* and *karkaṭaka*, 'crab,' but more significant seem to me to be *karkoṭa* and *karkoṭaká*, both of which are mentioned as names of serpents. There is, however, in the mind of the Atharvan writer but little difference between both kinds of vermin (cf. AV. XII, 1, 46 ; 4, 9, 15), and the description in the sequel favours the scorpion. Cf. for the interchange of *s* and *k*, Kuhn's *Zeitschrift*, XXV,

125, Proc. Amer. Or. Soc., May, 1886 (Journal, vol. xiii, p. cxxi); see also Kuhn's Zeitschrift, XXIII, 94.

Stanza 6.

d. arbhaká (cf. *puṭhādhī* in st. 8) suggests forcibly the kushumbha of II, 32, 6; RV. I, 191, 15, and kumbha of the Sâma-veda Mantra-brâhmana II, 7, 3. See the notes on II, 32, 5. 6. Ludwig, simply 'kleines;' Grill, 'winziges ding;' Henry 'menu (dard).'

Stanza 7.

For the ants, cf. the introduction, and VI, 100; for mayûryâḥ, RV. I, 191, 14, and Zimmer, p. 90.

VII, 64. COMMENTARY TO PAGE 167.

At Kaus. 46, 47. 48 this hymn is recited while washing off a person who has been struck by something dropped by a black bird (crow, or the like). If he has been defiled¹ (by the mouth of the bird) a fire-brand is carried around him. The two performances refer respectively to the two stanzas of the hymn. Previous translations by Grill², pp. 41, 186; Henry, *Le livre VII de l'Atharva-vêda*, pp. 25, 88; cf. Zimmer, *Altindisches Leben*, p. 88. The Anukramâṇi, mantroktadevatyam uta nairrîtam.

Stanza 1.

The Paippalâda in much the same sense, yad asmât *krîṣṇasakuner nishpatato na ânase*. Henry's criticism of the reading *abhinishpâtan* of the text is over severe: Sâyana, quite correctly, *abhimukham . . . âkâsamârgâd avapatan*. The Pâda is hyper-catalectic.

¹ The MSS. *upamrîṣh/am* and *apamrîṣh/am*. Kesava, *apamrîṣh/am*. Sâyana, *avamrîṣh/am*; cf. *avâmrîkshat* of the text. But Sâyana in the quotation of Kausika's text, *apamrîṣh/am*.

Stanza 2.

b. The Paippalâda, mukhena nirrîte tava. The bird of misfortune is identified with the goddess of misfortune herself.

VII, 65. COMMENTARY TO PAGE 72.

Employed at Kaus. 46, 49 as a purificatory charm for cleansing one's self from evil deeds and defiling contact. Fagots derived from the apâmârga-tree are placed into a fire built of wood from the same tree. For the apâmârga, see in general the introduction to IV, 17. Stanzas 1, 2 are rubricated in the *krityâgana* of the *Gāṇamālā*, Ath. Paris. 32, 2 (see Kaus. 39, 7, note). Cf. also Ath. Paris. 19, 4. Previous translations by Grill², pp. 38, 186; Henry, *Le livre VII de l'Atharva-véda*, pp. 25, 89. The *Anukramanī*, apâmârgaviruddaivatam.

Stanza 1.

For *pratikṣīnaphala*, see IV, 19, 7, and the note on IV, 17, 2. *Sâyana*, agrād ārabhya phalasya mūlaparyantam ātmābhimukham sparsane kantakarāhityadarsanāt pratikṣīnaphalatvam. The second hemistich is nearly identical with IV, 19, 7, c, d.

Stanza 2.

c. *Sâyana*, visvatomukha sarvataḥ prasrītasākḥayukta. Perhaps, however, 'looking in every direction,' because the fruit turns one way, the branches another. The epithet is, too, of more general scope (fire and sun), and may refer to watchfulness against hostile influences.

Stanza 3.

Befouling contact with deformed persons is a standard subject in Vedic texts, and in the law-books: see Maitr. S. IV, 1, 9 (cf. the corresponding passages from the *Kāth.* S. and the *Kapishth.* S.); Tait. Br. III, 2, 8, 11; Āpast. Sr. IX, 12, 11; Āpast. Dh. II, 5, 12, 22; Gaut. XV, 16; Vas. I, 18; cf. the introductions to VI, 112 and 113, and

Delbrück, *Die Indogermanischen Verwandtschaftsnamen*, p. 201 ff.

VII, 70. COMMENTARY TO PAGE 90.

The following sorcery-practice (*abhiṣāra*) is associated with the present hymn (together with VI, 54) at Kaus. 48, 27-28. A counter-offering is made, hostile to the person who has built a fire (for offering)¹. Chaff is offered by means of a leaf of middling size². The offering of chaff is the typical hostile sacrifice (Kaus. 14, 15; 63, 7); the sacrifice to the gods is thus frustrated by a sacrifice to the Rakshas (see Ait. Br. II, 7, 1), who destroy the enemy (cf. st. 2, and Ludwig, *Der Rigveda*, III, 295).

The hymn has been rendered by Ludwig, *ibid.*, p. 374; Grill², pp. 46, 187; Henry, *Le livre VII de l'Atharva-véda*, pp. 26, 91. The *Anukramanī*, *mantroktadevatyam uta syenadevatākam* (cf. st. 3). The hymn is largely identical with the passage Tait. Br. II, 4, 2, 1 ff.

Stanza 3.

a. *Sâyana*, *mrityudûtau*; the Pet. Lex., *Mrityu* and *Nirriti*. Possibly, *Mitra* and *Varuṇa*, the typical heavenly rulers.

VII, 74. COMMENTARY TO PAGE 18.

The hymn is tripartite, but no reason for the juxtaposition of sts. 3 and 4 with 1 and 2 can be found. Professor Henry's suggestions regarding this matter (*Le livre VII de l'Atharva-véda*, pp. 29, 95 ff.) are interesting. The norm of the seventh book is a single stanza for each hymn (cf. the quotations regarding this matter in the introductions to I, 12 and IV, 38), but, after all, some diaskeuastic convenience must be at the bottom of the grouping.

¹ Cf. Tait. S. II, 2, 9, 4; Tait. Br. I, 7, 3, 7.

² Cf. *madhyamaparnena*, Maitr. S. I, 10, 20. The meaning of the expression is uncertain.

A.

For the history of the interpretation of the *apaṅkita*-hymns, see the introduction to VI, 83 (cf. also VI, 25 and VII, 76). The practice connected with this part of the hymn is described at Kaus. 32, 8-10, to wit: 8. 'With a bow made of bamboo, which is *dārbhyūsha*¹ (? cf. Kaus. 35, 28 in the introduction to III, 25, and Kausika, Introduction, p. li), and has a bowstring made of black wool, with black arrows that have bunches of wool (tied?) to their points (the pustules are hit), while the (two first stanzas of) the hymn are being recited. 9. With the fourth stanza (?)² the bow is brought near (the pustules) and they are hit (with the arrows). 10. (The patient is then washed off at the time when the stars fade away [at dawn] with water) which has been warmed by quenching in it a burning bunch of wool³.' The arrow of bamboo in the practice symbolises the root (found by) the divine sage in st. 1; the flake of black wool embodies the statement in st. 2 d.

Stanza 1.

Cf. for the colours mentioned here, VI, 83, 2. 3, and more generally I, 23 and 24.

¹ *Sâyana*, *dārbhūsha*.

² This can hardly be the fourth stanza of the present hymn, which belongs to a totally different sphere. *Kesava* fuses VII, 74, 1. 2 with VII, 76, 1. 2, and thus obtains a hymn of four stanzas. As extraordinary as this seems it may yet be true, and we may note that VII, 76, 1. 2 are also endowed with independent individuality, being separated in the ritual from the remainder of the hymn. See the introduction to VII, 76. But the matter is rendered uncertain on account of Kaus. 31, 16, where we have *apaṅkita ā susrasa iti*, i.e. the *pratīkas* of VI, 83, and VII, 76, rubricated together. *Kesava*'s hypothesis may be based upon a confusion of the two *pratīkas* *apaṅkita* (VI, 83), and *apaṅkitām* (VII, 74). *Sâyana* in his introduction to VII, 76 makes this very blunder, reading, *apaṅkitām ā susrasa* for Kausika's (31, 16) *apaṅkita ā susrasa*.

³ For the rendering of this *Sūtra*, see Kaus. 27, 29 in the introduction to III, 7.

B.

Stanza 3 is rubricated at Kaus. 36, 25 along with VI, 18 and VII, 45; see the introduction to VI, 18 for the practices against jealousy.

C.

Stanza 4 is rubricated at Kaus. 1, 34; Vait. 1, 13. He who enters upon the performance of the new-moon and full-moon sacrifices recites the stanza while placing fagots upon the fire. Cf. also Ath. Paris. 10.

VII, 76. COMMENTARY TO PAGE 17.

The hymn is tripartite, the first two parts being closely related in subject matter. The third part (st. 6) appears in this connection for reasons — perhaps diaskeuastic — altogether obscure. The entire hymn has been rendered by Ludwig, *Der Rigveda*, III, 500; Henry, *Le livre VII de l'Atharva-véda*, pp. 30, 97 ff.

A.

For the history of the interpretation of the *apañit*-hymns, see the introduction to VI, 83 (cf. also VI, 25 and VII, 74). The practices connected with the first part of the hymn are described at Kaus. 31, 16–17, where it is rubricated along with VI, 83: see the introduction to that hymn. *Sâyana* blunderingly quotes the *pratika* at Kaus. 31, 16 as *apañitâm* (! for *apañita*: VII, 74 for VI, 83); see the note to the introduction to VII, 74, p. 558.

Stanza 1.

a. Our purely verbal translation savours of mere verbiage. In *Contributions*, Second Series, *Amer. Journ. Phil.* XI, 324, we suggested, with a view to both metre and sense, *ā susrásō susrastarâh*, 'they fall off more easily than the easily falling one' (i.e. they fall off most easily)¹. Professor

¹ Ludwig, 'leichter stürzend als das leicht stürzende.'

Henry, l. c., p. 97, very justly points out that this leaves *á* in the air, and himself suggests, very ingeniously, *á susrásō* = *sisraso*, 'thou hast made fall those who fall easily.' This makes good sense, and fills out the metre. Yet I am not convinced: the first person *asisrasam*, or the third, *asisrasat*, rather than the second person, *asisrasah*, would be in accordance with the ordinary tone of such incantations, and, after all, the parallelism of each of the remaining three *Pādas* seems to demand an ablative dependent upon a comparative. *Sāyana* reads *āsusrasah*, and glosses, *susrasah atyartham sravantyah sarvadā pūyādisravanasilāh* . . . *āsusrasah ā samantād niravasesham sravanasilā bhavantu*. The *Paipalāda*, *nāmannasam svayamsrasann asatibhyo vasattarā*! For the sense in general, cf. *Bhagavadgītā* I, 30, *gandīva sramsate hastāt*.

c. The word *sēhu* is quotable in addition only *Kāth. S.* XXXIV, 12 (*sehus ka plihā ka*), where it obviously designates some part of the body. The *Pet. Lexs.*, 'a certain dry substance;' Ludwig, 'rosin.' Professor Henry makes the *Pāda* over into *arasād arasatarā*, but I cannot believe that our *lectio difficillima* is at fault. The Hindus must have associated dryness with this organ. *Sāyana*, *sehoḥ sehur nāma viprakīrṇāvayavaḥ atyantam nīśāras tūla-dirūpaḥ*, apparently, 'a substance whose parts are scattered exceedingly dry, having the form of cotton-wool, or the like.'

Stanza 2.

a. *viḡāman*, 'a part of the body.' *Sāyana*, 'genital organs:' *viseshena gāyate apatyam atre-ti viḡāmā guhya-pradesah*¹. The *Pet. Lexs.*, 'members of the body which are in pairs:' this seems to be the meaning at *Sat. Br.* III, 6, 2, 1. Ludwig, 'ankle.'

B.

For the nature of the disease *gāyānya*, and the general character of this charm, see *Contributions*, Second Series,

¹ *Sāyana* at *RV.* VII, 50, 2, (*viḡāman pārushi*), *vividhaganmani pārushi*.

Amer. Journ. Phil. XI, 320 ff. Kesava and Sâyana define the disease as *râgayakshma*, identifying it with the *gâyánya* in the story told at Tait. S. II, 3, 5, 1-3. The practice associated with this part of the hymn at Kaus. 32, 11 is very obscure; it seems to consist in tying on the patient an amulet consisting of the string of a lute; in tying on with (this) string some other part of a lute (?); and tying on three fragments of the *virîva*-plant (*andropogon muricatus*) that have fallen down of themselves¹. I am tempted to regard the *gâyánya* as syphilis, etymologically either congenital disease (root *gan*), or venereal disease (*gâyâ*, 'woman')²: in that case the musical instruments may refer to the nautch-girls, and the disease is cured homoeopathically (*attractio similia*) and symbolically by the realisation of their presence by means of the amulets. Cf. in addition to the renderings mentioned above, Kuhn in *Zeitschrift für vergleichende Sprachforschung*, XIII, 155, and Zimmer, *Altindisches Leben*, p. 377.

Stanza 8.

Cf. Contributions, Second Series, l. c., XI, 328 ff.; Fourth Series, l. c., XII, 438 ff.; Johansson, *Indogermanische Forschungen*, II, 22; *Zeitschrift für vergleichende Sprachforschung*, XXXII, 435 ff. Sâyana explains *talidyâ* as follows, *talid itī antikanâma, antike bhavam talidyam . . . asthisamipagatam mâmsam*. For *nîr âstam* (*Padapâtha*, *nîh âstam*), which we correct to *nîr âstham*³, Sâyana reads *nirhâh tam* (*nirharatu*). Shankar Pandit accepts this read-

¹ Sâyana condenses the performance as follows, *vinâtantrīkhandam vâdyakhandam saṅkhakhandam vâ sampâtya abhimantrya badhniyât*.

² Cf. Henry, l. c., p. 98. *virîva* seems to allude to manhood.

³ Instances of the stem *astha-*, in addition to those quoted in Amer. Journ. Phil. XII, 438, are, *sa te mâsthât*, for *sa te mâ sthât* in Maitr. S. I, 1, 2 (von Schroeder's edition). The expression means 'he shall not hurl at thee.' The same expression at Tait. Br. III, 2, 2, 8, and Âpast. Sr. I, 4, 14. At Tait. Br. the formula is pronounced *ahimsâyai*, 'in order to be exempt from injury.' This favours the connection of *astha-* with the root *as*, 'throw.'

ing because Sāyana 'has doubtless preserved the genuine reading.' We can see nothing in this but an unusually clever emendation, which, however, leaves in tam an awkward remnant.

Stanza 4.

For the conception of the flight of disease to and from the body, cf. RV. X, 97, 13; AV. VI, 83, 1. 2, and Amer. Journ. Phil. XI, 322-3. In the second hemistich we have emended *ākshitasya* to *ākshatasya* on the strength of the Sûtra and its commentators (e.g. Kaus. 31, 11). Sāyana, on the other hand, reads *sukshitasya* for *sukshatasya* (*akshitasya kirakâlāvasthânarahitasya* . . . *sukshitasya kirakâlam avasthitasya*). There can be no doubt that the indication of the Sûtra is to be preferred.

Stanza 5.

The *gâyānya* is here personified as an evil being, the knowledge of whose nature or origin (perhaps with reference to the story in Tait. S. II, 3, 5, 2) confers exemption from his attacks. See the note on I, 2, 1. Note the fourfold alliteration in the first hemistich: it cannot be reproduced in translation.

C.

For the ritual application of st. 6 (=RV. VI, 47, 6), see Vait. Sû. 16, 14. In Pâda c, *ā vrishasva* with double entente, 'manifest thy lusty strength;' cf. the common formula, *atra pitaro mâdayadhvam yathâbhâgam âvrishâyadhvam* (Kausika, Index C), with the same double meaning starting from the opposite point of view.

VII, 83. COMMENTARY TO PAGE 12.

At Kaus. 32, 14-15 a hut is built at a point of land between two rivers that flow into one another¹, and in it the dropsical patient is washed by means of bunches of grass, and then rinsed off. For the meaning of the practice see the introduction to I, 10. At Kaus. 127, 4 the hymn is

¹ Cf. Kaus. 18, 22.

recited, more secondarily, while an offering is made from an animal devoted to Varuṇa (cf. Sû. 2): the offering is part of a performance for obviating the evil consequences of the obscuration of the constellation, 'the seven *Rîshis*' (ursus major), by a comet. Cf. also Vait. Sû. 10, 22; Nakshatrakalpa 14; Ath. Paris. 13, 3. The hymn is a mixtum compositum; st. 2 seems to belong originally to a different sphere (see the note), and its bearing here is not at all clear. The hymn has been rendered by Henry, *Le livre VII de l'Atharva-vêda*, pp. 35, 104.

Stanza 2.

See Vâg. S. VI, 22; Kâty. Sr. VI, 10, 5; Tait. S. I, 3, 11, 1; Tait. Br. II, 6, 6, 2; Maitr. S. III, 11, 10; Âsv. Sr. III, 6, 24; Sâṅkh. Sr. VIII, 12, 11. The vulgate's emendation of dhâmno-dhâmno to dâmno-dâmno, as suitable as it is to the sense, is not supported by any of the parallel passages. Mahîdhara at Vâg. S. VI, 22 has much the same thing in mind, when he says, yasmâd-yasmât tvadiyapâsasamanvitât sthânât¹. All the parallel texts read sâpâmahe for ûkimâ, and in some iti is wanting after aghnyâ. Pâda c seems to contain the expression of an oath, or curse, which is regarded as sinful. According as iti after aghnyâ is read or omitted, it contains two oaths, or one oath. The passage savours of the notion that it is impious to take in vain the holy name of Varuṇa, or his waters. Sâyana, he âpaḥ he aghnyâḥ iti he varuṇa iti yad ûkima yak khâpavâkyam avokâma, yak khâpavâkyavakanena pâpam ârgitam tasmâd api muñke-ti sambandhaḥ . . . ato devatânâmadheyakirtanarûpasapathakaranaganitapâpâd asmân mokaya. Cf. also the glosses to Vâg. S. and Tait. Br.

Stanza 3.

The stanza is repeated at RV. I, 24, 5; AV. XVIII, 4, 69; Maitr. S. I, 2, 18, &c. (see the index to the Maitr. S.). Cf. also Vait. Sû. 28, 17; Ath. Paris. 17, 2.

¹ Sâyana here, sarvasmâd rogasthânât.

Stanza 4.

b. *vârunā* represents an awkward attempt to vary the diction: it might be designated as a rhetorical *ûha* or *vikâra*. The true completion of the expression requires *madhyamā*.

VII, 115. COMMENTARY TO PAGE 168.

The symbolic rites which attach themselves to this hymn are described in Kaus. 18, 16–18, to wit: 16. 'Having fastened a hook to the left leg of a raven, and a rice-cake to the hook (the performing priest), while reciting AV. VII, 115, 1, lets (the crow go) so that he does not return¹. 17. Having put on a blue garment, having covered that with a red one², having wound about a white cloth (as a turban), while reciting the second stanza of the hymn, he sets down the turban by means of a hook, and with his left hand casts it, together with the hook, into the water. 18. While reciting the third stanza of the hymn (he throws) the covering³ (red) garment (into the water); while reciting the fourth stanza the (under, blue) garment.' Cf. also *Sântikalpa* 4; *Ath. Paris.* 33, 3.

The hymn, which is related to I, 18, has been translated

¹ This part of the performance executes in practice the statement in RV. X, 95, 14 where Purûravas threatens to fly away without returning, throwing himself into the lap of Nirriti, the goddess of misfortune; cf. *nirrityabhimukho* in Kesava's comment, and *anâvṛtam iti prapâtanavisheshanam* in Dârila's, with the diction of the RV. stanza. The black bird is fit to shoulder the evil (attraction similitum), as in AV. I, 22, 1. 4; Kaus. 26, 18.

² For the colours blue and red, cf. the introduction to VII, 116; the notes on IV, 17, 4; VIII, 8, 24; and Kaus. 32, 17; 40, 4; 48, 40. Cf. also *nîlalohita* in the *Pet. Lex.*, and Winternitz, *Das Altindische Hochzeitsrituell*, pp. 6, 12, 23, 67.

³ I now propose to read *trîṇīyââkhanam*, i. e. *trîṇīyâ âkhanam*, instead of *trîṇīyâ khanam*, in deference to *âkâdya* in Sû. 17. Even then the translation 'covering garment' for *âkhanam* is problematic, and based upon our interpretation of Kesava's comment. It means naturally 'the covered (blue garment).'

by Muir, *Original Sanskrit Texts*, V, 348; Ludwig, *Der Rigveda*, III, 499 (cf. also 338); Grill², pp. 41, 187 ff.; Henry, *Le livre VII de l'Atharva-véda*, pp. 45, 124. The *Anukramanî*, *sâvitram gâtavedasam*.

Stanza 2.

a. *patayâlûr* is ἀπ. λεγ. Ludwig, 'die zum fall bringende (Lakshmi);' but note the short a in the first syllable: *pâtáyâmi* in the RV. is the causative of *pat*, not *patáyâmi*, which is a simple present.

Stanza 3.

Rubricated at Ath. Paris. 7.

a. The number 101 is regularly inauspicious, occurring in connection with diseases, varieties of death, &c.; cf. AV. III, 9, 6; V, 18, 12; VIII, 2, 27; XI, 6, 16; XIX, 46, 5.

VII, 116. COMMENTARY TO PAGE 4.

The chief interest of this charm against *takmán* is its reference to the ancient Hindu custom of quenching fire—here its representative the fever—by a frog. I have elsewhere assembled from the Vedic writings a considerable number of passages which become intelligible in the light of this custom; see my article entitled, 'On a Vedic group of charms for extinguishing fire by means of water-plants and a frog,' *Contributions*, Second Series, *Amer. Journ. Phil.* XI, 342 (24 of the reprint) ff.¹ The rôle of the frog here is distinctly the same, and is especially significant for the identification of fire and fever which is indeed superficially obvious in all the hymns and practices connected with the *takmán*. The quaint performance of the *Kausika-sûtra*, 32, 17, is as follows: *namo rûraye=ti sakunîn ive=shikâñgi-mandûkam nilalohitâbhyâm sûtrâbhyâm sakaksham bad-dhvâ*², 'while reciting AV. VII, 116, he does as in the case

¹ See also the introduction to VI, 106.

² Shankar Pandit's reproduction of this *Sûtra*, in the introduction to the hymn in *Sâyana's* commentary, is decidedly free.

of the birds, i. e. he ties a frog that has stripes like reeds (upon his body) by means of a blue and a red thread by the arm-pits (to a low couch upon which the patient is made to recline, and besprinkles him).’ In order to understand this difficult Sûtra we must follow the commentaries. Dârila says, *sakunîn ive karoti, mantroktân*¹ *adhastalpe haritasûtrenā savyagaṅghāsu baddhve·ty ādivat*, ‘He does as in the case of the birds, i. e., as in the performance indicated in Kaus. 26, 18 with the words *mantroktân adhas-talpe*, &c.’ The practice in question centres about AV. I, 22, a charm directed against jaundice. In the course of it the patient is seated upon a couch beneath which the yellow birds are tied with a yellow thread by their left legs; then the patient is washed off, and his jaundice is supposed to settle upon the yellow birds where, as it were, it is naturally at home; see the introduction to I, 22. In accordance with that performance, Dârila continues to expand and explain the suggestion of the practice in Sûtra 32, 18, which is connected with the present hymn: *ishike·va rekhâ yasya sa ishikâṅgiḥ, tam nīlasûtrenā*² *lohitenā ka sûtrenā saha kakshâbhyām baddhvâ sakunîn iva karoti*, ‘he who has a line like a reed he is a reed-marked (frog); him he ties with a blue and a red thread by the arm-pits and treats as he does the birds.’ See also Kṛṣṇa on the passage, and cf. Kaus. 40, 4; 48, 40.

From all these statements it becomes clear that the fever (Dârila, *gvarabhaishagyam*) is washed from the patient down upon the frog, but apparently with this difference, that the birds—homoeopathically as it were—take up the jaundice because they are themselves yellow, while the frog, allopathically, quenches the fever (fire) of the patient,

¹ The MSS. of Dârila read *mantroktân*; this appears in the edition as *mantroktam*, because I did not know at the time that the passage is a quotation of part of Kaus. 26, 18, which see.

² Cod. somewhat indistinctly *tâtṛīlasûtrenā*, obviously for *tân nīlasûtrenā*, and that again for *tan* (sc. *mandūkam*) *nīlasûtrenā*, the plural *tân* being a corruption derived from the plural *mantroktân* in 26, 18.

being himself cold and moist. I would also draw attention to RV. X, 166, 5, where in the course of a hostile charm occurs the expression, *ā vo mûrdhānam akramīm, adhas-padān ma úd vadata mandūkā ivo dakāt*, 'I have stepped upon your head; from under my feet do ye speak up to me like frogs from the water¹.' A touch of this idea also is perhaps worked up symbolically in the present practice, and even more clearly in the related performance at Kaus. 48, 40.

The combination of the colours blue and red is associated everywhere with hostile witchcraft. In RV. X, 85, 28 = AV. XIV, 1, 26 (cf. *Sāṅkh. Gr̥ih. I, 12, 8*; *Āpast. Gr̥ih. I, 5, 23*) the bridal garment polluted during the consummation is spoken of as, *nilalohitām bhavati kr̥ityā-saktīr vy āgyate*, 'blue and black it is; the sorcery, the inherent (evil)², is driven out.' In AV. IV, 17, 4 (see our note on that stanza) a hostile charm is made in a blue-red vessel, and red and blue threads are spread out against enemies in AV. VIII, 8, 24 (cf. Kaus. 16, 20). This sinister employment of red and blue renders it unlikely that the use of the same colours in German wedding-practices is in any way to be connected with the Hindu conception; see Weber, *Indische Studien*, V, 308, note 4; Winternitz, *Das altindische Hochzeitsrituell nach dem Āpastambiya-Gr̥ihyasūtra* (Imperial Academy of Vienna, vol. xl), p. 67; Hillebrandt, *Mitteilungen der Schlesischen Gesellschaft für Volkskunde* (1894-95), I, 39 ff. Why, now, is blue and red fit for Hindu sorcery practices? Is *nilalohita* night and day?

On the other hand it seems difficult to dissociate from the present practice the Bohemian frog-charm which Grohmann, l. c., reports as a cure against fever: 'In Bohemia the practice is to cure chills and fever (*kaltes fieber*) by catching a green frog at the time of the morning dews on the day preceding that of St. George. This is sewn into a bag which is hung about the neck of the patient without his

¹ Cf. the *Sūtra* 26, 20 in connection with the jaundice cure, *vadata* (sc. *sakunīn*) *upasthāpayati*, and Kerava's comment thereon.

² For *āsaktī*, see Ludwig's excellent remark, *Der Rigveda*, vol. v, p. 398.

knowing its contents. Then the patient must pronounce the lord's prayer nine times on nine days before sunrise. On the ninth day he must go with prayer to the river, cast the bag into the water, and return home praying and without turning his face.'

The hymn has been translated and expounded by Grohmann, l. c., pp. 386, 414; Zimmer, *Altindisches Leben*, p. 381; and Victor Henry, *Le livre VII de l'Atharva-véda*, pp. 45, 124. The hymn is quoted also as one of the *takmanâ-sanagana* in the *Gaṇamâlâ*, Ath. Paris. 32, 7 (Kaus. 26, 1, note).

Stanza 1.

As the verse stands the first half is hopeless prose, and yet the second half is a good *gagatî-pâda*. Henry, l. c., p. 125, makes the exceedingly ingenious and plausible suggestion that the first half consisted originally also of two *gagatî-pâdas*, and stood,

nâmo rûrâya kyâvanâya dhrishnâve,
nâmo rûrâya kôdanâya dhrishnâve.

These were then by a species of haplogy¹ fused, so as to yield *nâmo rûrâya kyâvanâya kôdanâya dhrishnâve*. Still we would not go as far as Henry himself does, and make this reconstruction the basis of a translation, especially as either the word *kyâvanâya*, or *kôdanâya* (more probably the latter), might have entered the text as a gloss. The expulsion of either yields a good *gagatî-pâda*, and the tradition may at any rate be respected as long as it does not interfere with good sense.

a. For *rûrâya*, see the note to V, 22, 10 a, and cf. I, 25, 4; for *kôdanâya*, Shankar Pandit with *Sâyana* and some MSS. reads *nôdanâya*.

b. *pûrvakâmakṛ/tvane* is obscure. The *Pet. Lexs.* translate it, 'alte wünsche erfüllend;' Grohmann and Zimmer, 'nach altem triebe thätig.' Grohmann supposes that the

¹ For haplogy in Vedic Sanskrit, see the author in the *Proceedings of the American Oriental Society for 1893* (Journal, vol. xvi, p. xxxiv).

word refers to the periodicity of the attacks of fever. Henry thinks that the word is to be divided as a compound into *pūrva-kāmakṛtvān* rather than *pūrvakāma-kṛtvān*, and accordingly translates, 'qui, des temps immémorial, agit à sa guise.' *Sâyana*, *pūrveshām abhilāshānām kartitre kḥettre*, as if *-kṛtvāne* were derived from root *kṛit*, 'cut.' The combination *kāmam kar* occurs RV. X, 61, 6, *kāmam kṛinvāné pitāri yuvatyām*, 'when the father was satisfying his desire on the young daughter' (cf. stanza 7), and this, when strictly applied to the compound, might yield the result 'having formerly satisfied his (sexual) love,' i.e. 'the *takmán* due to (excessive) sexual intercourse.' According to *Susruta* sexual love (*kāma*) is one of the causes of fever (cf. *Grohmann*, p. 386, note). But we must not omit the comparison of the (itself doubtful) word *pūrvakṛtvāri*, XII, 1, 14 c, which seems to mean 'anticipating (wishes) by deeds.' The present epithet may aim to conciliate the *takmán* by extravagant praise of this sort. I have, however, adopted the rather non-committal rendering, 'he who in the past fulfilled desires.' This may refer to excesses, or to willingness.

Stanza 2.

For *anyedyúh* and *ubhayadyúh*, see the notes on I, 25, 4 a ; for *avratáh*, the note on VI, 20, 1 c.

VIII, I. COMMENTARY TO PAGE 53.

This is an almost impassioned prayer for long life : the heavenly powers, the vital principles, and the human being for whom the prayer is made are implored alike to co-operate in bringing about the result. In the ritual the hymn figures therefore as an *âyushyam* (sc. *sûktam*), 'a hymn that bestows long life ;' accordingly it holds membership in the *âyushyagana* of the *Ganamâlâ*, Ath. Paris. 32, 4 (*Kaus.* 54, 11, note ; cf. also 139, 7). At *Kaus.* 55, 17 it is employed in the course of the investiture of the young Brahman with the holy cord ; at *Kaus.* 58, 3. 11 in certain special ceremonies (*brāhmaṇoktam*, and *ṛishihastak*, *Sû.* 4)

calculated to ensure longevity. Cf. also *Sântikalpa* 23¹; *Ath. Paris.* 37, 2.

The hymn has been rendered by Muir, *Original Sanskrit Texts*, V, 443 ff.; Ludwig, *Der Rigveda*, III, 495 ff.; Henry, *Les livres VIII et IX de l'Atharva-véda*, pp. 1, 35 ff.

Stanza 1.

The obeisance to death is in the nature of indemnification for the loss of his victim. For Pâda b, cf. *AV. VII*, 53, 2-6; for Pâda d, *RV. X*, 66, 2.

Stanza 2.

The expression *sómo amsumán* has a double meaning that cannot be reproduced in translation. Soma (the moon) with his rays, or soma (the plant) with its shoots. The former meaning is likely to have been uppermost in the mind of the writer who is here dealing with personified gods. Cf. Hillebrandt, *Soma*, p. 300, note 3.

Stanza 6.

M. Henry points out very properly that Pâdas a and c allude to the sun: as the sun ascends, so shall the young Brahman ascend to life, and mount the very chariot of the sun, in order to reach the zenith of his life. *Sâyana* suggests the senses and the body. In Pâda d *Sâyana* has *agirviḥ* for *gírviḥ* in Shankar Pandit's MSS. (the same MSS. at XIV, 1, 21 also read *gírvir* for *gírvir*). The sense with this reading is quite as good as that in the text: 'then without decaying thou shalt hold converse, &c.' The passage is formulaic; cf. *AV. XIV*, 1, 21; *RV. X*, 85, 27. For *vidátham*, cf. the note on V, 20, 12.

Stanza 8.

The word *éhi* at the end of Pâda c is metrically superfluous. *Sâyana* seems to follow a redaction which does not exhibit it, since he neglects to comment upon it.

¹ Cited erroneously, as usual, by *Sâyana* as *Nakshatrakalpa*.

Stanza 9.

a. *Sâyana* does not comment upon *préshitau*, but supplies (*iti seshat*) the verb *bâdhatâm*. The word is at any rate suspicious, being readily derivable from the language that belongs to the myth of the two dogs (cf. RV. X, 14, 11 b, 12 b). Henry, after stating the difficulty very clearly, changes it to *pishatâm*, fairly similar in sound, but quotable only at AV. IV, 6, 7, and not very suitable in meaning. We have retained *préshitau*, and have supplied 'go after' (*ānu kar*, RV. X, 14, 12 b) from sheer conservatism¹, recognising, however, quite clearly that the original text is disfigured by reminiscences from the RV., and that some other word is very likely to have been thrown out by the glossarial *préshitau*.

Stanza 10.

Cf. the *abhayagana* of the *Ganamâlâ*, Ath. Paris. 32, 12, excerpted in Kaus. 16, 8, note.

Stanza 11.

Frequently rubricated in the Ath. Parisishās: 13, 1; 15; 17, 1; 18², 1. 13. The fires in the waters are the lightning in the clouds; cf. RV. VIII, 43, 9, and the parallel versions.

Stanza 13.

The adjectives and participles are momentarily personified in the manner of Roman divinities like *Fabulinus*, *Edusa*, *Potina*, and the like. *Bodha* and *Pratibodha*, *Asvapna* and *Gâgrivi* are said to be *Rishis* at AV. V, 30, 10, and *Sâyana* here speaks of all six personifications as *Rishis*.

Stanza 15.

Böhtlingk's lexicon, *Whitney* in the *Index Verborum*, and *Sâyana* (glossing the word by *sammodāya*) propose *sam-mûde* for *samûde*. As natural as this correction seems, it is nevertheless not unavoidable: *samûd* in the sense of

¹ The *Paippalâda* has the same word, *préshitau*.

'conversation' makes excellent sense in the light of st. 6 d and VIII, 2, 3 d. The word in either form is $\tilde{a}\pi. \lambda\epsilon\gamma$.

Stanza 18.

a. *Sâyana* renders *gambháḥ sámhanur* by 'the Asura Gambha with shut teeth¹,' and it may be that nothing more specific than some such folk-lore notion is contained in the word. See, however, our full discussion of the word at AV. II, 4, 2. Ludwig, 'der zahn mit den kiefern.'

b. The rendering of the expression *má gihvá* (*Padapáṭha*, *gihvá á*) *barhíḥ* is mere guess-work. It would seem as though the words at any rate depicted some evil influence, parallel with *gambhá* and *támas* in *Páda* a. *Sâyana*, *barhir iva áyânavistâropetâ uhyamânâ gihvâ rakshaḥprabhríteḥ sambandhinî*, 'the tongue of the Rakshas, or the like, spread wide as the sacrificial straw.' Ludwig suggests, *gihvâ âbarhíḥ*, 'nicht (soll) die zunge an sich reißen.' Henry, 'the tongue (of the fire) shall not gain hold of the barhis (but only of the libation)'—an unexpected ritual statement, unlikely in this connection, aside from the difficulty of supplying a fitting verb with the preposition *á*. The verb that is required is *vidat* (*Páda* a). Our rendering is based upon a compound *gihvâ-âbarhíḥ*: see the root 1. *barh* with *â*. Non liquet.

Stanza 19.

For *Páda* b, cf. VIII, 2, 4; for c, d, Contributions, Second Series, Amer. Journ. Phil. XI, 336 ff.

Stanza 20.

The stanza recurs with variants at RV. X, 161, 5, and AV. XX, 96, 10.

Stanza 21.

Sâyana glosses *vy ávât* with *vyaukkhat*, thus obviously deriving the word from the root *vas*, 'shine.' An extraordinary instance of grammatical insight in the midst of

¹ He offers also alternately, *samhatahanur gambháḥ asthûladanto má vindatu . . . bhaksayitum*.

numberless inaptitudes. Whitney, in the *Index Verborum*, doubtfully suggests the same correct derivation.

VIII, 2. COMMENTARY TO PAGE 55.

This hymn, like the preceding, is a prolonged prayer designed to ensure long life (*âyushyam*), and, accordingly, it is employed in the ritual on all occasions that demand the use of VIII, 1. But the last stanza (28) adds a special feature to the present hymn which it does not share with the preceding. From this it appears that the life-bestowing element which the poet has in mind is (an amulet of) the *pûtudru*-tree¹, and, accordingly, the hymn is employed independently, at Kaus. 58, 14 ff., in the ceremony of giving a name to a child (*nâmakarana*): (the child is placed upon the lap of the mother) and an uninterrupted stream of water (*avikḥinnâm*; cf. *âkḥidyamânâm* in st. 1 b) is turned upon it. Then an amulet derived from the *pûtudru*-tree is fastened upon it, and it is given drink. Individual stanzas of the hymn are employed in other ceremonies connected with the sacramental moments (*samskāra*) in the child's life: they will be noted below. Cf. also *Sântikalpa* 17. 19. 23.

The hymn has been translated by Muir, *Original Sanskrit Texts*, V, 447 ff.; Ludwig, *Der Rigveda*, III, 496 ff.; Henry, *Les livres VIII et IX de l'Atharva-vêda*, pp. 4, 39 ff.

Stanza 1.

a. Shankar Pandit's MSS., and *Sâyana*, read *snúshṛim* for *srúshṛim* of the vulgate (cf. the note on III, 30, 7). *Sâyana* glosses, *snushṛim* *prasnutim* . . . *upakramasva* . . . *yadvâ kumârasya haste avikḥinnâm udakadhârâm* *ninayed* (cf. Kaus., above) . . . *tasya snushṛim*. All this can only mean, insipidly, 'take hold of this heap of immortality

¹ The Atharvanists gloss the word with *devadâru* (*pinus deodora*); so also the gloss at *Âpast. Sr. VII, 5, 6*. The *Atharvaniya-paddhati* at Kaus. 58, 15, *sâla* (*vatica robusta*). Cf. also *pûtadru* and *pûtadâru* in the lexicons.

(*amṛta*);' but our own rendering (cf. VIII, 1, 7. 8) is problematic. The Pet. Lex. (s.v. *srúshā*), 'fasse vertrauen zum nichtsterben;' Muir, 'this boon of immortality;' Ludwig and Henry, 'this composition about immortality.' None of these renderings do justice to the meaning of *srúshā*.

Stanza 6.

For the character of the epithets in this stanza, see the notes on VIII, 7, 6; XIX, 39, 2.

Stanza 9.

The second hemistich occurs in a different connection at Kaus. 97, 6, in a practice destined to restore peace in a quarrelling family. For Páda d, cf. RV. X, 18, 4.

Stanza 11.

b. For *garām mrityúm* I read *garāmṛityum*; cf. II, 13, 2; 28, 2. 4.

Stanza 12.

This and the following stanza are again employed in a general way in course of the practices at Kaus. 97, 3; cf. the note on st. 9. See also *Sântikalpa* 15.

Stanza 14.

Employed variously in the practices connected with childhood and youth: at the *nirṇayana*, the ceremony of taking the child out of the house for the first time, Kaus. 58, 18; at the *kûdâkarana*, 'the making of the crest,' Kaus. 54, 17; cf. also the Paddhatis in the note on Kaus. 58, 17. For *abhisṛiyau*, cf. Bergaigne, *Études sur le lexique du Rig-véda*, p. 108 ff.; Pischel, *Vedische Studien*, I, 53 ff. *Sâyana* reads *adhisṛiyau* (*prâptasṛike sṛiprade stâm*).

Stanza 16.

Cf. Kaus. 58, 17; Vait. Sû. 10, 6; Ath. Paris. 33, 4.

Stanza 17.

See Kaus. 53, 19 (*godâna*); 55, 3 (*upanayana*); and also the Paddhatis at Kaus. 58, 17. Cf. AV. VI, 68.

Stanza 18.

Employed at the annaprâsana, the ceremony at which the child is given solid food for the first time, Kaus. 58, 19; cf. also 58, 17, note. For balâsa, see the note on V, 22, 11.

Stanza 20.

See Kaus. 58, 20, and cf. 58, 17, note. Also Ath. Paris. 4, 4. For imâm me, cf. AV. I, 10, 2 d; VIII, 2, 20 d.

Stanza 22.

See Kaus. 58, 21, and cf. 58, 19, note.

VIII, 5. COMMENTARY TO PAGE 79.

The hymn is addressed to an amulet made of the sraktya-tree, defined by the commentators with great unanimity as the tilaka-tree (*clerodendrum phlomoides*). A briefer hymn, II, 11, is addressed to the same amulet. The application of both in the ritual is of the general sort, and does not cast light upon the special properties of the tree, that fitted it for such use. Some etymological allusion, or other, is likely to have been considered in its application, perhaps a punning derivation, more or less vague, from srakti, 'corner,' i. e. 'bristling.' Cf. for the sraktya-amulet in general, Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, p. 477 ff.

The hymn is rubricated at Kaus. 19, 22 among the push/ikarmâni, 'rites which beget prosperity'¹, along with a list of others devoted to amulets. Nothing is prescribed there except the orthodox tying on of the amulet in accordance with the general rule laid down in the Paribhâshâ-sûtra 7, 19. At Kaus. 39, 7 it is treated along with a list designed to repel witchcraft: see the introduction to IV, 17; cf. also Kesava at Kaus. 47, 9. Stanzas

¹ The Atharvânîya-paddhati at Kaus. 19, 1 mentions it in a long list of push/ikâ mantrâh.

18 and 19 are catalogued (Kaus. 25, 36, note) in the *svas-tyayanagana* ('stanzas productive of welfare') of the *Gana-mâlâ*, Ath. Paris. 32, 11; st. 22 in the first of the two *abhayagana*, 'stanzas that procure freedom from danger,' Ath. Paris. 32, 12; see Kaus. 16, 8, note. Cf. also *Sântikalpa* 19¹; Ath. Paris. 6, 1.

The hymn has been rendered by Henry, *Les livres VIII et IX de l'Atharva-véda*, pp. 14, 50 ff.

Stanza 1.

In the prose literature (e. g. Sat. Br. VII, 4, 1, 33) *pratisará* is 'amulet.' Its literal meaning is 'going against, attacking,' and so it is ordinarily to be rendered. *Sâyana*, 'he that practises sorcery him it attacks.' In II, 11, 2 it is used synonymously with *pratyabhi-kāraṇa*. Cf. also the note on IV, 17, 2. The Pet. Lex. and Zimmer, *Altindisches Leben*, explain the word in a different, it seems to me, erroneous way.

Stanza 3.

In Pāda c, either *ubhé* or *imé* is metrically superfluous; the former, perhaps, is to be thrown out.

Stanza 4.

The term *pratīvartā* occurs only in this hymn (4 and 16). The Pet. Lex. renders it by 'in sich zurücklaufend;' Zimmer, l. c., by 'cord;' Henry, 'knot.' Without doubt the word is closely synonymous with *pratisará* in the sense of 'assailing.' *Sâyana*, *pratimukham vartayat anena*.

Stanza 9.

For the connection of the name *Aṅgiras* with unholy (*āṅgīrasa*=*ābhi-kārika*) practices, see the notes on XI, 4, 16, and X, 1, 6, and the introduction to this volume. For Pāda f, cf. VIII, 7, 15, and note the strained alliteration between *navatīm* and *nāvyāḥ*. So also X, 1, 16.

¹ Cited erroneously by *Sâyana* as *Nakshatrakalpa*.

Stanza 11.

The first three Pādas are repeated at XIX, 39, 4. In Pāda e, Sāyana has pratispāsinam (abhi~~karata~~h prati-mukham bādhakam, 'striking against the sorcerers'). The MSS. read ántitam; the vulgate and the Index Verborum ánti tám. Sāyana offers both alternatives, antitam atyan-tasam~~ni~~hitam, athavā tam . . . dveshtāram anti antike avidāma. Perhaps antikām is to be substituted in the text for ántitam. Sāyana understands the passage as follows: 'Him (the enemy) that we did seek, we have found lurking near by.' But see Tait. S. V, 7, 3, 1, where pratispasá surely means 'guarding;' cf. also AV. VII, 38, 1.

Stanza 14.

For Kasyapa, see the note on IV, 20, 7. In Pāda d, Sāyana reads sam~~s~~reshane and glosses 'in the battle which causes close contact (sam~~s~~leshana) with one another.' Whether we accept this sensible emendation, or not, the meaning is clear.

Stanza 15.

Pāda a may be improved into an anushṭubh by throwing out the first yás tvā. The dikshā~~h~~ and the yagñā~~h~~ here referred to are of course unholy (ābhikārika); cf. X, 1, 11, and Kesava at Kaus. 47, 12. 14-16. Sāyana, dikshābhi~~h~~ yagñiyair vágyamanādiniamavisheshai~~h~~ . . . yagñai~~h~~ himsā-sāadhanai~~h~~ syeneshvādibhir¹ yāgai~~h~~. The two hemistichs are loosely correlated (anacoluthon): we should expect mā for tvā in Pādas a, b.

Stanza 17.

Cf. Tait. S. V, 7, 3, 1; RV. X, 171, 4.

Stanza 18.

The first hemistich is repeated at XIX, 20, 4 a, b.

¹ The syeneshu seems to be a witchcraft practice, otherwise unknown. The Âṅgirasakalpa, if it ever turns up, is likely to furnish the necessary information.

Stanza 20.

c, d. The passage is highly metaphorical. According to *Pañk.* Br. XIII, 9, 17, *methí* (*methř*) is the post to which cattle is fastened with a rope (*rāggū*). The amulet with its cord (cf. II, 4, 5) seems to be likened to it: the tertium comparationis is the protective quality of each. As the cattle is secure when attached to the post, thus the presence of the amulet affords security. Possibly the passage is derived secondarily from a different practice and a different sphere of conceptions.

Stanza 22.

Cf. RV. X, 152, 2, almost identical with this stanza.

VIII, 7. COMMENTARY TO PAGE 41.

This compilation of stanzas in diverse metres, in praise of the curative qualities of plants, is analogous to the so-called *oshadhî-stuti*, RV. X, 97; *Maitr.* S. II, 7, 13; *Tait.* S. IV, 2, 6; *Vâg.* S. XII, 75-96. Its employment in the ritual is as a universal remedy (*sarvabhaishagyam*). At *Kaus.* 26, 33 it is rubricated along with five other hymns in a series (*gāva*) which is styled *gāvakarmāgāva* (!) in the *Gāvamālā*, *Ath. Paris.* 32, 24. Its particular function is indicated at *Kaus.* 26, 40: while it is being recited an amulet consisting of chips from ten kinds of (holy) wood, described at *Kaus.* 27, 5 in connection with AV. II, 9 (cf. also *Kaus.* 13, 5), is fastened upon the patient. See the introduction to II, 9. At *Vait. Sū.* 30, 6, similarly, the hymn is employed while the curative *surā* (spirituous liquor) for the *sautrāmāṇi*-ceremony is being mixed with herbs. Cf. *Contributions*, Third Series, *Journ. Amer. Or. Soc.* XV, 153-154; *Oldenberg*, *Nachrichten von der Königl. Gesellschaft der Wissenschaften zu Göttingen*, 1893, no. 9, p. 342 ff.; *Weber*, *Rāgasūya*, p. 100 ff.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 504 ff.; Henry, *Les livres VIII et IX de l'Atharva-veda*, pp. 20, 58 ff.

Stanza 2.

c, d. Cf. III, 9, 1 and III, 23, 6 a, b, with which this hemistich coincides word for word. The ocean represents both the heavenly and terrestrial waters, from which the plants derive their nourishment and origin.

Stanza 4.

Cf. Zimmer, *Altindisches Leben*, p. 57. I agree with Professor Henry in assuming that no systematisation, however rudimentary, is intended: salient qualities are embalmed in epitheta ornantia. The same scholar's rendering of *amsumátih*, 'pourvues de suc, pourvues de sôma,' is strained.

Stanza 6.

For *arundhatī*, see the introduction to IV, 12. The first hemistich also at VIII, 2, 6: cf. VI, 59, 3; XIX, 39, 2. 3, and see the notes on the last-mentioned two stanzas. Professor Henry's explanation of *nagha* in *naghârishâm* as = *agha*, 'evil,' will probably appear unnecessary in the light of these notes. The solitary form *pushyâm* is suspicious, since the MSS. confuse the syllables *shya* and *shpa* hopelessly; cf. st. 27, and the note on V, 4, 4.

Stanza 9.

This is an especial appeal to aquatic plants, the *ávakâ* being the most characteristic representative of that class; cf. Zimmer, *Altindisches Leben*, p. 71; *Contributions*, Second Series, *Amer. Journ. Phil.* XI, 349 ff.

Stanza 10.

In *Pâda d*, *krītya-* in the vulgate is a misprint for *krītyâ-*. For *balâsa*, see the note on V, 22, 11.

Stanza 11.

Rare herbs were doubtless bought, and brought from a distance. The word 'village' is characteristic, as being

the proper scene of Atharvanic performances; cf. IV, 36, 7; IX, 5, 19; XVIII, 2, 27; Ludwig, *Der Rigveda*, III, 28.

Stanza 12.

d. *gó-purogavam* does not differ materially from expressions like *gav-âdi*, and the like. The *Pet. Lexicons*, 'die Kuh zum Anführer habend,' and Henry's, '(la nourriture) à laquelle préside la vache,' are rather too literal and pregnant; they miss, perhaps, the idiomatic force of the expression.

Stanza 15.

d. Cf. I, 8, 1; VI, 113, 2; VIII, 5, 9. The flowing water of the running stream shall carry them off.

Stanza 16.

For a, b, cf. I, 10, 4; VIII, 2, 27, and our note on the first of these passages. *Agni Vaisvânara* seems to represent here the funeral fire. It would be convenient to read (with Henry) the vocative *oshadhayo* for the nominative. Ludwig construes *mumukânâh* as passive, 'losgegeben von *Agni Vaisvânara*.' But on what occasion does *Agni* confine the plants?

Stanza 17.

Cf. st. 24; VIII, 5, 9; XIX, 39, 5, and especially our note on XI, 4, 16. But it is questionable whether *ângirasâh* is to be taken here in its ritualistic sense = *âbhikârîka*, 'pertaining to witchcraft.'

Stanza 23.

Cf. I, 24, 1; II, 27, 2; V, 14, 1, and the notes on the passages, for this and the following stanza. It is rather curious to find the serpents and their old time enemy the *ichneumon* (cf. VI, 139, 5) peacefully together, as discoverers of remedies. But the serpents here are mythic, not the poisonous individuals.

Stanza 24.

b. *raghâto* is ἀπ. λεγ. The *Pet. Lex.* suggests plausibly *raghâvo*, 'swift.' The flight of the heavenly eagle who

robs the Soma, results in the growth of the *parna*-tree; cf. Ad. Kuhn, *Die Herabkunft des Feuers* (index s. v. *parna*). The eagle might therefore be said to be acquainted with the *parna*-tree. But the passages cited in the preceding note show that the keen sight of certain birds of prey fits them, in the mind of the poet, for the task of finding the rare and secreted plants.

Stanza 26.

a, b. The human physicians in contrast from the divine doctors, Rudra, the *Asvins*, *Sarasvati*, &c.

Stanza 27.

Cf. the *Atharvāṇīya-paddhati* and *Dasa Karmāṇi* in the note on *Kaus.* 36, 5.

a, b. Cf. *RV.* X, 97, 3; *Maitr. S.* II, 7, 13 (93, 5); *Tait. S.* IV, 2, 6, 1; *Vâg. S.* XII. 77.

c. Ludwig renders *sammâtārāḥ* by 'vereinte mütter; ' Henry proposes to read *sám mâtārāḥ*, as previously in *AV.* XIII, 2, 13 (see his *Les Hymnes Rohitas*, pp. 10 and 40), a very doubtful passage. The plants are called mothers, *RV.* X, 97, 4; *Maitr. S.* II, 7, 13 (93, 6); *Tait. S.* IV, 2, 6, 1; *Vâg. S.* XII, 77, but the word *sammâtārā* (dual) stands unquestioned at *Maitr. S.* II, 5, 4 (52, 1). I think that the text is to be sustained by all means: the sense is excellent. The plants, as though calves sucking the same mother, shall each yield the same sap, that heals disease; cf. *RV.* VII, 101, 1, where *duhre* (as *duhrām* here) is middle, not passive.

Stanza 28.

Cf. *RV.* X, 97, 16. I have translated *pāñkasalād*, &c., by 'from a depth of five fathoms,' &c. This is not a little insipid. Perhaps, after all, Ludwig is correct: 'from him that wields five arrows,' &c. Cf. *Sk. pañkasara*, 'he who has five arrows,' as an epithet of *Kāma*.—*devakīlbishāt*, 'sin against the gods,' or, perhaps, 'sin committed by the gods.' This is conceived as being passed off (wiped off) on men. See VI, 111, 3; the introduction to VI, 112 and

113; and Proc. Amer. Or. Soc., May, 1894 (Journ., vol. xvi, p. cxix ff.). Cf. especially Âpast. Sr. XIII, 17, 9; Pañk. Br. I, 6, 10.

VIII, 8. COMMENTARY TO PAGE 117.

This battle-song deals especially with the obstacles that are placed in the way of an advancing enemy. Traps and nets are constructed to capture and destroy: see stanzas 5 ff. The Kausika, 16, 9-20, rubricates a number of the stanzas among the practices of the king (râgakarmâni, chapters 14-17), to wit: 16, 9. 'With stanza 1 (or rather the entire hymn) the fire is churned. 10. With stanza 2 a rotten rope is put down (upon the fire-place). 11. The fire is churned with (two sticks, one of) asvattha-wood, (the other of) badhaka-wood¹. 12. With Pâdas c, d of stanza 2 the smoke of the fire is addressed. 13. With the same two Pâdas, beginning at the word agni, the fire (is addressed). 14. Upon this fire (which is removed) into the forest, sticks of wood that destroy enemies, namely, asvattha, badhaka, tâgadbhaṅga, âhva, khadira, and sara², are placed. 15. The snares mentioned (in Kaus. 14, 28: they are prepared of bhaṅgâ, "hemp" [bhaṅg, "break!"], and muṅga, "reed") are cast. 16. Hammers made out of asvattha-wood, and nets of hemp are placed. 17. (Also) staffs of badhaka-wood (bâdh, "oppress!"). 18. With the exclamation, "Hail to these here" (st. 24 c), an offering is made for the friends (one's own army). 19. With the exclamation, "Perdition to those yonder" (ibid.), an offering is made, with the left hand, of iṅgiḍa-butter³ into fire built out of badhaka-wood. 20. To the north of the fire a

¹ The symbolism of these acts is clear: the stench of the old rope (Dârila, gîrmaraggu) in the fire, and the etymological qualities of the two kinds of wood, delineated in st. 3, shall operate against the enemy, each in its own way.

² For the real and symbolic meanings of these names, see the notes on sts. 3-5.

³ iṅgiḍa is the typical substance that takes the place of ghee (âgrya) in hostile practices. See the Paribhâshâ-sûtra, Kaus. 47, 3.

branch of red asvattha is fixed (in the ground), enveloped with a blue and a red thread, and then removed to the south while stanza 24 d is being recited¹. The entire practice is redolent of fierce hostility: cf. in general the introduction (paribhâṣhâ) to the ābhiṣārika (witchcraft) practices in Kaus. 47, 1 ff.

The hymn has been rendered by Ludwig, Der Rigveda, III, 527 ff.; Henry, Les livres VIII et IX de l'Atharva-veda, pp. 23, 61 ff. Cf. also Muir, Original Sanskrit Texts, V, pp. 87, 405, note.

Stanza 1.

The root manth is employed in connection with Indra's feats only on the occasion of his churning the head of the demon Namuṣi: the present statement is doubtless a reminiscence of that performance. See Contributions, Third Series, Journ. Amer. Or. Soc. XV, 156 ff. The Sûtra, however, takes manth in its more common sense of churning a fire, and embodies it in a corresponding performance on the part of the ritualist: see the introduction above.

Stanza 2.

It may be reasonably doubted whether the ritual, which takes pûtiraggû in its literal and etymological sense (Kaus. 16, 10, above), has fathomed the meaning of the word. But it is a reasonable construction, and we are, for the present, driven to accept it. In the second hemistich amitrâ is metrically superfluous: it may readily have crept in as a gloss from st. 1 d.

Stanza 3.

The plants are chosen with reference to the punning etymologies that may be extracted from them. Even the juxtaposition of asvattha and srimhi is intentional. For tâgâdbhânga, see Kausika, Introduction, p. xlv. Its problematic accentuation (Padapâṭha, tâgâdbhângaḥ) is prob-

¹ For the blue and the red threads, see the note on the stanza.

ably to be changed to *tâgâdbhaṅga* (cf. Kaus. 16, 14). Etymologically the word means 'breaking suddenly.' The plant *vadhaka*, *badhaka* (also *vâdhaka*, *bâdhaka*) is defined by the commentators as *girimâla*, *girimâlaka*, *krîmimâlaka*, *karimâlaka*, itself of unknown meaning; see Kausika, Introduction, p. xlv, and Pet. Lex., s. v. *bâdhaka* 2.

Stanza 4.

a. The Pet Lex., s. v. *parushâ* 2) a, endorsed by Henry, renders 'may the reed turn them into reeds,' i. e. make them fragile as reeds. This is rendered very doubtful, because *parushâ* does not elsewhere mean 'reed,' and because *Dârila* at Kaus. 16, 14 renders *âhva* by *palâsa*. Ludwig, having at the time no access to the *Sûtra*, renders 'diser rauhen feinde schlachtruf mach er heiser,' which seems to us intrinsically and grammatically impossible. If any one should be sceptical about *âhva* in the list of fire-woods, Kaus. 16, 14, the passage would then have to be rendered 'may (our) disjointed cry render the enemies disjointed,' or something similar. The *Pâda* is hypermetric, but Henry's suggestion that *parushâhvâh* in the sense of 'parusha (reed) by name' is a gloss, deprives the passage of its subject, and its best point.

Stanza 5.

d. Geldner, *Vedische Studien*, I, 140, renders *âpâvapat* by 'hat gefischt.' This is excellent sense, as far as the present passage is concerned, but conflicts with the natural etymology and the clearest instances of the occurrence of the word: AV. XIX, 36, 4 (*Sâyana*, *apavapatu nâsayatu*); Tait. S. III, 3, 7, 3.

Stanza 7.

The second hemistich is hypermetric. Professor Henry proposes to eliminate *satâm*¹ and *dâsyûnâm*, leaving perfect metre. Unfortunately such corrections suggest them-

¹ The word does not appear in the quotation of the stanza, Muir, l. c., p. 87.

selves so frequently as to render one another nugatory. An uneasy sense is left that we all know how to make better verse-lines than those that have somehow got to be in vogue among the Atharvan writers; carried out to its full consequences this would eliminate one of the more marked peculiarities that render the Atharvan what it is. Doubtless the present translator has at times fallen into the same error.

Stanza 11.

Cf. XI, 2, 19, where the *matyām* is also Bhava's weapon. Ludwig, here, 'entschluss (*satyam*?)' but at XI, 2, 19 (p. 550) 'erfindung.'

Stanza 12.

For the *Sādhyas*, see Weber, *Indische Studien*, IX, 6 ff.; Muir, *Original Sanskrit Texts*, I², 10, note.

Stanzas 14, 15.

The first hemistich of st. 14 is repeated at XI, 9, 24; see the note there. With it goes 15 a, b, as the second hemistich of XI, 9, 24. The phrases are formulaic, being worked over into prose form at Kaus. 73, 5. In 15 b the *punṛyaganāḥ* are the *sukṛitāḥ*, 'pious deceased,' who enjoy themselves with Yama and the Fathers. Cf. *Journ. Amer. Or. Soc.* XVI, 27.

Stanza 16.

d. The meaning of *kūṭam* is not altogether certain. The *Pet. Lexs.*, Ludwig, and Henry, 'horn;' this is unlikely because of Kaus. 16, 16: horns of *āsvattha*-wood would be very strange. Geldner, *Vedische Studien*, I, 139, renders it by trap, which is tempting on account of the seeming parallelism of the two halves of the stanza. This is the rendering I had in mind in the treatment of the expression *āsvatthāni kūṭāni* in Kaus. 16, 16. Dārila says unintelligibly, *kūṭam khādānām*, and my comparison of the word *khadā* (according to Dārila at Kaus. 38, 7 = *svabhāvagaḥ gartaḥ*, 'a natural cavity') was undertaken in the belief that the word meant something like 'pitfall.' But now

I prefer to rely upon the expression, *tasya na kûṇa pragnanti* in Sat. Br. III, 8, 1, 15 (cf. also Ait. Br. VI, 24, 12), rather than the general parallelism. Cf. Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 546 ff.

Stanza 17.

c. The Pet. Lexs. take *pr̥snibāhuḥ* as an independent noun, 'a certain mythical being.' But fanciful colours are attributed with great predilection to Rudra and all his forms (see the introduction to XI, 2). Cf. the epithet 'gold-armed' in the Satarudriya, Vâg. S. XVI, 17, and in general Muir, Original Sanskrit Texts, IV², p. 322 ff. I have taken the word with *sārva* (nominative with vocative): cf. RV. IV, 50, 10.

Stanza 18.

a. For *ósham* of the edition the MSS. present *ásham*. In the Index Verborum, p. 383, l. 1, the word is still further corrected to *oshám*, 'quickly.' This leaves the genitive *mṛityór* without governing word, and we have supplied 'fetter,' according to well-known parallels (*mṛityór páśam*?). One may also think of *oshám* in the sense of 'fire, agony' (of death).

c. Our translation of *akshu* is little more than a guess. It seems hard to acquiesce in Geldner's proposition (endorsed by Henry), *Vedische Studien*, I, 136, that *akshu* means 'pole' (cf. sts. 5, 12), as long as this involves a 'thousand-eyed pole' in AV. IX, 3, 8 (see the note there). However salient a pole may be in the construction of a house, the epithet *sahasrákshá* is decidedly far-fetched. Further, we should expect the reverse order in the compound (*gálákshû*), since the poles are accessory in their rôle of supporters of the net¹. Non liquet.

Stanza 21.

The second hemistich recurs at VI, 32, 3 (see the note there); cf. Zimmer, *Altindisches Leben*, p. 181. Perhaps

¹ The word is not mentioned in Goldstücker's Sanskrit Lexicon.

Ludwig's simple rendering of *gñâtāram*, 'der sie kennt,' is preferable.

Stanza 22.

The remainder of the hymn is prose in the style of the *Brāhmaṇas*. The stanza is rubricated along with a number of others at Kaus. 15, 11: the king and his charioteer are made to step upon the war-chariot, preparatory to battle. The renderings are necessarily problematic, owing to want of knowledge of the real properties of the chariot (cf. Zimmer, p. 251): the *pákshasî* which are compared with heaven and earth are themselves equal to *ródasî*, 'the two hemispheres,' an allusion doubtless intentional. For *pári-rathyam* I have followed *Nilakantḥa*'s gloss to *parirathyâ*, Mahābh. VIII, 1487, a very reasonable rendering. Ludwig, 'wagenrand.'

Stanza 24.

Cf. Kaus. 16, 18-20 in the introduction above. From the time of RV. X, 85, 28 onwards 'blue and red' are magic colours. At Vāg. S. XVI, 47; Maitr. S. II, 9, 9; Tait. S. IV, 5, 10, 1, they are the colours of Rudra. Cf. AV. IV, 17, 4; the introduction to VII, 116; Kaus. 32, 17; 40, 4; 48, 40; 83, 4. See also the passages quoted by Winternitz, *Das Altindische Hochzeitsrituell*, p. 67, and especially Baudhāyana's (I, 8) implied explanation of the two colours as representations of night and day, which probably forms the true basis of the conception.

IX, 1. COMMENTARY TO PAGE 229.

The drink called *mádhu*, 'honey,' is associated from earliest times with the cult of the *Asvins*¹, and a more specific conception endows them with a honey-lash (*má-dhumatî kásâ* or *madhukarâ*), which instils sweetness, food, and strength into the sacrifice and into men. The allu-

¹ See Hillebrandt, *Soma und verwandte Götter*, p. 239 ff. Cf. also the *madhubrāhmaṇam* (*madhukāṇḍa*, *madhuvidyâ*), imparted to the *Asvins* by *Dadhyañk*: Sat. Br. IV, 1, 5, 18; XIV, 1, 1, 18 ff.; 5, 5, 17 ff.; Ind. Stud. I, 290; Sacred Books, XII, p. xxxiv.

sions of the Rig-veda and the Srauta-literature to this honey-lash are of the incidental sort; neither the texts nor the commentaries elucidate the point in any way. The Atharvan, however, devotes to it an independent effort¹, and that too in the cosmogonic-theosophic style of mock profundity, which allows the writer to attribute to the honey-whip creative and sustaining power, and places men in the attitude of deeply speculative reverence towards it. The apotheosis of the honey-lash resembles therefore that of the *úkkishṭa*, AV. XI, 7 (cf. the introduction there), or the manipulation in the Bráhmaṇas of specific features of the sacrifice or sacrificial implements as divine beings.

The mythic or realistic background of the honey-lash is not at all manifest. The *Pet. Lex.*, under *madhukasā*, suggests some implement with which the honey was beaten at the sacrifice, but the very slender use of the honey in the ritual (cf. Hillebrandt, l.c., 241) fails to reveal either the act or the occasion. Henry, *Les livres VIII et IX de l'Atharva-veda*, p. 115, assumes 'an evident allegory of the lightning which whips the clouds and produces the rain.' This in itself very reasonable explanation is problematic because the whip belongs to *Asvins*, and their connection with natural phenomena of this sort does not accord with their character in general. And yet, certain allusions in the first ten stanzas of this hymn (cf. especially stanzas 10 and 20) seem to lend support to a construction not very far removed from this. At RV. V, 83, 3 *Parjanya* sends his rain-messengers, as a charioteer who whips his horses with the lash. The patter and the streaming down of the rain (honey) may have suggested the comparison with the lash². Bergaigne, *La Religion Védique*, II,

¹ Cf. RV. IX, 11, 2, where it is stated that the Atharvans mixed milk with honey.

² Yâska's *Nighant* has *avas* exhibit *kaśā* among the words for voice (*vāk*); cf. *Nirukta* IX, 19. Sâyana at RV. I, 157, 4 has rain distinctly in his mind, but rather in reference to the word *mádhumatyâ* (*madhu*, *udakanâma*, *Nigh.* I, 12) than the word *kaśā*. Oldenberg, *Die Religion des Veda*, p. 209, note, denies this con-

433, has collected a sufficient number of passages in which the Asvins set the waters in motion, and cause the heavenly rivers to flow : madhukasā may therefore amount simply to 'the honey (the water) that lashes.'

In the Atharvan ritual the hymn is known as the madhu-sūktam, 'honey-hymn.' Under this designation it is employed while mixing honey with milk in the course of the agnishṭoma (Vait. Sū. 16, 12). In the Kausika and the subsidiary texts the hymn is simply a varṇasyam (sc. sūktam), 'designed to bestow lustre' (cf. sts. 11-14, 16, 17); see Kaus. 10, 24 ; 12, 15 ; 13, 6, and the second varṇasyagana of the Gaṇamālā, Ath. Paris. 32, 27 (Kaus. 12, 10, note).

Stanza 4.

d. The great embryo which is mentioned here, and which figures in the sequel, is apparently described in st. 21 as a part of the honey-lash ; in st. 5 the embryo is said to come from the honey-lash. The embryo suggests the lightning (fire), which seems therefore to be viewed here as a child of the waters, represented by the honey-lash, coinciding thus with the conception of the apām nāpāt (cf. Oldenberg, l.c., pp. 99, 118 ff.). But the intolerable mysticism of sts. 5 ff. leaves everything in doubt.

Stanza 6.

In Pāda b kalāsaḥ may be thrown out as a gloss which disturbs the metre (gagatī). Cf. with Pāda c the statement of the use of the madhugraha, 'portion of honey,' which is given to the Brahmans, Kāty. Sr. XI, 4, 17. 18 ; see Hillebrandt, Soma, p. 242.

Stanza 7.

By a characteristic leap of fancy the fluid-yielding lash is now regarded as a milch-cow, and the rhetorical properties usually connected with her ecstatic praise are exploited. For Pāda d, cf. XII, 1, 45 ; RV. IV, 42, 10 ; VI, 48, 11 ; VIII, 69, 10.

nection with the moisture of the clouds, and suggests the morning dew.

Stanza 8.

Cf. AV. IX, 10, 6 = RV. I, 164, 28, and AV. VIII, 9, 13. For the three gharmanas (RV. VII, 33, 7), see the discussions of Geldner, *Vedische Studien*, II, 139; Henry, l. c., p. 68. I am disposed to think that there is here at least an allusion to the ritual gharman, either the hot milk, or the pot in which the hot milk is cooked; cf. Vâg. S. XXXVIII, 6 ff., and Haug, *Vedische Räthselfragen*, p. 40.

Stanza 9.

Cf. the interesting formula at Lâty. Sr. III, 5, 15, . . . pîta upatishthanta âpo ye sâkvarâ rishabhâ ye svarâgas te arshantu te varshantu te *krinvantv* isham ūgam râyasposham tad videya. The words sâkvarâ and svarâgas allude incidentally to the groups of sâman-stanzas of that name. In Pâda d âpa may possibly be accusative (Whitney, *Sanskrit Grammar*², § 393 a), co-ordinated with ūgam.

Stanza 10.

b. Cf. Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 566.

Stanzas 11-13.

Rubricated at Vait. Sû. 21, 7, together with other formulas (VI, 47 and 48), designed for the three daily pressures of the soma. Cf. in general Bergaigne, *Recherches sur l'histoire de la liturgie Védique*, *Journal Asiatique*, vol. xiii (1889); Contributions, Fifth Series, *Journ. Amer. Or. Soc.* XV, 3 ff. More secondary is the employment of the stanzas, Kaus. 139, 15, at the introduction of the pupil to the study of the Vedas, which rests upon the occurrence of the word vârkas in the stanzas. Cf. the first varṇasyagana in the Ganamâlâ, Ath. Paris. 32, 10 (Kaus. 13, 1, note).

Stanza 14.

For vamsishiya, read vamsishiya with Whitney, *Index Verborum*; cf. *Proc. Amer. Or. Soc.*, May, 1886 (*Journ.*, vol. xiii, p. cxviii).

Stanza 15.

Identical with RV. I, 23, 24 ; AV. VII, 89, 2 ; X, 5, 47.

Stanza 18.

Cf. XIV, 1, 35, and Hillebrandt, Soma, p. 251. In Vait. Sû. 30, 13, the stanza figures at the sautrâmanî-rite, as is suggested by the presence of the word sūrâ. Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 148 ff. ; Oldenberg, Nachrichten der Göttingischen Gesellschaft der Wissenschaften, 1893, p. 342 ff.

Stanza 19.

Repeated almost identically at VI, 69, 2 ; cf. Hillebrandt, l. c., p. 240.

Stanza 20.

c, d. In Pâda b diví seems to stand secondarily for ádhi in st. 10. At any rate tám in Pâda c and sã in d seem to refer to bhūmyâm in b. Very differently Henry in his note.

Stanza 21.

This and the following sections are written in Brâhmaṇa-prose. The present stanza seems to contain a mystic correlation of the parts of the lash with cosmic forces, all of which are obscure. For the embryo, cf. the note on st. 4. Here gárbha, 'embryo,' seems to be a part of a real whip.

IX, 2. COMMENTARY TO PAGE 220.

In the cosmogonic hymn, RV. X, 129, 4=AV. XIX, 52, 1, desire (kāma) is said to have been 'the first seed (product) of the mind,' which came from 'the one' after it had sprung into existence through creative fervour (tâpas). In the philosophical hymns of the Atharvan, and in the disquisitions of the Upanishads, this Kāma, the creative desire (not sexual love, as in AV. III, 25), takes a place among the very numerous primeval cosmic forces, and appears as one form of the tentative monotheistic per-

sonifications of primeval force ; it then does not differ materially from 'the one' (ekam), 'the being' (sat), and the more vigorously personalised Brahma, Pragâpati, Visvakarman, Svayambhû, &c. The Greek mythology similarly connects Eros, the god of love, with the creation of the universe ; see Plato's Symposium 6. Of such hymns the Atharvan has two, XIX, 52, in addition to the present. Cf. Muir, *Original Sanskrit Texts*, V, p. 402 ff. ; Scherman, *Philosophische Hymnen*, p. 76 ff.

The personification of Kâma as a supreme being suggests very quickly his power to protect those who worship him, and to destroy the enemies of the worshipper. The Atharvan naturally rings the changes upon these more ordinary divine qualities : the personal Kâma is dealt with much in the same spirit as Agni, many of whose attributes are conferred upon him. For the relation of Kâma to Agni, see Weber, *Ind. Stud.* V, 225 ff. In the ritual the entire hymn, as well as single stanzas of it, is degraded into ordinary witchcraft charms against enemies, without special significance : see Kaus. 49, 1 ; 48, 5 ; 24, 29, and cf. 46, 9, note ; Vait. Sû. 24, 10¹. The hymn has been translated in full by Ludwig, *Der Rigveda*, III, 529 ; Henry, *Les livres VIII et IX de l'Atharva-vêda*, pp. 84, 118 ff. More or less fragmentary translations are offered in the two works cited above ; cf. also Hillebrandt's *Vedachrestomathie*, p. 40 ff.

Stanza 1.

a, b. For the distinction between ghrîtâ and âgya, see the *Grihyasamgraha* I, 106 (*Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XXXV, p. 567).

Stanza 2.

This and the following stanza are rubricated along with certain other mantras in the *duḥsvapnanâsanagana*, a series of stanzas designed to obviate the effect of evil dreams, in the *Gaṇamâlâ*, Ath. Paris. 32, 8. See Kaus. 46, 9, note.

¹ Quoted in the Ath. Parisishâs (e. g. 10) as kâmasûktam.

b. Prof. Roth in the *Pet. Lex.*, s. v. *bhas*, regards this passage as corrupt, and conjectures *yasmād bībhatse yaḥ ka nā-bhinande*, 'which I loathe and which I do not enjoy.' The motive of the correction, in addition to the poor metre, is the usual transitive use of *abhi nand*, 'take pleasure in,' and the like; this does not seem to me to warrant so complete a transformation of the text.

c. The *Pāda* is hypermetric, and may be normalised by reading *muñkā* for *muñkāmi*. But the imperative first sing. act. without *ni* is not elsewhere known in the *Atharvan*.

Stanza 3.

b. *asvagātā* occurs but one other time, *AV. XII, 5, 40*, *asvagātā párihnutā*, a very obscure passage. The *Pet. Lexs.* translate 'heimatslosigkeit'; Ludwig, 'unfreiheit' (cf. *Der Rigveda*, III, 284); Henry, 'dépendance.' The adjective *ásvaga* occurs in a closely parallel passage, *XII, 5, 45*, *ásvagam ápragasam karoti*; I would compare *svastha* and *asvastha*, 'well' and 'unwell'; *svasthatā* and *asvasthatā*, 'well-being' and 'diseasedness.' For *ávarti Vāg. S. XXX, 12* has *ávariti*, 'trouble' (Ludwig, 'verarmung'); cf. perhaps *Avestan hāmvarēti* of opposite meaning, 'defence, courage.'

Stanza 5.

Vāk Virāg (cf. *Khānd. Up. I, 13, 2*) is the same *Vāk* who is designated *RV. VIII, 100, 11*, 'as the milch-cow whom the gods begot'; cf. *AV. VIII, 9, 2*, and Oldenberg, *Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXIX, 54 ff.* In *Pāda d* the metre is sensibly relieved by dropping *parávo* (so also st. 16); nevertheless I should hesitate to correct, because the same *RV. stanza* states 'that multiform animals (*parávaḥ*) speak her (*vāk*).' The argument may, of course, be turned the other way, by assuming that *parávo* is due to a reminiscence from that very stanza.

Stanza 9.

a, b. For *indrāgnī*, nominative for vocative, coupled with *kāma*, vocative, cf. *Delbrück, Altindische Syntax*, p. 105.

The dual number of the verb in the next Pâda may be due to the dual number of *indrâgnî*.

d. This seems to be the full form of the Pâda which occurs previously (st. 4) in a defective form.

Stanza 12.

The same stanza with one variant occurs in a different connection at III, 6, 7. This, as well as the next stanza, seems to be interpolated.

Stanza 13.

It is impossible to reproduce the chain of puns in this clap-trap stanza; *yava-yâvâno*, moreover, is somewhat ambiguous, as *yâvan* may come either from *yu*, 'ward off' (so we, with Whitney in the *Index Verborum*), or *yâ*, 'go' (so Ludwig). The *Pet. Lexs.* do not analyse the word, simply translating it 'abwehrend.' Cf. in a general way the hymns II, 7; VI, 91.

Stanza 16.

Pâda a ends at *trivârûtham* (read *sârma* as three syllables); *udbhû* seems to be a gloss. Pâda b is hypermetric, and may be relieved by casting out *brâhma* and *krîtâm* (Henry). For Pâdas c, d, cf. st. 5 c, d, apparently the more original source of the passage.

Stanza 19.

At *Îsâ Upanishad* IV, the 'one' (*ekam*) is similarly lauded, *nai-nad devâ âpnuvan pûrvam arshat* (*arsat*). Cf. *Ath. Paris.* 48, 2.

Stanza 22.

Cf. *Vâg. S.* XXIV, 25, 29; *AV.* II, 31, 2; VI, 50, 3.

Stanza 23.

Manyu is 'courage,' personified; cf. *RV.* X, 83, 84.

Stanza 25.

The purpose of the passage seems to be to ensure wholesome desires, fit and capable of realisation; evil thoughts,

unfit for fulfilment, shall not trouble the suppliant. But *dhīyaḥ* may refer perhaps to the hostile prayers of the enemy, which shall not injure him that prays to Kāma.

IX, 3. COMMENTARY TO PAGE 193.

The character of this hymn is such that its proper object did not reveal itself clearly, until its application appeared plainly stated in the Kausika. Zimmer, p. 153 (cf. the translation, p. 151 ff.), supposes that the hymn is a charm to free one's house from imaginary witchcraft practices, which have been placed as fetters upon it (cf. stanzas 5, 6, 24). Ludwig, *Der Rigveda*, III, 464 ff., translates the hymn under the title, 'Removal of a house,' without stating the precise situation; he comes very near the truth, yet misses the main point. Grill², pp. 60, 188 ff., fails to find any reason for a removal, and construes the hymn (just as III, 12) as a dedicatory ceremony after the erection, and before occupation. And Henry, *Les livres VIII et IX de l'Atharvaveda*, pp. 87, 121 ff., seems to underrate the significance of its employment in the Sūtra. He suggests that the hymn alludes to the building of a house, but accentuates the successive removals of the ancillary frame, the scaffolding, as the house advances from stage to stage.

The Kausika treats the hymn in 66, 22-30, and Kesava epitomises the treatment very well by designating the ceremony as *sâlāsavam*, i.e. the solemn bestowal upon a priest of a house as *dakshinā*. See his comment on Kaus. 64-66, especially page 365, lines 1, 2, and cf. also the introduction to XI, 1. The Kausika's rather elaborate treatment is as follows: Sū. 22. 'While reciting AV. IX, 3, that which is about to be given along with the house is (placed) within (the house) covered up. 23. It is recommended, moreover, that the objects mentioned in the hymn (be given as additional gifts). 24. While reciting st. 18 the door is removed. 25. While reciting st. 22 they take up the water-vessel and the fire and enter the house. 26. That (water-vessel) is anointed with the dregs (of ghee) after they have arrived

within (the house), while the (entire) hymn is being recited. 27. Having sprinkled the house (with water) from the anointed water-vessel, having recited the stanzas (of the hymn) over it, having addressed (the recipient), the giver, being made to speak (what?), presents (the house)¹. 28. (The recipient) while reciting st. 15 accepts it. 29. While reciting the first stanza he loosens the objects mentioned in the stanza². 30. Addressing them with st. 24 he carries them off.'

The Anukramanî designates the hymn simply as *sâlâ-devatyam*. For previous translations see above.

Stanza 1.

One may imagine that the *upamît* is a vertical post, the *pratimît* a slanting support to hold the house in position, the *parimît* a crossbeam connecting the vertical posts; but no certainty can be reached in words which are likely to be technically flavoured. Cf. Kaus. 66, 29, above.

Stanza 2.

Indra's double *Bṛihaspati* here slays *Vala*, as in RV. X, 67 and 68; cf. also II, 23, 18; II, 24, &c. *Vala* (*Vṛitra*) is often described as lying unloosened, undone, after Indra's attack; hence the comparison.

Stanza 3.

c. The *Pâda* may be rendered, more concisely, 'as a skilful butcher the joints (of an animal).'

Our rendering is based upon the conviction that the poet has in mind the ritual butcher. Cf. RV. I, 162, 18. 20, and Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 556. The point of the stanza is, of course, that the parts of the house shall not be damaged in the course of their transfer to the priest.

¹ Cf. Kaus. 63, 22, which also leaves some of the terms in this *Sûtra* in the dark.

² The buttresses, supports, and connecting beams.

Stanza 4.

Again the terms are technical, and not at all clear. I have rendered pakshá by 'side,' in deference to ulûkapakshî (sc. sálâ) in Pânini, IV, 1, 55, and Mahâbhâshya, IV, 29 b. Cf. AV. III, 7, 3, *kâtushpaksham khadîh* (Sâyana, *katushkonam*), 'roof with four sides or facades;' see also st. 21 of our hymn. Zimmer and Grill, 'seitenpfosten;' Ludwig, 'zimmer;' Weber in his comment on III, 7, 3 (Ind. Stud. XVII, 210), 'vierbeschwingtes dach;' Henry, 'chambranles.'

Stanza 5.

c. For *mânasya pátñî*, see our comment on III, 12, 5.

Stanza 6.

a, b. The difficult expression in this hemistich is *raṇyāya* (kam), which is a *ḍπ. λεγ.* when accented with the svarita on the last syllable. Ordinarily the word is *rānya*, one of whose meanings when used as a noun is 'pleasure, joy.' This meaning is at the base of our translation 'for comfort;' but what are those ropes (*sikyāni*) which are tied within for comfort? Non liquet. The Pet. Lexs. and Zimmer give it up. Ludwig translates etymologically, 'dass die theile in ihrer lage verharren,' and Grill follows the suggestion up by proposing the emendation *rāmaṇyāya*. Henry, 'pour (te) maîtreiser' (cf. his note). The real difficulty is with *sikyāni*, which is doubtless an obscure technical term.

a, d. The second half of the stanza, as it stands, disturbs the run of the metre (*Anukr., pathyâpañkti*), and possibly needs correction. By dropping *mânasya patni* and *uddhîtâ* the last Pâda is restored as *sivâ nas tanvè bhava*, in accordance with similar expressions in I, 12, 4; VIII, 1, 5; 2, 16. Cf. st. 21 c, d, e, which is similarly irregular, and also contains the expression *mânasya pátñîm*.

Stanza 7.

The various designations of the house represent a fairly complete summary of the huts and other sheltered places

which are needed in the larger Vedic (śrauta) sacrifices ; see the Pet. Lex. under each, Zimmer, p. 154, and cf. especially Vāg. S. XIX, 18 ; Tait. S. III, 2, 4, 3. 4. The divergent metre of the stanza (8 + 8 + 12 : Anukramanī, paroshnīh), and the interruption which it occasions in the account of the breaking up of the house, render it very suspicious. The bestowal of sacrificial epithets upon the house are obviously intended to enhance its value in the eyes of the recipient.

Stanza 8.

Technical terms again render this stanza obscure. I imagine a covering of wicker-work, the openings in which suggest a thousand eyes, stretched across a beam and slanting down from it to both sides (vishūvāti) in the manner of our roofs. The passage seems, perhaps, to harbour a comparison of the roof with the head and the head-dress of a woman (cf. opasā and vishūvāti, and see the note on VI, 138, 1). Professor Geldner, *Vedische Studien*, I, 136, renders the stanza : 'die in der mitte als diadem ausgespannte tausendäugige befestigte aufgesetzte stange lösen wir durch besprechung.' But what occasion is there for a pole with thousand eyes, i.e. countless holes¹ ? Ludwig renders ākshum opasām by 'das löcherige geflecht ;' Grill, 'das ausgespannte flechtennetz ;' Zimmer, l. c., and p. 265, 'das netz das über den schopf (gespannt ist) ;' Henry, 'le réseau tendu.'

Stanza 10.

a. He that bestows a house in this world gets it back again in heaven. Ludwig, 'in jener welt (soll) es ihm entgegenkommen.' Kausika's construction of the hymn renders the meaning very clear.

Stanza 15.

At this point the recipient of the house (cf. Kaus. 66, 28, above) begins to see to it that the house shall produce for

¹ The employment at AV. VIII, 8, 18, of the root han, 'slay,' with akshugālābhyām does not prove ākshu to mean 'pole, club : ' that which catches the enemy may be imagined to slay him ; cf. also st. 7. Sāyana at RV. I, 180, 5, divides ā-kshu, 'not perishing.'

him all expected benefits, and he does not hesitate to 'take his mouth full.' The picture is a vivid one.

c. Similar and yet different is RV. X, 121, 5, *yó antárikshe rágaso vimānaḥ*; cf. also RV. VI, 7, 7; 69, 5; AV. IV, 25, 2.

e. The Pāda is de trop in form and sense (Anukr., *trya-vasānā paññapadā-tisakvarī*). If it originally stood here at all, it is spoken by an agent of the recipient who receives the house for him (*tásmai*). Or *tásmai* is an ethical dative, 'in the interest of him (the donor).'

Stanza 17.

b. A bold and beautiful comparison this, between the house and night who gathers to her bosom all creatures. In the hymn to night, RV. X, 127, 5, we have: 'The throngs (of beings) have gone to rest, those who go on foot and fly by wing; gone to rest have the preying eagles.' Cf. also AV. III, 12, 5. Grill applies the pruning-knife to this and the preceding Pāda (11 + 12: Anukr., *prastārapañkti*), in order to exact two anuśtubh Pādas, *trīnair vásānā rātrī-va śālā gagannivésanī*. This amounts to independent composition, not very good at that, since it leaves the first Pāda, a good trishṭubh, in bad shape.

Stanza 20.

a, b. With *vī gāyate* and *pragāyate*, cf. *vīgāvati prāgāvati* in stanzas 13, 14.

Stanza 21.

Ludwig here, as in st. 4, translates *paksha* by 'room: 'das zweizimmerig, vierzimmerig, &c. gebauet wird;' the Pet. Lex., *Zimmer*, and Grill, 'pfosten.' But see the note on st. 4, and cf. Kaus. 135, 9 (p. 287, l. 5), *ashṭasthūno dasapakshaḥ*, showing that *paksha* and *sthūnā* cannot both mean 'pillar, post.' The exact meaning of the word is after all not clear. Cf. Henry's note on the passage.

c. For *agnīr gārbhe*, see Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, pp. 15, 16.

Stanza 22.

The expressions 'turned towards' imply friendly reception on the part of the house, and eagerness on the part of the future possessor ; hence at Kaus. 66, 25 the house is entered along with water and fire. Cf. III, 12, 8, and Kaus. 43, 10.

d. The waters and Agni are the door of the order, or the law of the universe, i. e. they are the primal elements. Hence Agni is styled frequently *ritásya prathamagāh*, *ritásya gárbhaḥ* ; *ritásya dhûrshád* ; see Grassmann's Lexicon, under *ritásya*.

Stanza 23.

Is identical with AV. III, 12, 9 ; see the note on the passage.

Stanza 24.

According to Kaus. 66, 30 the house is actually carried off at this stage ; the stanza offers especial security that Kausika construes the hymn aright. Cf. with his construction the rather forced interpretations of Grill, p. 192, and Henry, p. 128.

IX, 8. COMMENTARY TO PAGE 45.

This is a charm against diseases in general (*sarvabhishagyam*), without indication as to remedies, either in the form of drugs, or talismans. At Kaus. 32, 18. 19 the patient is taken hold of while the hymn is being recited. During the recital of the last two stanzas the sun is faced reverently. According to Sâyana at II, 33 the hymn is a member of the *amholingagana*, 'a series designed to drive away distress ;' see the introduction to II, 33.

The hymn has been translated by Zimmer, *Altindisches Leben*, p. 378 ff. ; Henry, *Les livres VIII et IX de l'Atharva-veda*, pp. 105, 141 ff.

Stanza 1.

For *vilohitá*, see the note on XII, 4, 4 ; for *karnasûlá*, Wise, *Hindu System of Medicine*, p. 287, and the introduction to VI, 90.

Stanza 2.

kánkûsha is a *ḍπ. λεγ.* of unknown meaning. For visályaka, cf. sts. 5, 20, and VI, 127, 1. 3; XIX, 44, 2. In the last two hymns, and in the present hymn, Shankar Pandit reads visálpakah; Sâyana at VI, 127, visalpakah; at XIX, 44, 2, visarpakah (vividham saraṇasilo vranavishesah, 'a running wound'). See Zimmer, p. 386; and cf. Wise, p. 414.

Stanza 4.

The rendering of pramóta (*ḍπ. λεγ.*) is Zimmer's conjecture. It may be rendered 'dumb' with equal propriety and equal uncertainty. Cf. Sk. mûka, Lat. mûtus. The Pet. Lex., 'eine bestimmte krankheit.' All renderings are based upon the suggestion of the passage itself.

Stanzas 6-8.

For udvepáyati, cf. V, 22, 7. 10; for visvásârada, cf. XIX, 34, 10; for gavñike, I, 3, 6; for balása, V, 22, 11. In st. 7 c antár áṅgebhyo is suspicious, as is also antár âtmáno in st. 9 c. Both are probably to be emended to antáraṅgebhyo and antárâtmáno (or possibly with oxytonesis, cf. Whitney, Sk. Gr.², § 1289). Accordingly our translation.

Stanza 9.

For a-pvâ, 'impurity' (par excellence), 'diarrhoea,' cf. the note on the goddess Apvâ in III, 2, 5; for antár âtmáno, the note on antár áṅgebhyo in st. 7 c.

Stanza 11.

Pâda a is directly joined in sense to 10 b: the bīlam is identical with vastibilām, 'opening of the bladder,' in I, 3, 8. The plain sense is that disease shall pass off in the form of urine from the bladder, in the form of faeces from the belly.

Stanza 19.

The word madáyanti (not mādáyanti; cf. patáya-, 'fall': pátáya-, 'fell') is not altogether clear. Perhaps 'madden'

is nearer the truth. Böhtlingk, 'betäuben;' Zimmer, 'lähmen.' Cf. the root *ram* in its two meanings of 'delight' and 'rest.'

Stanza 20.

For *vidradhá*, cf. Grohmann, *Indische Studien*, IX, 397; Zimmer, p. 386, and Wise, pp. 210, 284, 288, 362; for *vâtî-kârá*, see Contributions, Fourth Series, Amer. Journ. Phil. XII, 427; the notes on VI, 44, 3; 109, 3, and the introduction to I, 12; for *alagí* (Wise, p. 296, *alaghi*¹), see Zimmer, p. 390. Henry's *bâlagi* is scarcely due to oversight: he seems to have in mind some children's disease, *bâla-gí*.

Stanza 21.

For *ushwíhábhya*, see the note on II, 33, 2.

Stanza 22.

For *vidhú*, 'beat,' cf. *vidhukrânta*, a designation of a certain musical bar. For the second hemistich, cf. the note on II, 32, 1.

X, 1. COMMENTARY TO PAGE 72.

This hymn belongs to the class called *krítýápratiharāṇāni*, a series of hymns 'which repel sorceries or spells,' assembled in the list at Kaus. 39, 7. The practices associated with this group of hymns, Kaus. 39, 7-12, are obscure. They begin with 'the pouring of the great consecration' (see the introduction to IV, 17). The performer then takes the holy water obtained by the 'great consecration,' and at night takes off his shoes, puts on a turban, and proceeds to the place where the spell is supposed to have been instituted, sprinkling the holy water as he goes. A formula is recited indicating that the holy water is sprinkled for certain female personifications of holiness and beneficence (*yatáyai*, &c., Kaus. 39, 9). If no spell is found he casts away (the materials with which he is performing²). The

¹ Cf. also *andhālagí*, Pet. Lex. and Wise, p. 412.

² The holy water, or the turban? Dārila, *samskārāṇām apakshepaḥ*.

next Sûtra (11) is obscure; cf. the note on V, 14, 9. For Sûtra 12, see Kaus. 35, 28 in the introduction to III, 25. Various single stanzas and Pâdas of the hymn (20 c; 21 c, d; 25; 32) are employed in other phases of witchcraft in Kaus. 39; see the index.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 520 ff. Cf. the closely related hymn V, 31.

Stanza 1.

The spell is in the nature of some terrifying, evil-working figure (bugbear, bogey, bogle; German popanz), not merely a magical rite. See the performances in the Sûtra, above.

Stanza 6.

The first hemistich is not easy to render, owing to the plays upon the words, and their ad hoc personifications. It might be rendered, 'Pratîkîna ("Back-hurler") is our magic priest (âṅgirasá), Adhyaksha ("Overseer") our officiator.' The word âṅgirasá at any rate implies an allusion to that use of the word which couples it especially with witchcraft, and contrasts it with holy practices (âtharvaná, sânta): see the introduction to this volume; the note on XI, 4, 16; and cf. VIII, 5, 9. Note also the pun between *krityá(h)* and *âkrítya*, and cf. V, 8, 7.

Stanza 8.

Cf. IV, 12, 7. Here, as there, *rîbhú* may be either appellative, or refer to the mythic *Rîbhu*.

Stanza 10.

a. The image of things floating down a river is employed with great predilection to indicate loss of power, harmlessness: e.g. I, 8, 1; VI, 113, 2; X, 4, 3.

Stanza 11.

The gift of an outsider to the Fathers must either have been regarded as a defilement, or as an attempt to alienate their affection and protecting care. In Pâda b the sacrifice is the hostile sacrifice as in VIII, 5, 15; the name of the

enemy is frequently called out in hostile formulas and prayers, e.g. IV, 16, 9; Kaus. 47, 10. 22. For the difficult word *saṁdesyāt*, here and in the next stanza, see the notes on II, 8, 5 b and IV, 16, 8.

Stanza 12.

For the conception of the sins of the gods, see the notes on VI, 111, 3; 113, 1, and Proc. Amer. Or. Soc., March, 1894 (Journal, vol. xvi), p. cxix ff. Ludwig's rendering, 'sin against the gods, and against the Fathers,' is perfectly admissible, but the other seems to us more pregnant and probable.

Stanza 15.

d. *kurûṛīnī*, translated by 'crowned with a crest,' is in truth a *ἀπ. λεγ.* of unknown value. The Pet. Lexs. suggest its equivalence with *kirīṛīn*, 'ornamented with a diadem.' Cf. also *kurīṛa* and *kurīṛīn*, the latter in the closely related hymn, V, 31, 2. Hemaṅdra also reports a word *kuruzīn*, 'horse,' and Ludwig, apparently on this basis, translates 'mit rossen.' The head of the bogey may have been ornamented in some fanciful way with a crest. But the point is altogether problematic. Cf. also *tirīṛīn*, VIII, 6, 7.

Stanza 18.

With the first hemistich cf. the little legend at Maitr. S. III, 8, 8 (106, 11); Tait. S. VI, 2, 11, 1; Sat. Br. III, 5, 4, 2.

Stanza 22.

The 'lords of the beings' allude to Rudra, who is called *bhūtapāti*; cf. Bhava and Sarva in the concatenating next stanza, and see the introduction to XI, 2.

Stanza 26.

b. Cf. the perfect parallel, Manu VIII, 44, *yathā nayati asṛīkpâtair mṛigasya mṛigayuk padam*, 'as the hunter tracks the (wounded) animal by its drops of blood.'

Stanza 27.

A metaphorical description of the fate of him that practises witchcraft. The counter-charm (*krītyāpratiharaṇa*) is

sure to prevail in the end. For *pratyâdâya* read *pratyâdhâya* with the *Pet. Lex.* and *Roth*, *Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XLVIII, 681.

X, 3. COMMENTARY TO PAGE 81.

At *Kaus.* 19, 22 there is a performance which is supposed to result in the fulfilment of every desire (*Kesava*, *sarva-kâma*). It consists simply in reciting one of four hymns in praise of certain amulets, while fastening the amulet extolled in the hymn, after having steeped it for certain three nights in a mixture of sour milk and honey (in accordance with the *Paribhâshâ-sûtra*, *Kaus.* 7, 19). For the character of the amulet derived from the *varana*-tree, as treated by the *Atharvan* poet, cf. the introduction to VI, 85. The third stanza naturally figures in the *duḥsvapnanâsanagana*, a list of hymns designed to remove the effect of evil dreams, in the *Gaṇamâlâ*, *Ath. Paris.* 32, 8 (*Kaus.* 46, 9, note). Cf. also *Sântikalpa* 17 and 19. The hymn has been translated by *Zimmer*, *Altindisches Leben*, p. 60 ff.

Stanza 3.

b. For the epithet, 'thousand-eyed,' cf. the note on IV, 20, 4.

X, 4. COMMENTARY TO PAGE 152.

The central feature of this charm against serpents is the frequent allusion to the white horse of *Pedu* (*Paidva*): from earliest times onwards, this is said to be a slayer of serpents. For its mythic origin, see *Bergaigne*, *La Religion Védique*, II, 451-2, 498, who identifies it plausibly with the steed of the sun. In the practices of the *Atharvan*, *Kaus.* 32, 20 ff.¹, some insect is substituted for the unattainable mythical horse². The hymn is employed at *Kaus.* 32, 20-25, as follows: 20. 'While reciting X, 4 the (person bitten) per-

¹ Cf. also *Kaus.* 35, 4. 8, and the introductions to VI, 11 and 17.

² Cf. *Contributions*, Third Series, *Journ. Amer. Or. Soc.* XV, 158; *Kausika*, Introduction, p. xliv ff.

forms the rite to Takshaka (described at Kaus. 28, 1; see the introduction to IV, 6). 21. Having ground up the paidva¹, he puts it with his right thumb up the nose in his right nostril. 22. If afraid of serpents he hides (the paidva) away in the seam of his garment. 23. While st. 25 of the hymn is being recited (the patient suffering from a snake-bite) is rubbed from (his head) to the tips of his feet. 24. Having heated the bitten spot while reciting the last stanza of the hymn, he throws (the torch with which the heating is done) upon the serpent. 25. (In the absence of the serpent he hurls it upon the spot) where he was bitten.' The hymn is also cited, along with other mantras against serpents, at Kaus. 139, 8, in the course of practices preparatory to the study of the Veda. It has been translated by Ludwig, *Der Rigveda*, III, 520 ff.

Stanza 1.

c, d. apamā (the Padapāṭha in perplexity, apa-mā) seems untenable, unless we admit an irregular change of final as to ā before r; cf. Joh. Schmidt, *Die Pluralbildungen der Indogermanischen Neutra*, p. 124 ff. We emend to apamō. ārad and arishat (I with some MSS.) are prophetic aorists: lit. 'it has hit a post and come to grief.'

Stanza 2.

a. The general sense of this passage seems fairly clear, but it is full of obscure details, and the metre so much disturbed as to cast suspicion upon the text. The *Pet. Lexs.* identify tarṇakam with tarunaka in darbhatarunakā, 'a young shoot of darbha-grass;' it seems therefore best to place tarṇakam in apposition with darbháḥ. But it is not quite clear what kind of grass is meant, nor what it is meant to do. According to *Ait. Br.* VII, 33, 1; *Sat. Br.* III, 1, 2, 7, &c.; *Āsv. Gr̥h.* IV, 6, 11, the darbha-shoots are employed in the ritual; possibly its purificatory power is

¹ The paidva is some kind of insect. Most clearly *Kerava* at Kaus. 32, 22, paidvam hiraṇyavarṇasadrīśaḥ kīṭas kītrito vā sa paidva ity uḷyate.

engaged against the serpents, as a flame which burns them. Or, perhaps the young darbha-grass in which the serpent lurks (cf. st. 13 d) is invoked against the serpent.

b. The horse of Pedu is meant, it seems: even its tail burns the serpents. For the unintelligible parushásya we are tempted to substitute arushásya, relying upon the oft emphasised whiteness (svetá) of Pedu's horse (RV. I, 116, 6; 118, 9; 119, 10; X, 39, 10).

Stanza 3.

c. Cf. st. 20, and I, 8, 1; VI, 14, 3; 113, 2; X, 1, 10; RV. X, 155, 3: things that float away on the water are harmless and powerless.

d. The vulgata reads vār, enclitic; Whitney in the Index Verborum, vār. But many MSS., both here and in the next stanza, have vār. According to Pischel, Vedische Studien, II, 74 ff., this is the true reading: injunctive of the s-aorist, second person singular (avārsham, avār, avār) from root var, 'ward off, hinder, obstruct.' The sense would be, 'ward off the fierce poison of the serpent (so that it be) devoid of strength.' But in the next stanza vār would need to be construed as the third singular aorist indicative, 'he did ward off, &c.,' which renders this construction problematic. Perhaps the words vār ugrám, being metrically superfluous, are merely a gloss to vishám.

Stanza 4.

Our rendering of the ἀπ. λεγ. aramghushó is purely etymological, and very doubtful. Ludwig manipulates it as a proper noun. Perhaps it is the designation of some serpent-killing bird.

Stanza 5.

For kasarnīla, the TS. I, 5, 4, 1 has kasarnírá (kâdraveya), as the name of a personified serpent-ríshi. ratharvī is a ἀπ. λεγ. of unknown connection. Ludwig suggests that the word means 'die die radform liebt.' Both are wanting in the list of serpent divinities, Pañk. Br. XXV, 15, 3.

Stanza 8.

The first hemistich recurs at VI, 56, 1 c, d; cf. the note there.

Stanza 10.

a. aghâsvá seems here to be the designation of a serpent. In RV. I, 116, 6 aghâśva with different (bahuvrīhi) accent seems to be Pedu, the possessor of the serpent-killing horse; cf. Bergaigne, l. c., p. 451. The relation of the two is very obscure. For svagá and the subsequent designations of serpents, see the note on VI, 56, 2.

Stanza 22.

c. kândāvishám and kanáknakam are ἀπ. λεγ.; it is not even certain that the latter refers to a particular substance: the word may be an adjective qualifying kândāvishám. It seems to be an intensive formation from root kan.

Stanza 24.

a, b. taúdî and ghrítâkî seem to be fanciful names of plants, 'the piercer,' and 'dripping with ghee.' The latter is personified in many ways, as night (AV. XIX, 48, 6); Sarasvatî (RV. V, 43, 11); cf. ghrítâpâdî as an epithet of Idâ (e. g. Sat. Br. I, 8, 1, 26).

Stanza 25.

Rubricated at Ath. Paris. 33, 3.

X, 6. COMMENTARY TO PAGE 84.

The chief interest of this rather banale production lies in the practice which it harbours. From st. 2 we gather that the hymn is addressed to an amulet prepared from the ploughshare. In st. 6 the amulet itself is spoken of as a ploughshare¹, but in addition it is said to be 'strong khadira-wood' (acacia catechu). From Dârla at Kaus.

¹ Cf. also the allusions to the ploughshare in sts. 12 and 33.

35. 4, we may gather that there was a part of the ploughshare which was called 'the chin of the ploughshare' (phâlañibukâ). This must have been made of wood, since of it might be made a vessel having the form of a soma-cup (Dârila, *ibidem*). All doubt is dispelled by the same commentator's glosses on Kaus. 19, 22. 23 (p. 53, notes 10 and 12 of our edition). Here it is stated with direct reference to st. 6 of the present hymn, that 'the chin' of the plough was made of khadira-wood, and that an amulet fashioned out of khadira-wood in the likeness of the plough is the object extolled in the present hymn¹. The khadira is a very hard wood (cf. Zimmer, *Altindisches Leben*, p. 58); at Sat. Br. XIII, 4, 4, 9 it is said to be dâruṇa, 'hard,' and is compared with the bones of the body. The chin of the ploughshare can scarcely be anything else than the point of the instrument, and we are thus brought face to face with the primitive wooden plough. The metal ploughshare seems to have been known as well, if pavîra, AV. III, 17, 3; Vâg. XII, 71; Tait. S. IV, 2, 5, 6; Maitr. S. II, 7, 12, has that meaning (cf. Zimmer, *l. c.*, p. 236). The appropriateness of the embodiment of 'the chin of the plough, made of khadira-wood,' into an amulet lies on the one hand in the character of the plough and the ploughshare as emblems of prosperity (cf. stanzas 12² and 33); on the other, in the qualifications of the khadira, 'the wood that chews up (khâd) the enemies' (cf. AV. VIII, 8, 3).

The hymn is rubricated at Kaus. 19, 22 ff. In Sû. 22 the amulet is tied on in the manner described at Kaus. 7, 19 (cf. the introduction to X, 3). In the obscure next Sûtra (23) the four amulets³ mentioned in Sûtra 22 seem to be passed along the cords (with which they are fastened)⁴ by means of a chip of gold (cf. hîraṇyasrag in st. 4); they are then bent, and put on each three times. In Sû. 24 a fire is

¹ Not so Kesava, khadirapalâsamam, 'an amulet from the leaves of the khadira-tree.'

² Cf. the mantra in Kaus. 20, 5.

³ Dârila, uktamanes katasrah suvarṇasragmanigatutvam nîtvâ.

⁴ Cf. Sat. Br. XII, 3, 4, 2.

built while reciting st. 35 ; in Sû. 25 the amulet is taken out of the substances in which it has (again) been steeped while reciting st. 29 (cf. Sû. 22), and (again) fastened while reciting st. 30. Cf. also Vait. Sû. 10, 2. 3, and Ath. Paris. 37, 1, rubricating stanzas 1 and 3. St. 4 is rubricated at Ath. Paris. 13, 1 ; st. 35 at 22, 3 ; 46, 2.

Stanza 6.

The formula, *yám ábadhnâd br̥haspátīh*, which is repeated many times, indicates the presence of the purohita, the king's chaplain. As *Br̥haspati*, the divine purohita, fastens the amulet upon the gods, so the king's chaplain serves the king.

Stanza 34.

A delicate oratio pro domo. The significant words are *yagñavardhana* and *satadakshīṇa* (*ishṭa* and *pūrta*). The real meaning of the stanza is: 'as I, the priest, have by means of this amulet made thy sacrifice successful, thus do thou, the king, permit thyself to be inspired to reward me, the priest, by a gift of a hundred cows !'

XI, 1. COMMENTARY TO PAGE 179.

The preparation of the brahmaudana, otherwise called *savayagña* (*Sâyana*), or *brahmaudanasava* (*odanasava* in *Sâyana*'s introduction to Tait. Br. II, 7, 7, page 772), is described at full length in Kaus. 60-63. It consists of the solemn combination of a soma-sacrifice with the cooking of a porridge for the Brahman's *dakshinâ*. Both the sacrificer and his wife (*pâtñī*) participate in the ceremonious details of the performance. The ceremony works up quite completely the stanzas of XII, 3, in addition to the present hymn. Wherever the ritual is suggestive or explanatory, its gist will be given in connection with the stanzas in question. There are, however, many signs of a secondary and forced employment of the stanzas in the ritual, and the stanzas themselves exhibit occasionally secondary changes which arouse the suspicion that their form and their grouping here are not altogether primary and original.

Stanza 1.

At Tait. S. VI, 5, 6, 1; Tait. Br. I, 1, 9, 1, the preparation of the porridge is correlated with a legend that tells of Aditi and the birth of her sons. Cf. the note on XII, 3, 11. Aditi in our hymn symbolises the pátnî, the wife of the sacrificer (yágamâna). According to Kaus. 60, 19, the stanza is spoken while both of them are engaged in churning the fire. The third Pâda is defective: perhaps pûrve is to be inserted before bhûtakrîtaḥ, if we consult VI, 133, 5; XII, 1, 39.

Stanza 2.

According to Kaus. 60, 22 this stanza is addressed to the smoke as it rises from the churning-sticks. The third Pâda reads, ádroghâvitâ (Padapâṭha, ádrogha avitâ: some MSS. avitâḥ) vâkam ákkha, which the Paippalâda varies by reading, adroghâ vitâ vâtam matsa. Sâyana comments, adroha-kârinâm sukaritrânâm yagamânânâm avitâ rakshitâ vâkam ákkha mathyamânâgneḥ stutyartham anûkyamânâm rig-rûpâm vâkam abhilakshya. The corresponding passage, RV. III, 29, 9, reads, ásredhanta itana vâgam ákkha, and it, with the Paippalâda, suggests the reading ádroghâ vîta vâgam ákkha, or ádroghâ áveta, &c., the sense being the same in either case. This has been made the basis of our rendering: the Saunakiya-text scarcely yields sense.

Stanza 3.

Kaus. 60, 23: The incipient fire is addressed with this stanza. For Pâda d, cf. st. 11 d, and RV. IV, 50, 10 d.

Stanza 4.

Kaus. 60, 24: The blazing fire is thus addressed. For Pâda d, cf. I, 9, 2; XVIII, 3, 4; Vâg. S. XII, 63.

Stanza 5.

The text of Pâda a seems forced. The Paippalâda with marked improvement, tredhâ bhâgo nihito gâtavedaḥ. Perhaps the words yâḥ purâ vo are imported from st. 15.

In Páda d the Paippaláda reads imám, i.e. the sacrificer¹, for imám, the pátnî, the wife; cf. st. 4 d. See Kaus. 61, 8, from which it would appear that three heaps of rice, from which the brahmaudana is to be prepared, are addressed with this stanza.

Stanza 6.

Kaus. 61, 9-11: 'With the share of grain that has been divided off for the fathers he performs a srâddha. With the one that has been divided off for men he feeds the Brahmans. The share that belongs to the gods he pours into a jar, with closed fist, or open palm, or with the hollow of his two hands (aṅgali); bending his right knee, turned to the north-east, or with his body inclined; reciting stanza 6 (of this hymn).'

Stanza 7.

According to Kaus. 61, 20, this stanza is recited while the rice is being poured into the mortar. Possibly the words úd ubga &c. are addressed to the mortar. The Paippaláda has enam for enâm; cf. st. 5. A comparison with st. 6 b still further suggests enân, establishing a natural antithesis between nīko ny ùbga in 6 b, and úd ubgai·nân (sc. sagâtán) in st. 7 b.

Stanza 8.

Kaus. 60, 30: The sacrificial skin, its neck turned to the east, the hair turned upward (as usual in ritual performances), is spread out while reciting this stanza.

Stanza 9.

Kaus. 61, 18 rubricates Páda a of this stanza along with XII, 3, 14: 'the mortar and pestle, and the scrubbed winnowing-basket are placed upon the skin.' The Sûtra seems to substitute mortar and pestle for the two press-stones. Páda b is rubricated at 61, 22, along with XII, 3, 18, avahanti. Páda d along with XII, 3, 19 at 61, 24, udû-

¹ Or perhaps even more primarily, the porridge; 'the share of the gods this (Agni) shall bring over to them.' Cf., however, the feminine enâm in st. 7 b.

hantim (sc. *patnīm anumantrayate*). The construction of the second hemistich is not altogether clear. We have referred the action to the earth in st. 8. See also st. 11. *Sâyana* refers it to the *pâtñi* (cf. Kaus. 61, 24, above), and construes *imâm* chastically with *pragâm*, to wit: he *patni avahananam kurvatī nibâdhasva imâm âtmīyām pragâm hantum ye satravaḥ vartante tām ni gahi*. This is obviously forced. The construction of *imâm* as *imán* (but *Padapâtḥa*, *imām*!), or its emendation to *imâm* (sc. *yâgamânam*) would render *Sâyana*'s and *Kausika*'s (61, 24) view more natural. Cf. the notes on sts. 5 and 7 for similar suggestions.

Stanza 10.

Kaus. 60, 19: *grihâna grâvânâv ity ubhayam grihñâti*. *Sâyana*, *ardharkena ulûkhalamusalam avahananârtham patnīm grâhayet*¹. Kaus. 61, 15-17: 'With the second hemistich (the priest) addresses the sacrificer, saying, "Choose three gifts." (The sacrificer) chooses the first wish, saying: "May I by this rite become superior." The wife chooses the other two gifts.' *Sâyana*, *trayo varâḥ ity ardharkeṇa nirvâpânânantaram varam vrinantau* (sc. *anumantrayate*).

a. We have translated the doubtful *ἄτ. λεγ. sakr/tau*, for which the *Paippalâda* has the equivalent *sayugau*. Some MSS. used by *Shankar Pandit* have *sukr/tau*, an easier reading, suspicious on account of its facility.

Stanza 11.

Kaus. 61, 23: 'While reciting the first hemistich of this stanza along with the second hemistich of XII, 3, 19 (the sacrificer) takes hold of the winnowing-basket.' Kaus. 61, 25: 'With the second hemistich of this stanza and the first of XII, 3, 19 he addresses (the wife) as she winnows.' *Aditi* in the stanzas and the *pâtñi* in the practice are regularly correlated; cf. st. 1. For *Pâda d*, cf. 3 d.

¹ *Sâyana* obviously violates the sense of the stanza: *patnīm grâhayet* collides with *grihâná . . . vîra* in *Pâda a*.

Stanza 12.

Kaus. 61, 29: The winnowing is performed while this stanza is recited.

a. Our translation of *uparvasé*, 'while (the wind) blows,' i.e. 'in the draught,' is wholly conjectural. The Pet. Lexs. 'dröhnend.' *Sâyana*, with many MSS., reads *uparvase dhruvaye* (for *uparvasé druvāye* of the editions), and comments as follows: *dhruvaye dhruvāya sthirāya satyaphalāya karmāne he tandulāḥ yushmān uparvase upa samīpe āsvāsāyāmi prabhūtān karomi*. Nothing usable may be derived from this manipulation of the stanza. For *druvāye*, see the note on V, 20, 2.

Stanza 13.

Kaus. 60, 25: 'With stanza 13 he sends (the wife), guarded and ornamented, to fetch water.' *Sâyana*, *udakam āharantīm patnīm sampreshayet*. This act precedes in the ritual the winnowing, being one of the first features of the ceremonial.

Stanza 14.

Kaus. 60, 26-28: 'With the first Pāda he addresses (the wife) as she brings the water (*Sâyana*, *prathamapādena āgakkhantīm patnīm anumantryate*). With the second and third Pādas he calls upon the wife (to rise). With the words, "take the water-vessel," she takes it.' But *Sâyana* refers the action in the fourth Pāda to the sacrificer himself: *ā tvā-gan yagñāḥ iti pādaikadesena galakumbha-dātrī patnī kartāram preshayet, prati kumbham grībhāya iti ardhapādena patnī galakumbham grāhayet kartāram*.

a. *Sâyana* regards the *yoshitāḥ sūmbhamānāḥ* not as 'pure waters,' but as the women who bring them, *sobhanā-lamkārayuktā imā yoshitāḥ udakahartryāḥ striyāḥ*. But cf. sts. 17, 27.

b. *Sâyana* reads *tava samrabhasva*, and the *Paippalāda tavaḥ samrabhasva*. The Pāda as it stands in the editions is not defective: yet *tavāsam sām rabhasva* (haplographia) may have been the original reading. We have at any rate translated *tavāsam* as an abstract.

Stanza 15.

Kaus. 60, 29: '(The sacrificer) puts (the vessel) down while reciting the first Pāda.' Sāyana, *prathamapādena galakumbham bhūmau nidadhyāt*. Kaus. 60, 34: 'With the remaining three Pādas he places the water-vessel upon the skin.' Cf. also Kaus. 61, 33.

a. Our rendering of Pāda a leaves some misgivings. A more natural translation of it is, 'the share of food that has of yore been set aside for you.' But this leaves it hanging in mid-air.

Stanza 16.

Kaus. 61, 31: The pot is placed upon the fire; cf. also Kaus. 2, 7.

Stanza 17.

Kaus. 61, 34. 35: The purifying two blades of darbha-grass are placed over the pot, and water is poured in; cf. also Kaus. 2, 8. The Paippalāda read in Pāda c, *dadat pragām bahulām āsūn* (pasūn?) me.

Stanza 18.

Kaus. 61, 36: With this stanza and XII, 3, 28 the grain is washed in water, and poured into the pot. Cf. also Kaus. 2, 9.

Stanza 19.

Kaus. 61, 37: With this stanza and XII, 3, 29 the porridge is allowed to cook.

d. For *paktvá* in the vulgata, Shankar Pandit, following most of his MSS. and Sāyana, reads *paktā*; this we have translated. Cf. also the Index Verborum, s. v. *paktrī*. The corruption is due to st. 18 d. Note the alliteration.

Stanzas 21, 22.

Kaus. 61, 41. 42: With stanza 21 and XII, 3, 35 the porridge is taken off the fire. With st. 22 the pot is turned to the right.

Stanza 23.

Kaus. 61, 44 rubricates only the second hemistich, *amsadhrīm* (some MSS. *amsadrīm*) ity upadadhāti. The

difficult word in the stanza is the ἀπ. λεγ. which the vulgata presents in the form *amsadhrīm*. The MSS. present in addition the forms *amsaddhrīm*, *amsadrīm*, and *amsaddrīm*. Shankar Pandit chooses *amsadrīm*; Sâyana *amsadhrīm*, glossing as follows: *amsân bhâgân devamānushyapitrisam-bandhino dhârayati-ti amsadhrî tâm . . . vedim*. The only point that seems worth saving is the statement that the word refers to the vedi, not to the pot, as the Pet. Lexs. have it: 'vielleicht ein gefäss mit handhaben, henkeln auf beiden seiten.'

d. *daivânâm* (sc. *brâhmanânâm*). Read perhaps *devâtânâm*, metri gratia; cf. st. 25, and III, 3, 2; VI, 13, 1; XII, 3, 38; Vâg. S. XV, 50.

Stanza 24.

Kaus. 62, 1: With st. 24 and XII, 3, 36 the performance indicated in the mantra is made, i.e. the *sruk* is placed upon the altar (Sâyana, *srukam vedyâm sâdayet*).

a. The feminine *hástâm* is an opportunist formation, made to suit the feminine *srukam*. Some MSS., the Paipalâda, and Sâyana read *hástam*, a facile emendation which is, however, discredited by the universal reading *dvitīyâm*.

Stanza 25.

Kaus. 63, 3: Four descendants of the *Rishis* who know the *Bhrigu-Aṅgiras* texts (i.e. the Atharvan writings) are seated. Sâyana, *âsane upavesayet*. Cf. also Kaus. 65, 13.

b. Sâyana, *punar etân pra sîda prâpnuhi*. This meaning of *pra sad* is not well authenticated: perhaps 'favour them' is the true sense.

Stanza 26.

Not rubricated in the Kausika, but Sâyana, in the introduction, supplies the action, *katuṛa ârsheyân rîtvigo yagamâna âhvayet*. Not so, however, in the commentary upon the text, *suhavâ sobhanâhvânâ patnî ârsheyân . . . punaḥ-punar âhvayâmi*. Whitney, in the Index Verborum, regards *suhavâ* as instrumental 'with efficient call,' at III, 26, 6; VII, 47, 1; 48, 1, in addition to our passage. But if we

compare AV. VII, 48, 1 with its parallel in RV. II, 32, 4, *rākām ahām suhāvām* (so RV. ; *suhāvā*, AV.) *sushātī huve*, it seems hard to refrain from emending *suhāvā* in our stanza to *suhāvām* = *suhāvān*. This we have done, supported further by RV. VII, 44, 2 ; 82, 4 ; 93, 1 ; X, 141, 4.

Stanza 27.

Kaus. 63, 4 : The action indicated in the stanza is performed. *Sāyana*, *teshām ritvigām hastaprakshālanārtham udakam dadyāt*. The stanza is nearly identical with VI, 122, 5 ; cf. also st. 17, and X, 9, 27.

Stanza 28.

Kaus. 62, 22 : With stanza 28 and XII, 3, 50 he places gold upon the porridge (*Sāyana*, *odane hiranyam nidadhyāt*). Kaus. 63, 5 : With Pāda b and XII, 3, 53 he sets it aside (? *Sāyana*, *īshat karshayet*).

a. For the relation of light and gold, cf. I, 9, 2.

b. For *pakvām kshétrāt*, cf. *vrīkshām pakvām*, RV. III, 45, 4 ; *pakvā śākhā*, RV. I, 8, 8.

Stanza 29.

Kaus. 63, 6. 7 : With Pāda a the chaff is poured into the fire (*Sāyana*, *agnau tushān guhuyāt*). With Pāda b the refuse is swept aside with the left foot. The precise difference between *tūsha* and *kambūka* is not clear. *Sāyana* glosses the former by, *brahmaudanārthatandulebhyah prithakkrītān* ; both Kausika and *Sāyana* render *kambūka* by *phalikarāna*. These indications we have followed. The fire obtains the more valuable and nutritious part of the refuse ; *Nirriti*, the goddess of destruction, has the refuse pushed to her as a sop, uncannily, with the left foot.

Stanza 30.

Kaus. 63, 19. 20 : Either with the entire hymn, or with the part of it that begins here, he first anoints the porridge with the dregs of ghee. Cf. especially st. 31.

a. I have taken the words *śrāmyatah* &c. as genitives

singular, dependent upon viddhi. See Delbrück, *Altindische Syntax*, p. 159. *Sâyana*, as accusatives plural: *dikshârûpam tapas tapyamânân*, &c.

Stanza 31.

Kaus. 62, 15-17 : With the first hemistich of our stanza and XII, 3, 45 he makes a cavity (for ghee) on the top of the porridge (*Sâyana*, *gartam kuryât*). The stanza is varied by substituting the word *brahman* for *adhvaryo*, if a priest other than the *Adhvaryu* is addressed. With the second hemistich of each of the two stanzas he floods the porridge with ghee.

Stanza 32.

For *purishînah* *Sâyana* quotes to the point Tait. S. II, 6, 4, 3 : *pragâ vai pasavaḥ purisham, pragayai-vai-nam pasubhiḥ purishavantam karoti*. Cf. sts. 26 a, b ; 25 d.

XI, 2. COMMENTARY TO PAGE 155.

The hymn is addressed to Rudra (Siva-Agni), under the large variety of names or embodiments (*mûrti*) customary with that divinity. These vary from seven to nine in number, most of which, namely Rudra, Bhava, Sarva, Pasupati, Ugra (cf. also the word *îse* in st. 27, as reflecting the name *Îsâna*¹), occur in the hymn either as full proper names, or as standing epithets. Connected lists of these names occur frequently, e. g. AV. XV, 5 ; Vâg. S. XXXIX, 8. 9 ; Kaush. Br. VI, 2 ff. : Sat. Br. VI, 1, 3, 10-17 ; Sâṅkh. Sr. IV, 18, 5 ; Kaus. 51, 8 ; Pâr. Grîh. III, 8, 6 ; Âsv. Grîh. IV, 8, 19 ; Hir. Grîh. II, 8, 6. 7 ; Mârkaṇḍeya-purâṇa, 52, 2 ff. : cf. Weber, *Ind. Stud.* II, 302 ; XVII, 130 ; Omina und Portenta (Royal Academy of Berlin, 1858), p. 400 ff ; Muir, *Original Sanskrit Texts*, IV², 343, 403 ff.

The hymn is a prayer to Rudra, in his various aspects,

¹ *Sâyana* cites the following versus memorialis: *sarvam pasupatiṁ ko-gram rudram bhavam athe-svaram, mahâdevam ka bhîmam ka*.

for protection and mercy, and it is rubricated, accordingly, at Kaus. 50, 13. 14 in the course of the performances of a merchant who starts out upon his business. See the introductions to the hymns III, 15; VI, 59; and 128. Further, in a performance undertaken by a traveller in a lonely place, at Kaus. 51, 7 ff., and again, when an ominous bird of prey holding flesh in its beak alights, Kaus. 129, 3 (cf. stanzas 2, 24 of the hymn). See also Vait. Sû. 29, 10. The hymn figures also in the *raudragana* of the *Gaṇamālā*, Ath. Paris. 32, 17. It has been translated by Muir, *Original Sanskrit Texts*, IV², 335 ff., and Ludwig, *Der Rigveda*, III, p. 549 ff.; cf. also Bergaigne et Henry, *Manuel Védique*, p. 157 ff.

Stanza 2.

The metrical tradition of the stanza is corrupt: *avishyā-vaḥ* at the end of the first hemistich seems to belong to Pāda c, which ends at *pasupate*. Accordingly our translation. *Sāyana*, in Pāda b, reads, pampering his etymology, *aviklabebhyaḥ*, and glosses, *viklabā adhrishṭāḥ kâtārās tad-viparītebhyaḥ*, 'to those who are the reverse of *viklaba* (cowardly),' i.e. 'bold;' cf. the note on XI, 9, 9.

Stanza 3.

Sāyana, *ropayaḥ ropayitryo mohayitryas tanvaḥ*. Cf. V, 30, 16, and Rudra's relation to diseases in st. 22. The epithet 'thousand-eyed' accentuates the relation between Rudra and Agni; see the note on IV, 20, 4.

Stanza 4.

One is tempted to emend *antārikshāya* in Pāda d to *antārikshât*, 'from the atmosphere reverence be to thee.' The change of the ablative to the dative may be due to st. 5 d, *pratikṣṇāya te nāmaḥ*.

Stanza 7.

c. The MSS. read unanimously *ardhakaghâtînâ*, but there is no Ardhaka to slay. *Sāyana*, 'he whose habit it is to slay half of the (hostile) army,' an insipid *pis-aller*.

A demon by the name of Andhaka is in the epics a familiar victim of Siva, who is styled andhakaghâtin in Mahâ-bhârata XII, 10356, and Siva is the later representative of Rudra. The Paippalâda reads adhvagaghâtin, 'the slayer of the wayfarer.' This suits admirably, since the hymn is intended as a prayer for protection against the dangers of a journey; cf. st. 4, and the practices (in the introduction). But its very suitability lays it open to the suspicion of being an easy reading which shirks the difficulty involved in the less familiar ardhaka (andhaka).

Stanza 11.

For the last Pâda, cf. XI, 9, 7. 14; 10, 7, and our Contributions, Second Series, Amer. Journ. Phil. XI, 339 ff. The female mourners indicate, of course, the presence of death.

Stanza 12.

b. The MSS. read sahasraghnîm, -ghnyâm, and -ghnî. The vulgate has adopted the impossible -ghnîm; Sâyana, -ghnyâm; and Shankar Pandit, -ghnî. We have translated the latter, as a locative singular from -hân, with háste, understood.

Stanza 13.

Cf. X, 1, 26; Sat. Br. XIV, 4, 2, 18: padanî means 'tracking the steps,' not 'leading the steps' (Pet. Lex.), as may be seen especially in the passage of the Sat. Br., where vindate is the synonym of nî.

Stanza 14.

b. The text has *karato*, not *karatho*: change the construction accordingly to the third person.

Stanzas 15, 17.

St. 15 is formulaic: see, e.g. XI, 4, 7. St. 17 is rubricated in Ath. Paris. 33, 3.

Stanza 18.

In the epic literature, Keshin is a demon slain by *Krishna*. In RV. I, 164, 44, three Keshin are mentioned: they are Agni, Sûrya, and Vâyu; further, RV. X, 136 is a hymn to

Kesin, the sun, typified as a solitary hermit (muni); see Contributions, Third Series, Journ. Amer. Or. Soc. XV, 167. Possibly the chariot of the sun is the object of Rudra's attack. The entire stanza may, however, be taken differently: 'The crushing chariot of the long-haired (kesin, i.e. Rudra) . . . we approach first.' Sâyana advocates the construction which we have put into the text.

Stanza 24.

Cf. XII, 1, 49. 51. In Pâda a, vâne may be a metrically superfluous gloss suggested by âranyâh. In Pâda c, ya-kshâm is not quite clear: 'thy spirit,' or 'thy reflection, image.' Sâyana adopts the hackneyed etymological explanation of the word, pûgyam svarûpam.

Stanza 25.

a, b. Sâyana, 'simsumâra is a kind of crocodile, agagara a kind of serpent, pulikaya and the rest varieties of water animals.' The last word occurs in the form pulikâya at Maitr. S. III, 14, 2 (between matsya and nâkra); in the corresponding passage, Vâg. S. XXIV, 21, in the form kulipâya (Mahîdhara, galaga), and at Tait. S. V, 5, 13, 1 in the form kulikâya (commentary, bahupân matsyavishesha). For the interchange between gutturals and labials, see Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, p. 557, note¹. For the obscure ragasâ (Padapâtha, ragasâh) Sâyana reads râgasâ (âtmiyena tegasâ).

d. Many MSS. sârvân. Sâyana with some MSS. reads sârvâm for sârvân, the obviously correct form which we have in the vulgate.

Stanza 26.

Though Rudra here threatens men with poison, he is elsewhere reported as himself drinking it. So clearly in the Bhâgavata-purâna X, 31, and apparently also RV. X,

¹ Add the following possible cases of the correlation of gutturals and labials: riph=rikh; stupa=stuka; and cf. kapukhala, 'back-hair' (cf. Lat. caput), with kakubh, kakudh.

136, 7, if we take *vishá* in its ordinary sense. The translators here generally render it by 'water, fluid' (cf. st. 1 of the same hymn). See Muir, l. c., IV², pp. 50, 320.

Stanza 27.

a. The vulgata reads *tásyai*. This is corrected in the Index Verborum to *tásmāi*. Some of Shankar Pandit's MSS. now exhibit this obviously correct reading, which is also the basis of *Sâyana*'s comment.

Stanza 28.

c. Parallels to this interesting passage, together with a valuable discussion of the position of *śraddhā*, 'faith,' in the Veda, are presented in Ludwig's work, *Der Rigveda*, III, 263 ff.

Stanza 29.

b. The stanza is repeated, RV. I, 114, 7; Vâg. S. XVI, 15; Tait. S. IV, 5, 10, 2; the second Pâda appears there in the more desirable form, *mā na ūkshantam utā mā na ukshitām*, 'do not cause injury to our growing and grown up (children).' The Atharvan reading seems to be due to a misunderstanding of the meaning of the root *uksh*, as being derived from *vah*, 'carry.' *Sâyana*, *bhâravahana-kshamam madhyavayaskam*, 'the middle-aged man capable of carrying burdens,' and *vakshatah* (!) *kṛitavahanavyâpârân*. Ludwig, 'der uns faret . . . die uns faren werden.' Our own translation is a makeshift.

Stanza 30.

b. The Pet. Lexs. and Muir translate *asamsūktagilébhyaḥ* by 'devouring unchewed food.' We with *Sâyana* and Ludwig.

XI, 4. COMMENTARY TO PAGE 218.

In the Upanishads, *prāṇā*, 'breath,' is frequently identified with *bráhma* and *âtman*. See, e.g. Kaushîtaki Up. II, 1, 2; III, 2; IV, 20; Tait. Up. III, 3. Very frequently Agni and *Sûrya* take the place of these abstractions, e.g. Maitri

Up. VI, 1. 5. 9. 33; Prasna Up. I, 5. 7. 8; II, 8. *Prâna* is the personified breath of life, itself at the base of all existence (*Kaṭha* Up. VI, 2), and fits naturally into the system of monotheistic-pantheistic thought which from the earliest beginnings of Hindu literature runs in a parallel current with polytheism. A noteworthy feature of this hymn is the predication to *Prâna* of the qualities of a rain-god (*Parganya*). As such he quickens the life of plants and animals, and the account of this action of his is pursued with a great deal of detail and repetition. Equally remarkable is the outspoken identification of *Prâna* in sts. 21 and 22 with the sun in the form of the *hamsá*. This is a round-about way of saying that *prâná* (*âtman*) is identical with *bráhma*, *brahmá*. See Muir, *Original Sanskrit Texts*, V, 393 ff.; Scherman, *Philosophische Hymnen aus der Rig- und Atharva-veda-samhitá*, p. 69 ff., each of whom offers a partial translation.

In the ritual of the Atharvan the hymn figures as an *âyushyam* (sc. *sûktam*), 'bestowing long life,' and therefore forms a part of the *âyushyagana* in the *Ganamâlâ*, Ath. Paris. 32, 4 (see Kaus. 54, 11, note). Cf. also Kaus. 139, 7. At Kaus. 55, 17 it is employed in the course of the investiture of the disciple with the holy cord; at Kaus. 58, 3. 11 in certain special ceremonies (*bráhmaṇoktam* and *rishihastak*, Sû. 4), calculated to ensure longevity. The last stanza of the hymn is in our opinion constructed with this purpose directly in view: see the note on the passage. Cf. also *Sântikalpa* 15, 19¹.

Stanza 2.

The four component parts of a storm are wind, thunder, lightning, and rain; see our *Contributions*, Sixth Series, *Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XLVIII, 569-70, and cf. especially the *vâyú krandádishî*, 'the wind hastening along with clamour' (RV. X, 100, 2). We have therefore assumed that *krânda* is the wind, 'the roarer,' par excellence. See also st. 15.

¹ Erroneously quoted by *Sâyana* as *Nakshatrakalpa*.

Stanzas 5, 6.

Cf. Prasna Up. II, 10: 'When thou, O Prâna, sprinklest the rain, then are these creatures full of joy; (they think): "food shall we have according to wish."' Prâna here, as elsewhere in this composition, approaches closely to the character of Parganya; see the hymn, RV. V, 83. For st. 5, cf. st. 17.

Stanza 7.

The verse is formulaic; see, e. g. XI, 2, 15.

Stanza 11.

Sâyana, 'by his going out he causes the death of all living beings.' For Pâda b of this and the following stanza, cf. the similar sentiments assembled by Scherman, l. c., pp. 35, 59.

Stanza 13.

The epithet *anadvân*, 'ox,' suggests AV. IV, 11, where supreme divine power is attributed to an ox. See Muir, Original Sanskrit Texts, V, 399, and Jacob's Concordance, s. v. *anadvuh*.

Stanza 16.

In the ritualistic literature the terms *âtharvanâ* and *ângirasâ* are differentiated, so that the former means 'holy,' being the equivalent of *sânta*, while the latter means 'pertaining to sorcery,' being the equivalent of *âbhiġârika*. Cf. Kaus. 47, 2. 12; Vait. Sû. 5, 10; Gopatha-Br. I, 2, 18; Rig-vidhâna IV, 6, 4. See Journ. Amer. Or. Soc. XI, 387 ff.; Amer. Journ. Phil. XI, p. 332, note; and the introduction to the present work. Especially in the passages quoted from the Vaitâna-sûtra and the Gopatha-Brâhmana this distinction is expressed clearly, and there seems to be no good reason to doubt that the writer here has it in mind. For *ângirasîh* (sc. *oshadhîh*), see also AV. VIII, 5, 9; 7, 17. 24. Cf. also XIX, 39, 5.

Stanza 21.

Sâyana explains *hamsâ*, alternately, as either the sun, or breath. The latter, if it withdraws from man, produces

death, and consequently annuls all distinctions of time. There can be no doubt that the former is the correct interpretation. The stanza contains a blend of two personifications of the sun. As *hamsá* the sun figures at AV. X, 8, 17; XIII, 3, 14; Tait. Âr. II, 15, 8; Tait. Br. III, 10, 9, 11; cf. the words *hamsa* and *paramahamsa* in Jacob's Concordance to the principal Upanishads. The second conception of the sun underlies Pâda a; it is that of the *aga ekapad*, or *ekapâda*, for which see Roth, *Yâska's Nirukta*, Erläuterungen, p. 165; Bergaigne, *La Religion Védique*, III, p. 20 ff.; Henry, *Les Hymnes Rohitas*, p. 25. We would refer any one that doubts that *aga ekapad* is the sun to Tait. Br. III, 1, 2, 8, 'Aga Ekapad has risen in the east, delighting all beings. At his urging (*prasavam*) all the gods go,' &c.

Stanza 22.

Sâyana again suggests that the human body, with breath as the dominating force, is the subject of the stanza. The human body, consisting of skin, blood, and six other elements, is eight-wheeled, and held in position by one fellow, breath. Doubtless, the sun is again presented mystically. At AV. X, 8, 7 (cf. Muir, l.c., I, 9; Ludwig, *Der Rigveda*, III, 395) the stanza occurs with the variant *éka-kakram* for *ash/ākakram*. In this form it is obviously a continuation of st. 21: we are at a loss to explain the mystic thought which underlies the change of *eka* to *ash/ā*; cf. *ash/ākakra* in AV. X, 2, 31. The stanza posits a theosophic riddle (*brahmodya*; cf. *Journ. Amer. Or. Soc.* XV, 172 ff.); the second hemistich recurs in a different connection at AV. X, 8, 13.

Stanzas 24-26.

The last three stanzas impart to the hymn the character of a conjuration, in accordance with its employment in the *Kausika*. See the introduction. In the last stanza *apām gârbha* is 'fire' (cf. RV. I, 164, 52; Tait. S. IV, 2, 3, 3), either the fire in the body, or, perhaps more probably, the fire of which the Brahman disciple takes care. See *Sânkh.*

Gr̥ih. II, 10 ; *Āsv. Gr̥ih.* I, 20, 10-21 ; *Pār. Gr̥ih.* II, 4, 1 ff. ; *Gobh. Gr̥ih.* II, 10, 46.

XI, 5. COMMENTARY TO PAGE 214.

This hymn has been subjected to the treatment of a number of prominent scholars : see Muir, *Original Sanskrit Texts*, V, 399 ff. ; Ludwig, *Der Rigveda*, III, 452 ff. ; Scherman, *Philosophische Hymnen aus der Rig- und Atharva-veda-Samhitā*, p. 84 ff. ; cf. also Bergaigne et Henry, *Manuel Védique*, p. 161 ff. Neither of these scholars seems to us to state quite correctly the origin of this peculiar type of speculation. In our *Contributions*, Third Series, *Journ. Amer. Or. Soc.* XV, 167 ff., we have endeavoured to show that RV. X, 136 contains the glorification of the sun as a muni, a solitary ascetic : the present hymn may be understood best from a similar starting-point. The sun, who contributes elsewhere many of his qualities to the speculations regarding the primeval principle of the universe, is here for the nonce imagined as a *Brahmakārin*, a Brahmanical disciple, engaged in the practice of his holy vows ; next, by an easy transition, all the functions and powers of the *Brahmakārin* are made the basis of a momentary cosmogonic and philosophical account of the origin and existence of the universe. This allegory is carried out with all the feeble consistency that characterises Hindu speculations of this sort, and the more gladly so, as it offers a good opportunity for the apotheosis of Brahmanism, and the Brahmanic caste. The purely physical qualities of the sun peep out in a variety of stanzas, especially 1, 5, 6, 11, 23, and 26. Cf. the manipulation of the first stanza at *Gop. Br.* I, 2, 1.

Stanza 3.

Sâyana fitly quotes *Āpastamba's Dharmasûtra*, I, 1, 1, 15-17. Cf. also *Gautama* I, 8 ; *Vishnu XXX*, 44-45 ; *Vasishtha* II, 3-5 ; *Manu* II, 146-8. See also *Kaus.* 55, 18, note ; *Sat. Br.* XI, 5, 4, 12.

Stanza 4.

It is not easy to differentiate the synonyms *prināti* and

piparti at the end of the two hemistichs. Sâyana, *prinâti pûrayati . . . piparti pûrayati pâlayati vâ*. Ludwig and Scherman render piparti by 'fördern.'

Stanza 6.

c. This Pâda is peculiarly suggestive of the sun : cf. RV. X, 136, 5. In the preceding Pâda the apparently trivial *dirghâsmasruk*, 'with long beard,' probably refers to the rays of the sun.

Stanza 7.

For the identification of the brahma, or some kindred primeval principle, with Indra, cf. AV. X, 7, 29 ff. See also stanza 16.

Stanza 11.

The two Agnis are explained by Sâyana, correctly, we believe, as the fire of the sun and the terrestrial fire, *eko-gniḥ anudyatsûryâtmako vartate, aparāḥ pārthivo-gniḥ prāthivyâ upari vartate*. And further: 'The combined rays of this (terrestrial) fire and the sun, exceedingly strong in their fusion, expand upon heaven and earth.'

Stanza 12.

Sâyana regards Varuna (cf. stanzas 14, 15) as the subject of the first hemistich, *abhikrandan . . . megsheshu stanitam gargitam kurvan syatiṅgaḥ* (I Shankar Pandit; the MSS. have *syamtigaḥ*) *syetavarnam galapûrnam prâptaḥ evambhûto varunaḥ*. There is no reason for thus separating the two hemistichs. Sâyana is squeamish about endowing a Brahmakârin with a *brihâk kḥépaḥ*; but he enacts here the rôle of Pragâpati, and the predication of a penis is as natural as that of the more commonplace semen (*rétas*).

Stanza 13.

d. Ludwig, 'ihr âgya ist der mensch, regen und wasser.' We have translated with Sâyana. Cf. RV. X, 51, 8, *ghritâm kâ-pâm pûrusham kaúshadhînâm*, which carries the note of a vague relationship with our passage, but does not remove the obscurity.

Stanza 24.

For bráhma bhrá̃gat (again the sun), cf. Kaus. 97, 8 (p. 253).

XI, 6. COMMENTARY TO PAGE 160.

The hymn is rubricated, Kaus. 9, 2, 4, in the two so-called *sántigānas* (cf. Ath. Paris. 32, 26, 27). These are lists of purificatory hymns and stanzas, employed especially at the preparation of the *sāntyudaka*, 'holy water' (Kaus. 9, 8 ff.). According to the *Gaṇamâlâ*, Ath. Paris. 32, 32 the hymn, with the exception of stanzas 7, 9, 22, and 23, which strike a different key, is a member of the *amholiṅgagana*, a list of stanzas characterised by the presence of the word *amhas*, 'misfortune, calamity;' cf. Kaus. 32, 27. The chief interest of the hymn lies in the clear and fairly complete presentation of the pantheon of the time. This is very much on the plane of the Yagus-texts and the Bráhmaṇas.

Stanza 9.

For the group of divinities addressed in this stanza, see the introduction to XI, 2.

Stanza 14.

For the use of the word *bheshagāni* as an equivalent of 'holy' Atharvan charms, cf. Sāṅkh. Sr. XVI, 2, 9; Āsv. Sr. X, 7, 3; *Pañk.* Br. XII, 9, 10. See the introduction to the present volume.

Stanza 15.

Zimmer, *Altindisches Leben*, p. 72, assumes that *sáha* is the designation of a plant, and this view may be supported from the Hindu lexicographers. In the *Index Verborum* the word figures under the stem *sáhas*. Our rendering implies the adjective *sáha*, 'mighty.'

Stanza 17.

The entire stanza and certain turns of its expression are formulaic; see III, 7, 9, 10, and cf. the *Pet. Lex.* under *ārtavá*.

Stanzas 19, 20.

The two are identical, except that *sārvān* and *sārvābhiḥ* are substituted in 20, for *vīsvān* and *vīsvābhiḥ* in 19. Cf. Kaus. 56, 13; 74, 3.

Stanza 23.

The little story (*ākhyāyikā*) here alluded to is not, to our knowledge, illumined by the rest of the literature. *Mātali* is mentioned once more, RV. X, 14, 3, in a totally different connection. Cf. Kaus. 58, 25, and Kausika, Index D, under the stanza.

XI, 7. COMMENTARY TO PAGE 226.

The Vedic writings are extremely shiftily in assigning to a first cause the creation and maintenance of the universe, in the course of their cosmogonic speculations. There are purely philosophical abstractions like *sat* (being) and *asat* (non-being), *tad* (that), *eka* (the only); cosmic forces like *brahma*, *kāla* (time), *kāma* (love), *prāṇa* (breath); and personal creators like *Pragāpati*, *Purusha*, *Visvakarman*, *Hiranyagarbha*, and *Parameshthin*. But further, in the course of the speculations of the *Brāhmaṇas*, universal or special cosmogonic power is attributed to all sorts of trivial circumstances, even down to the special features and implements of the sacrifice. The priestly power (cf. XI, 5), and the priestly activity, are made to stand for the cosmic force with which they aim to establish relations. *Sāyana* is quite right, therefore, in correlating the present hymn with such a statement as is made in Tait. Br. I, 1, 9, 1 (cf. also Mait. S. II, 1, 12), where divinities are born of the leavings of the *brahmaudana* (see XI, 1; XII, 3) which had been eaten by *Aditi*. The hymn is nothing but a momentary symbolic transfer of the divine, or pantheistic attributes to a certain ritualistic feature made prominent for the time being. The writer knows that he is simply transferring his most fulsome cosmogonic conceptions in order to accentuate a to him important ritualistic act, the consumption of the leavings of the sacrifice. The veil is thin; everything

that is said here fits the brahma, or some other embodiment, and Sâyana boldly establishes the equation *úkkhishṭa* = brahma. Accordingly, too, in at least two stanzas (15, 16) the *úkkhishṭa* is personified as the masculine *úkkhishṭas*, quite in the manner of the relation of the neuter *bráhma* to the masculine *brahmán*. We may note, however, that the road for this drastic transfer is opened in a measure by the philosophical position of the word *anna*, 'food.' This is a prominent link in the chain that unites man to the universe. See, e.g. Tait. Up. III, 3, and the stately array of passages in Jacob's Concordance to the principal Upanishads, s.v. The interest of the hymn lies rather in the attempt which it makes to exploit exhaustively the chief concerns of Brahmanical existence and belief. Except for its metrical form it belongs to *Bráhmaṇa* literature. See Muir, Original Sanskrit Texts, vol. v, p. 396 ff., and Scherman, Philosophische Hymnen aus der Rig- und Atharva-veda-Samhitá, p. 87 ff., where partial translations of the hymn are essayed.

Stanza 3.

d. The translation of Páda d is mere guess-work. Since *vrá* means 'throng,' *drá* would seem to mean the converse; cf. the root *drá*, 'run:' 'that which is assembled and that which is scattered,' i.e. 'that which is confined and that which is free,' or the like. Sâyana, *vrah vārako varunaḥ draḥ drāvakaḥ amṛitamayaḥ somaḥ*. The difficulty is increased by the appearance of another mystic monosyllable, *nyáh* in st. 4 a. The Pet. Lex. suggests that all three are artificial abbreviations.

Stanza 4.

a. This Páda is again nearly hopeless. The vulgate reads *drimha* sthiró, and Whitney in the Index Verborum classifies *drimha* as an imperative. But an imperative is out of place in this hymn which is throughout descriptive. Shankar Pandit with the Padapátha and Sâyana reads *drimhasthiró* as a compound (Sâyana, *drimhanena sthiríkṛito lokaḥ*). I have thought of *dridhadrimhá(h)*, 'he who fastens that

which is firm : ' it is a mere guess. Cf. *bhûmidrimhá*, V, 28, 14 ; XIX, 33, 2. *Sâyana* glosses *nyáḥ* by *netâraḥ*, ' leaders,' but we should then at least expect *nyāḥ* with the circumflex. I have preferred the singular ; cf. *vrāḥ* and *drāḥ* in 3 d.

Stanza 5.

Information regarding the great variety of terms connected with the liturgy and the sacrifice in this and the following stanzas is to be obtained every time from the *Pet. Lex.* For this stanza, cf. Ludwig, *Der Rigveda*, III, 25. For the obscure expression *tán máyi* in *Pâda d*, cf. sts. 12, 14, and *srīr máyi* in st. 1.

Stanza 6.

The beginning of the *mahânâmnî*-verses is given by *Sâyana*, as follows : *vidâ maghavan vidâ gâtum anu samsisho disaḥ* (*Ait. Âr. IV*, 1). Cf. *Proc. Berl. Acad.* 1868, p. 244.

Stanza 11.

b. The expression *ubhayaḥ sahâ* has been rendered, not without grave misgivings, upon *Sâyana*'s authority, *ubhaya* *ity anena kâtûrâtrâdînâm dvigunitatvam vivakshitam*.

Stanza 14.

Three earths and three heavens are mentioned frequently ; see Muir, *Original Sanskrit Texts*, vol. v, p. 304 ff., and the note on IV, 20, 2. Nine are unique.

Stanza 19.

According to *Sâyana* the mantras called *kâturhotâraḥ* are *Tait. Âr. III*, 1-5. Cf. the *Pet. Lex.* s. v.

Stanza 21.

d. We have followed *Sâyana*, who reads *samsritâḥ sritâḥ*. The error which extends to the *Padapâṭha* seems to be due to the singulars *āhitâ nīhitâ hitâ* at the end of the next stanza.

XI, 9. COMMENTARY TO PAGE 123.

Arbudi and *Nyarbudi*, two divinities, friends of *Indra* (*indramedinau*, sts. 4 and 18), are implored to help in battle, and destroy the enemy. These two are associated

in XI, 9, and especially XI, 10 with a third, *Trisham̐dhi*, 'Three-joints,' who is evidently the personification of a three-jointed weapon (*vāgreṇa trīsham̐dhinā* in XI, 10, 3 and 27). Cf. the *trisham̐dhi* ishu, or the *trikāṇḍā* ishu, 'three-jointed arrow,' in Ait. Br. I, 25, 5; III, 33, 5; Sat. Br. II, 1, 2, 9. Further, the employment of the two hymns (XI, 9 and 10) in the Kausika renders it possible to assume that all three divinities are personifications of peculiar weapons, or machines employed in the rough warfare of the time. The warlike practices in question (Kerava and Sāyana, *gayakarmāṇi*) are described, Kaus. 16, 21–26, as follows :

21. 'With the two hymns, XI, 9 and 10 (the king's chaplain, the *purohita*), exhorts (the warriors) in accordance with the indications (of the hymns). 22. For sacrifice he employs "speckled ghee¹." 23. He next performs the practices which end with the act of handing over (the bow), and the practices of scattering (snares and traps in the way of the enemy²). 24. Along with the scattered (snares, &c.) he places three-jointed weapons (*trisham̐dhīni*), weapons that have the form of bolts (*vagrārūpāni*), and weapons that have the form of arbudi³. 25. A white-footed (cow) is anointed with the dregs of ghee and fastened with a rope of darbha-grass to the staff which serves the king to rest upon (?). 26. A second (white-footed cow) is driven (toward the enemy).' The last two *Sūtras* bristle with

¹ Cf. XI, 10, 19, 'Speckled ghee' is ghee mixed with sour milk. See the Pet. Lex. s. v. *prishadāgya*.

² They are given in detail, respectively at Kaus. 14, 8–11 (cf. the introduction to VI, 97), and 14, 28–9.

³ Dārila : The *trisham̐dhīni* are for cutting (*khedāya*), the *vagrārūpāni* are for breaking (*bhedāya*), the *arbudirūpāni* are for bringing to fall (*pātāya*). To these vague statements may be added the following, *vagrārūpāni pāmduramgakapālakartrikā shashāṭatushkam arbuder eva rūpam yeshām vartulāni*. And further 'all are made of brass, all are tied with ropes.' They would seem to be destructive instruments placed in the way of the enemies' attack. Sāyana explains *trisham̐dhīni* (!) as *lohamayāni pātrāni*, 'brazen vessels.' Kerava offers nothing of consequence.

difficulties. *Sâyana* says *sitipadīm gām*, 'a white-footed cow,' but *Dârila* at *Kaus.* 14, 22 (cf. *AV.* III, 19) has *me-shīm*, 'a white-footed she-goat.' At *AV.* XI, 10, 6 (see the note on the passage, and cf. also XI, 10, 20) a white-footed, four-footed arrow is spoken of; this seems to indicate that the white-footed animal is let loose as a symbolic arrow, to find its way into the camp of the enemy (scape-goat?): in this way *Sûtra* 26 obtains sense. Further, the word *upâ-sāṅga* is obscure. We have translated tentatively and doubtfully according to *Dârila*'s indication, *visrâmanârtho-rdhvagadandah*; *Kesava* has simply *râgño* (*Cod.* *râgñâ*) *dandah*; *Sâyana*, *râgñas kihnītaketudande rahasyam bādhnīyât*, 'he shall secretly tie (the cow) to the staff of the characteristic banner of the king.' The *Pet. Lex.* assumes for *upâsāṅga* the meaning 'vicinity,' but the word ordinarily means 'quiver.' Is there a 'staff of the quiver?'

We have no information in the *Veda* itself regarding *Arbudi* and *Nyarbudi*, aside from this and the next hymn. *Sâyana* says that they were serpents (see st. 5), the sons of that Serpent-*Rishi* *Arbuda* (*Kâdraveya*, the son of *Kadrû*), to whom tradition ascribes the composition of *RV.* X, 94 and 175; cf. *Āsv. Sr.* V, 12, 9. 23; X, 7. Four words are concerned in the elucidation of this matter, *arbudá* (*árbuda*), and *nyàrbuda*, *árbudi* and *nyàrbudi*, and their manifold meanings do not bridge over to our subject with any degree of firmness. Only one point I would suggest: the forms with the prefix *ni* are in all probability the result of a verbal misconstruction. *Arbuda* in the *Rig-veda* is a demon-serpent whom *Indra* is bound to slay. At *RV.* II, 11, 20 we have *ny árbudam vâvridhâno astah*, 'thou (*Indra*), having waxed mighty, didst prostrate *Arbuda*;' similarly VIII, 32, 3, *ny árbudasya vishtâpam varshmānam brīhatás tira*, 'pierce the high resting-place of great *Arbuda*;' cf. also I, 51, 6; II, 14, 4. I believe that *nyàrbuda* and *nyàrbudi* owe their intrinsically meaningless prefix *ni* to such verbal juxtapositions which could be easily misunderstood. A still greater curiosity is the friendly relation of *Arbudi* and *Nyarbudi*, as ancillary war-gods, with *Indra*, notwith-

standing Indra's hostility to Arbuda in the RV. Note also the apparent epithet of Indra, *nardabuda*, at TS. III, 3, 10, 1. Whether it is in any way connected with this cycle of ideas it is impossible to say.

The present hymn has been translated by Ludwig, *Der Rigveda*, III, 530-1.

Stanza 1.

Sâyana, 'Make manifest to the enemy our equipments for battle, so that fear shall arise in their minds.' For *udârân* *Sâyana* proposes either 'demons in the air,' *udgatân antarikshakarân rakshakpisâkâdin*, or 'fiery portents,' *sûrya-rasmiprabhavâ ulkâdaya ântarikshyâ utpâtâh*. For *amî-trebhyah* Ludwig proposes a different construction, 'make all that visible with the enemy,' i.e. may their weapons and plans not remain hidden from us!

Stanza 2.

b. For the construction of this Pâda (repeated in st. 26 c), cf. Delbrück, *Altindische Syntax*, p. 106.

c, d. The *Padapâtha* reads *sâmdrîshâtâ* and *guptâ*, neuters plural in agreement with *mitrâni*. *Sâyana* comments upon *sâmdrîshâtâh* and *guptâh*, supplying 'warriors' with it: this does not change the sense. Ludwig, 'erblickt soll euer verborgenes werden, so vile unsere freunde sind, o Arbudi.' For the eliptic vocative singular, *arbude*, cf. stanzas 3 and 11.

Stanza 5.

d. The word *bhogébhih*, 'with (thy) curves,' would seem to indicate that *Arbudi* is primarily a serpent; cf. RV. VI, 75, 14; Tait. S. II, 1, 4, 5. 6; V, 4, 5, 4. But it may also refer to some snare-like machine, similar to a serpent. *Sâyana*, *sarpasarîraiḥ pariveshtaya*.

Stanza 7.

For women as mourners over the dead, and their conventional practices, see our essay on the subject, *Contributions*, Second Series, *Amer. Journ. Phil.* XI, 336 ff. Our

explanation of *kṛīdhukarṇī*, 'with short (mutilated) ears,' is very doubtful, and on p. 340 of the essay just quoted I have asked whether the entire stanza does not perchance refer to demons of the battle-field. I do not place great confidence in Sāyana's naively ingenious explanation of *kṛīdhukarṇī* by 'short-eared, because all ear-ornaments have been removed.' Ludwig is relieved by making a proper name of the word.

Stanza 8.

a. The Pāda is problematic: our translation implies that the women, bereft of their relatives who have fallen in battle, sit in a bent attitude longing for their lost kin. It would be possible to imagine another situation: with bent back the women who miss their relatives seek them on the battle-field, where Arbudi has pierced them. Sāyana offers nothing usable. Ludwig's translation is not clear, 'die abreisst den rückenwirbel, während sie im geist den sohn sucht,' &c.

Stanza 9.

Sāyana presents futile etymologies for *alīklava*¹ and *gāshkamadā*. Pāda d, *amītreṣhu samīkshāyan* is cut of construction, and superfluous: *samīkshāyan* is in reality the nominative singular masculine of the participle (as in st. 6 b). The expression has assumed the character of a refrain (cf. stanzas 11 and 25), and is similar to the equally formulaic *amītrebhyo drīṣe kuru*, in stanzas 1, 15, 22, and 24.

Stanza 12.

c. Sāyana reads *ūrugrāhaiḥ* (*ūrūnām grahanaiḥ*), and *bāhuvāṅkaiḥ* (*bāhunā vakrabandhanaiḥ*), i. e. 'with thy thighs and arms.' The parallelism is noteworthy, and *ūru-* may be the correct reading. Conversely, of course, Sāyana may have accentuated an incidental parallelism.

¹ *alīklabāḥ* *viśiṣṭaklaibyayuktā* *viklabāḥ* *tadviparītā alīklabāḥ*, 'viklabas are creatures afflicted by extraordinary impotence; ' the converse of that are *alīklabas* (!); cf. the note on XI, 2, 2.

Stanza 14.

Cf. the essay quoted in the note on stanza 7 (especially p. 340, note). For *paṭaurāv* of the vulgata, Shankar Pandit, following Sāyana and some MSS., has substituted *paṭūrāv*. Sāyana on Pāda b, *urāḥ vakshaḥsthalam paṭūrau tatpra-desau (ka) āghnânâḥ*. Here, doubtless, belongs too *pātūra* in Tait. S. V, 7, 21, 2; 22, 1, a designation of a part of the body, described by the commentator as 'ribs in the back.' The translation of the ἀπ. λεγ. *aghârîniḥ* in Pāda c is that of the Pet. Lex., and purely etymological. Sāyana, 'distressed by the grief due to the loss of their husbands' (*aghena . . . ârtâḥ*).

Stanza 15.

a, b. All the matter pertaining to the female demons is extremely problematic. Sāyana takes *svānvatīḥ* literally, 'accompanied by the dog Sārameya as a playmate.' He explains *rūpakâḥ* as 'ghostly armies which by the force of magic are perceptible in outline merely' (*mâyâvasât kevalam rūpamâtrena upalabhyamânâḥ senârūpakâḥ*). The word *rūpaka* suggests the root *rup*, 'injure;' cf. XI, 2, 3.

c, d. Sāyana garbles his text, and comments as follows, *pātre antaḥ madhye rerihatim punaḥ-punar lihatim durnihitaishinim dushṭanikshiptam ikkḥantim vasām (!) gām*.

Stanza 16.

a. Our rendering of *khadûre* reflects simply our own and Sāyana's perplexity, *dûrabhûtam kham khadûram (!) âkâse dûradese*.

Stanza 22.

Much in this is obscure and bizarre. Sāyana does not help much, except that he agrees with the Pet. Lexs. in reading *-vâsīnaḥ* for *-vâsīnaḥ* in Pāda d; see *bastavâsīnaḥ* for *bastavâsīnaḥ* in VIII, 6, 12, and cf. V, 20, 2 b. Accordingly our rendering. The entire stanza seems to depict a blend of a human and demoniac army ('das wilde heer'), altogether fit to strike terror into the heart of the enemy.

Stanza 23.

Sâyana: 'Trisham̐dhi is a certain god who routs armies, or designates a weapon, a club which has three joints;' cf. our remarks in the introduction to the hymn. The naturalistic basis of the quasi-divinity is (Rudra's) lightning.

Stanza 24.

Even the trees and other vegetation, as well as animate beings, may exercise their powers to the destruction of the enemy, as is stated unambiguously in the closely parallel stanzas VIII, 8, 14. 15, where the arrangement of the first two hemistichs is a different one. Cf. also Kaus. 73, 5.

Stanza 25.

For the loosely construed refrain at the end of this verse, see the note on stanza 9.

XI, 10. COMMENTARY TO PAGE 126.

The hymn continues the subject of XI, 9, but the appeals for help to Arbudi and Nyarbudi are subordinated; Trisham̐dhi is here the prominent figure: his momentous powers are engaged for the destruction of the enemy. For the employment of the hymn in the Atharvanic practices and the meaning of Trisham̐dhi, see the introduction to the preceding hymn, and the note on XI, 9, 23. It has been translated by Ludwig, *Der Rigveda*, III, 531 ff.

Stanza 1.

For ketú, see the passages and the literature quoted by the *Pet. Lex.* s. v. 7); Muir, *Original Sanskrit Texts*, I², p. 32, note 51. Both **Sâyana** and **Ludwig** render the word here, as in stanzas 2 and 7, by 'flag.'

Stanza 2.

a, b. The vulgata, depending upon the *Padapāṭha*, construes *vedarāgyam* as a compound, it is difficult to say in what sense. We have taken *isām veda* in the sense of a quasi periphrastic perfect (cf. Whitney, *Sanskrit Gram-*

mar², § 1070, c). Similarly Sâyana, *isâm veda isitavyatvena gânātu* (!). The word *trīsham*dhe is metrically superfluous and grammatically unassimilable: it has been omitted in our translation. At best it must be emended to *trīsham*dhir. The construction of Pâda b is problematic; perhaps it is to be put with what follows, 'may the evil brood, &c., together with the red portents, &c.' The *arunâh* *ketávaḥ* are personified as evil forces in this hymn; see the matter referred to in stanza 1.

Stanza 6.

The sense of the first hemistich is extremely obscure. According to Dârila to Kaus. 16, 25, and Sâyana on our passage, the *sitipadī* is a cow. But this fails to accord directly with the verbs *asyati*, Kaus. 16, 26, and *sâm* *patatu* in stanza 20 of our hymn: they point to some missile, an arrow, or the like, and accordingly we have *saravyâ* in the present stanza. But what is a 'white-footed, four-footed arrow?' We can merely refer back to the solution proposed in the introduction to XI, 9: apparently a white-footed cow is chased as a symbolic arrow into the camp of the enemy. Cf. Kaus. 14, 22 where likewise a *sitipadī* (Dârila, *meshī*) is let go (*avasrigati*, ordinarily employed with arrows). The latter Sûtra evidently relates to AV. III, 19, 8, 'fly forth, O arrow, after thou hast been hurled.' Sâyana reads in our stanza *sam* *patatu* for *sâm* *dyatu* (*dīyatu*, 'fly'?), and evades the difficult 'four-footed arrow' by paraphrasing *saravyâ* as an adjective agreeing with *gauḥ*, to wit, *saravyâ sarūnām bânānām samūhaḥ* . . . *sarasam* *hatirūpā bhūtvā (gauḥ) sam* *patatu* *satrūn samprāpnotu*. This resembles our own tentative explanation.

Stanza 7.

Cf. the notes on XI, 9, 7. 14. Possibly female demons, or spectres rather than mourners are referred to. Sâyana refers *dhūmākshī* and *krīdhukarnī* to the army of the enemy; this he supposes to be blinded by magic smoke, and bewildered by the noise of battle (*alpasrotrā paṭahadhvaninā hatastravanāsāmarthyā*).

Stanza 17.

Identical with AV. V, 8, 6. See the diverse translations of the passage in Ludwig, *Der Rigveda*, III, pp. 439 and 532.

Stanza 19.

c. The speckled ghee (ghee mixed with sour milk) is embodied in the practices of the Kausika, 16, 22; see the introduction to XI, 9.

Stanza 20.

Cf. the discussion of *jitipadī* in the note on stanza 6.

Stanza 22.

Sâyana explains *âgman* as 'vehicle,' *rathâdi yânam*, which simplifies the sense. In Pâda d he reads, desirably, *abhihita*, 'bound,' for *abhihata*, 'slain.'

Stanza 25.

c. *kakagâkrîta* is ἀπ. λεγ. The Pet. Lexs., etwa 'zerfetzt;' Ludwig, 'zerstäubt;' Sâyana, *kutsitagananâ vilolagananâ vâ krîtâ*.

Stanza 26.

a. Read *marma-viddhâm*. *Suparna* is out of construction, and it seems natural to read *suparnâ* (*h*). But the Pâda as it stands is hypermetric, and the expulsion of the word leaves a good *trishûbh*, ending at *adantu*. Then, to be sure, Pâda b is short by two syllables.

XII, I. COMMENTARY TO PAGE 199.

This hymn is one of the most attractive and characteristic of the Atharvan, rising at times to poetic conception of no mean merit, and comparatively free from the stock artificialities of the Vedic poets. The relation of the real, visible earth to man, animals, and plants preponderates over the remoter mythological and mystic conceptions. The hymn and its individual stanzas are employed in the ritual freely and in a considerable variety of aspects. Its chief use is at the *âgrahâyani*-ceremonies, the concluding ceremonies of the rites devoted to serpents, undertaken on

the full-moon day of the month Mārgasīrsha (Kaus. 24, 24 ff.¹). The so-called *dridhikarmāni*², 'rites for rendering houses, villages, &c., firm, or well-established' (Kaus. 38, 12 ff.), are also associated with this hymn, which on that occasion goes by the name of *bhaumam* (sc. *sūktam*). At Kaus. 98, 3 the hymn is employed in the course of the expiatory practices on the occasion of an earthquake. A considerable number of stanzas are worked up at the *bhūsamskāra*, the preparation of the ground for the fire-altar (*vedi*) in Kaus. 137. The *Ganamālā*, Ath. Paris. 32, 5 (see Kaus. 8, 23, note), counts it as one of the *vāstoshpatiyāni* (sc. *sūktāni*), 'hymns addressed to the genius of the home-stead;' the *Atharvaniya-paddhati* at Kaus. 19, 1, enlists it among 'the stanzas that secure prosperity' (*pushikā mantrāḥ*). Cf. also Vait. Sū. 12, 6; Ath. Paris. 10; 41, 1. The uses of single stanzas, or groups of stanzas, will be stated in the notes on the same, below.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 544 ff.

Stanza 2.

Cf. Kaus. 137, 16. This and the preceding stanzas recur Maitr. S. IV, 14, 11. The reading *badhyatō* in st. 2 a is scarcely tenable, though supported by some MSS. and Kaus. 137, 16. Many MSS. read *madhyatō*, 'from the midst (of men).' The Maitr. S. has *asambādḥā yā madhyatō mānavébhyah*. As regards *pravātaḥ* in 2 b, Prof. Pischel, *Vedische Studien*, II, 63 ff. (cf. Weber, *Ind. Stud.* IV, 407), seems to us well justified in claiming that *pravāt* many times means 'river,' (root *pru*); nevertheless we must assume another *pravāt* (*pra-vāt*) in the sense assumed above, formed like *ud-vāt*, *ni-vāt*, &c. Cf. especially RV. VIII, 6, 34, &c. (Pischel, l. c., p. 67).

¹ Cf. *Āsv. Gr̥h.* II, 3; *Pāras. Gr̥h.* III, 2; *Sāṅkh. Gr̥h.* IV, 17, 18; *Gobh. Gr̥h.* III, 9; *Khād. Gr̥h.* III, 3, 6 ff.; *Āpast. Gr̥h.* VII, 19, 3 ff.; 8 ff.; *Hir. Gr̥h.* II, 17.

² The reading of the word is not quite secure; see the critical note, Kaus. 38, 12, and cf. *Kesava*.

Stanza 4.

Cf. Kaus. 137, 17 ; Maitr. S. IV, 14, 11 (233, 15. 16). The Pet. Lex., vols. i. 269 ; v. 1001 (s.v. *ánya*), explains *ánya* in Pāda c as 'inexhaustibleness.' So also Ludwig. But the ordinary meaning of *ánya* suffices as a pis-aller. Does the end of the word veil *svapatyā*, 'ownership ?'

Stanzas 5-7.

Cf. Maitr. S. IV, 14, 11 (233, 14 ; 234, 1 ; 233, 12), in part with important variants. Stanza 6 is rubricated at Kaus. 137, 28. For the expression *bhūmim prithivīm*, cf. Avestan *zām perethvim*, Yasna X, 4. Doubtless *prithivī* is still (or anew) felt as an adjective.

Stanza 8.

For parallel statements, cf. the passages assembled by Muir, Original Sanskrit Texts, IV, 24 (note 58). Cf. also Ludwig, l. c., p. 320.

Stanza 11.

This and the next stanza are members of the *svasty-ayanagana* of the *Gānamālā*, Ath. Paris. 32, 11 (Kaus. 25, 36, note). Cf. also Ath. Paris. 10 ; 18¹, 1.

Stanza 13.

Cf. Vait. Sū. 15, 8 ; Ath. Paris. 10. For *parigrīhṇānti*, cf. the *parigrīhyā* (sc. *vedi*), Kaus. 17, 2, and, in addition to the passages cited in the Pet. Lex. (under *pari grah* 3), Tait. S. II, 2, 10, 5 ; Maitr. S. I, 6, 3 (89, 14) ; Āpast. Sr. IV, 5, 4.

Stanza 14.

c. For *pūrvakṛitvari*, cf. the note on *pūrvakāmakṛitvane*, VII, 116, 1 b.

Stanzas 19-21.

The connection of these stanzas with the body of the hymn is a loose one : Agni, not the earth, is their primary subject ; cf. III, 21, 1. 2. See Kaus. 2, 41 ; 120, 5 ; 137, 30 ; cf. also Ath. Paris. 48, 2.

Stanza 22.

d. Ludwig, 'von svadhâ (opferspeise wol = Iâ) und speise.' We with Pet. Lex. (πέια ζώουσι).

Stanzas 23-25.

They are frequently cited in the Atharvan ritual as the *gandhapravâdâh* (sc. *rikah*), 'stanzas that mention gandha (fragrance).' At Kaus. 13, 12 a king desirous of lustre is anointed with fragrant substances, the act being accompanied by the recital of these stanzas. Similarly Kaus. 54, 5 (cf. also 24, 24, note); Vait. Sû. 10, 5. The stanzas figure also in the second *varṇasyagana* of the *Gaṇamâlâ*, Ath. Paris. 32, 27 (Kaus. 12, 10, note), and are cited frequently in the Atharva-parishistas, 4, 1. 3. 4; 6, 2; 17, 2; 22, 3; 44, 1. In st. 23, *gandhâ* and *gandharvâ(h)* in alliteration.

Stanza 27.

Cf. Vait. Sû. 2, 8.

Stanza 28.

Cf. Kaus. 24, 33; Ath. Paris. 43, 3. Possibly *ka* is to be added to Pâda b.

Stanza 29.

Cf. Kaus. 3, 8; 24, 28; 90, 15; 137, 40; Ath. Paris. 39, 16.

Stanza 30.

See Kaus. 58, 7 (cf. 24, 24, note), and Vait. Sû. 12, 6, both in connection with purification of the body.

Stanza 31.

Repeated with variants at Maitr. S. IV, 14, 11 (233, 16). This and the next stanza are members of the *svasty-ayanagana* of the *Gaṇamâlâ*, Ath. Paris. 32, 11 (Kaus. 25, 36, note).

Stanza 33.

See Kaus. 24, 33; Vait. Sû. 27, 7.

Stanza 34.

See Kaus. 24, 30. It is curious that this charming verse finds only secondary employment; it does not even figure among the *duṣvapnanâsanâni*.

Stanza 35.

See Kaus. 46, 51; 137, 12; Ath. Paris. 44, 1. Cf. st. 61.

Stanza 36.

See Kaus. 137, 9 (cf. 137, 4, note). Cf. Tait. S. V, 7, 2, 4.

Stanzas 38-40.

Cf. Kaus. 24, 37 (cf. 24, 24, note); Vait. Sû. 10, 8; 15, 4; 22, 1. Stanza 38 is counted by the Atharvaziya-paddhati (Kaus. 19, 1, note) among the *pushîkâ mantrâh*.

Stanza 41.

b. Cf. V, 20, 9, and the note.

Stanza 42.

See Kaus. 24, 38; 137, 24.

Stanza 44.

Cf. Kaus. 24, 39; Ath. Paris. 10, 18, 2.

Stanza 46.

See Kaus. 50, 17; 139, 8; Vait. Sû. 29, 10; Ath. Paris. 19, 5. Cf. also the *raudragana* of the *Gaṇamâlâ*, Ath. Paris. 32, 17 (Kaus. 50, 13, note). The root *ginv* in Pâda c, as in st. 3c, seems to be intransitive, contrary to ordinary usage.

Stanza 47.

Cf. Kaus. 50, 1; Ath. Paris. 19, 2. In Pâda d *pánthānam* is a metrically superfluous gloss.

Stanza 49.

For this and the next stanza, cf. Vâg. S. XXX, 8; Sat. Br. XIII, 2, 4, 2. 4. For Pâda a, see AV. XI, 2, 24, and note. In Pâda c, *ulâ* is quotable in addition only at Vâg. S. XXIV, 31; Maitr. S. III, 14, 2 (Mahîdhara, 'a kind of wild animal')¹. Ludwig, l. c., pp. 166, 548, regards it as an adjective, 'howling.' Ludwig, to *rikshîkâ*, 'bârin (?)'.

¹ Cf. *ûlâ*, Tait. S. V, 5, 12, 1, defined by the commentator in a variety of ways, indicative of perplexity.

Stanza 51.

Pāda b recurs at XI, 2, 24 b. Note the parenthesis involved in Pāda e. In the same Pāda upavām is a gloss, disturbing the metre.

Stanza 52.

See Kaus. 24, 41 ; 137, 23.

Stanza 53.

See Kaus. 10, 20, in the rite for acquiring wisdom.

Stanza 54.

See Kaus. 38, 30. While reciting this stanza one who wishes to be victorious in debate approaches the assembly-hall from the north-easterly direction (aparâgitâ, 'the unconquered' direction).

Stanza 58.

See Kaus. 24, 14 ; 38, 29. Recited by one who desires to please in the assembly : he addresses the assembly-hall with the mantra, and looks at it. Pāda b is obscure : cf. Kesava to 38, 29, *yaś kakshushâ paryati tad vadan* (Gammu MS. *idam*) *vighâto na bhavati*. Perhaps, 'when I look, then they delight in me.'

Stanza 59.

See Kaus. 24, 31 (cf. 3, 4, note).

Stanza 60.

For the 'mothers,' cf. the introduction to VI, 111. The earth herself is 'mother,' st. 63.

Stanza 61.

See Kaus. 46, 52 ; 137, 13. 14. Cf. for Pāda a the brahmodya, Vâg. S. XXIII, 9. 10. 45. 46 ; Sat. Br. XIII, 2, 6, 13 ; Maitr. S. III, 12, 19 ; Tait. S. VII, 4, 18, 1. 2 ; Tait. Br. III, 9, 5, 5, and the commentators. For the second hemistich, cf. st. 35.

Stanza 62.

See Kaus. 50, 10 : a traveller starts on his journey.

Stanza 63.

See Kaus. 24, 27 ; 58, 19, note ; Vait. Sû. 27, 8.

XII, 3. COMMENTARY TO PAGE 185.

This hymn treats of the brahmaudana, the preparation of the porridge for the Brahmins, more elaborately than XI, 1, with which it is worked up in Kaus. 60-63. See the introduction to XI, 1.

Stanzas 1-4.

The sacrificer, his wife, and children step upon a skin, and seat themselves around a vessel full of water. Kaus. 60, 31 ff. : 'With stanza 1 (the priest) makes (the sacrificer) step upon the skin. 32. The wife (follows, or takes hold of the husband) as he is calling¹. 33. With the third stanza² he calls for his children . . . 35. With stanza 4 they along with the children seat themselves around (a vessel containing water which has been placed upon the skin, Sûtra 34).'

Stanza 1.

a. *ihi* is wanting in the Paippalâda. The Pâda is improved by throwing it out and reading *pûmân* trisyllabically.

Stanza 2.

édhas at the end of the third Pâda may perhaps be regarded as an instrumental : 'When Agni with his flame, &c. ;' cf. Lanman, Noun-Inflection in the Veda, p. 562. The second hemistich seems to refer to widow-burning (cf. st. 17 c, and RV. X, 18, 7). The word *pakvât*, rendered 'from the (cooked) porridge,' seems to harbour something of a double entente : 'from the cooked remains of the body, after it has been burned upon the funeral-pyre.' The well-cooked porridge anticipates symbolically the successful conclusion of life, to be followed by a happy life hereafter. Cf. also stanzas 7-9, 11, &c.

¹ The translation of this Sûtra is by no means clear, and does not agree with Kesava's treatment, *tatra hvayasva iti pâdena patnîm* (Gammu MS. *patnî*) *âhvayîta*.

² Kesava, 'with the third Pâda : ' *yâvantâv agre prathamam iti pâdena apatyâni anvâhvayîta*. But how can *trîṣṭyasyâm* mean with the third Pâda?

Stanza 4.

We read *gíivádhanyáh* (accented) with some MSS. and RV. I, 80, 4. But the vocative is not impossible: 'around this living (father), ye (children) that refresh the living.' The children might be so called in the sense that they continue the life of the parents. In the fourth Páda *vâm gánitrî* either refers to two children, or the parents: 'the mother (female) of the two parents.' See also the next stanza. *vâm* could be easily corrected to *vo*.

Stanzas 7-10.

Kaus. 61, 1. 2: 'While reciting stanza 7 the act indicated in the mantra is performed (i.e. they turn to the east). With the four mantras (7-10) they go around the water-vessel (turning towards each direction ¹).'

Stanza 9.

Cf. Kaushitaki-Upanishad I, 2, 3, where it is said that all those who depart from this world go to the moon (soma), the moon being the door of the world of light. Therefore shall man and wife turn to Soma's region where the pious (*sukṛta*) departed dwell. Cf. upon this point, Contributions, Third Series, Journ. Amer. Or. Soc. XV, 168. In Páda d the double meaning of *pakvá*, alluded to in the note on st. 2, seems to gain special prominence: *pakvá* is at once the cooked porridge, and the cooked ashes of the deceased couple.

Stanza 10.

a, b. Note the threefold play upon the word *ud*, in *úttaram*, *uttarávat*, and *údikî*.

c. The *púrusa* (cosmic man) is the *pañkti*; that is to say, like the metre *pañkti* he consists of five constituent parts. Cf. Ait. Br. II, 14, 7: 'Man is composed of five parts, hair, skin, flesh, bones, and marrow.' This statement about the *púrusa* appears to be solely for the purpose of bridging

¹ Kerava, *prâkîm-prâkîm iti katasribhir rigbhih pratidiram upatish/hate mantroktam*.

over to the *virāḡ* who is identified in the next stanza with the fifth direction, the *nadir* (*dhruvā*).

Stanza 11.

Kaus. 61, 3 : 'While reciting the stanza (the sacrificers) face reverently every direction.' Apparently the *nadir*, as it were, embraces all the other directions. For *dhruvā* as a designation of the fifth direction, see III, 26, 5 ; 27, 5, &c. *Virāḡ* obviously has reference to the metre of that name ; she is, too, the daughter of *Purusha* (cf. *Pet. Lex.* under *virāḡ* 3), who is said to be the metre *pañkti* in st. 10. A complicated chain of symbolism.

c, d. *Aditi* is called upon to protect the porridge, for she is the cooker of the porridge, by distinction : cf. the legends in *Maitr. S.* II, 1, 12 ; *Tait. Br.* III, 7, 11, 2, and the note on XI, 1, 1.

Stanzas 12, 13.

According to Kaus. 61, 4 (cf. *Kesava*) the water-vessel is next, with stanza 12, taken from the skin and placed upon the ground, and the water contained in the vessel is used throughout the ceremony. The sacrificer and his wife doubtless come down from the skin ; hence (the earth) is called upon to embrace them, &c. In stanza 13 the water is implored to purify the sacrificial vessels from impure contact (as indicated by the *Paribhāṣhā-sūtra*, Kaus. 8, 14). For the connection of the non-Aryan *dāsī* with the sacrifice, see *Ludwig, Der Rigveda*, p. 212.

Stanzas 14, 15.

At Kaus. 61, 18 the mortar and pestle, and the scrubbed winnowing basket, are placed upon the (afore-mentioned) skin, while stanza 14, along with *Pāda a* of XI, 1, 9, is being recited. Cf. the note on XI, 1, 9 for the substitution of mortar and pestle in the place of the two press-stones. With stanza 15 the pestle is placed upright (in the mortar : Kaus. 61, 21, *musalam ukkhrayati*). It is also rubricated in *Ath. Paris.* 10.

Stanzas 16, 17.

At Kaus. 61, 13. 14 the employment of stanzas 16 and 17 is prescribed, without adhering to their order in the *Samhitā* : 'With stanza 16 the sacrificer, his wife, and children (*sāpat-yau*) touch the grain (which has previously been poured into a pot, *Sûtra* 11). With the second hemistich of stanza 17 the sacrificer takes hold of his wife's hand.'

Stanza 16.

Judging from the Kausika's employment of the stanza the presence of real sacrificial cattle at this stage of the ceremony seems doubtful: the grain that goes to make the porridge seems to be likened to cattle; cf. stanzas 18, 21. In *Pāda* b the *Paippalāda* reads *medhasvān* for *gyótishmān*, in *Pāda* c *tam* for *tān*; according to the *Index Verborum* most MSS. read *tām* for *tān*, but the present reading seems preferable.

Stanza 17.

Stanzas which similarly promise the reunion of families in the next world are AV. VI, 120, 3; IX, 5, 27; XVIII, 3, 23. The second hemistich seems to come from the mouth of the departed, who perhaps is conceived to desire that his wife shall follow him to the funeral-pyre; cf. st. 2. These statements are, however, hardly definite enough to permit us to connect them with the formalised later rite of *Suttee*.

Stanza 18.

This is rubricated along with XI, 1, 9 b at Kaus. 61, 22 : *avahanti*, 'the pestle is beaten down (upon the grain).' As it comes down it smites and drives off the hostile powers, but at the same time, as in the case of the axe which slays the sacrificial animal (cf. *Contributions*, Sixth Series, *Zeitschr. d. Deutsch. Morgenl. Gesellsch.* XLVIII, 556), the fiction is kept up that it does not really injure the grain. The statement strengthens the impression that the grain is viewed in the light of sacrificial cattle, as in stanzas 16, 21.

Stanza 19.

For the employment of this stanza in the Sûtra, see the notes on XI, 1, 11, and 9. The grain which is to form the porridge is addressed, as though it were the cooked porridge that spreads in the dish, and is enriched with ghee. The second hemistich shows this to be anticipatory, for the act of the stanza is the winnowing of the grain. Cf. stanza 53. In Pâda c varshávriddham shows that the basket is made of reeds, not of dead wood; cf. Zimmer, *Altindisches Leben*, p. 238.

Stanzas 20, 21.

Kaus. 61, 26-28: 'With stanza 21 the wife as she removes (the husks) is addressed. With stanza 20 the husband and wife touch (the husks) after they have been removed. With part of stanza 20 d (the grain) is again poured into the winnowing-basket.' There is no mention of the preparation of soma which is suggested by *amsûn* in stanza 20 c: the word must therefore refer to some part of the ceremony which the Sûtra ignores, unless the grain is figuratively called soma.

Stanza 20.

The meaning of the first hemistich is far from clear. The Brâhmana is either the priest (cf. XX, 2, 3), or some holy text. Perhaps *sámmittâ brâhmanena* means 'have been measured out by the Brâhmana;' cf. stanzas 28 and 33.

Stanza 21.

It seems again as though the animals here refer to the grain, as in stanzas 16 and 18: the grain is varied in colour; the porridge when cooked is solid in colour. In Pâda c the Padapâtha reads *tâm*, but we have taken *tām* = *tân*.

Stanzas 22-24.

Kaus. 61, 31: 'With stanza 22 the pot is anointed.' As the Sûtra does not rubricate the next stanza (23), where the anointing is mentioned, by itself, we must understand

that stanza 23 is included in the quotation. 'With stanza 24 he places fire about (the pot).' In st. 22 d bráhmaṇā seems to be a gloss.

Stanza 25.

Kaus. 61, 34. 35: 'With this stanza and XI, 1, 17 the two purifying blades of darbha-grass are placed over the pot, and water is poured upon the grain.'

Stanzas 28, 29.

Cf. XI, 1, 18. 19, and see the notes there for the practices that go with the stanzas.

Stanza 30.

Pāda a may be addressed either to the fire, or some officiating person, perhaps the wife. In Pāda b the singular ātmānam is peculiar: the word seems, either to have reached the extreme limit of pronominal usage, or, as we have translated, refers to the interior of each grain of corn, which is to be penetrated by the water. In Pāda d the Paippalāda has pradīso yathaimām, upon the basis of which we would propose pradīso yāthe= māh, 'according to these regulations.' Or, perhaps, the Pāda is to be rendered (with the same emendation): 'measured was the grain as these regions of space (were measured).' It is possible, too, to imagine pradīso as a verb, and read pradīso yāthe= mām in still closer accord with the Paippalāda, 'as thou didst order this (woman).' The word pradīso is mentioned under pradīs in Whitney's Index Verborum for this passage.

Stanzas 31, 32.

Kaus. 61, 38-40. A barhis (seat of darbha-grass) is prepared for the porridge: with 31 a the sickle is handed over to him who shall cut the grass, with part of 31 b he cuts it, with 32 the grass is strewn. Cf. Kaus. 1, 24. 25; 8, 11.

Stanza 31.

d. ámanyutā (Padapāṭha, ámanyutāh) is to be regarded either as a homophonous instrumental from the abstract

ámanyutá (better amanyútá), or a denominative participle in ta (Whitney, Sk. Gr.², § 1176 b). The latter is the more probable construction. Possibly, however, we must read ámanyu táh, 'without anger they,' ámanyu being an adverb. The word yásâm in Pâda c seems indeed to demand táh in Pâda d.

Stanza 32.

c, d. The Paippalâda has, tatra devâh saha devair visantu, and dakshizato for ritúbhir. Pâda c stands sorely in need of correction: we propose tásmin deváh sahá devîr visantu. But for the metre tásmin deváh sahá devîbhîr visantu would be even simpler. Cf. in a general way VI, 59, 2, note.

Stanza 33.

Kaus. 61, 43. A wooden platter is placed upon the barhis. In Pâda c tváshtrâ is used consciously for táshtrâ: the conceptions of the earthly carpenter, and the heavenly carpenter, Tvashtr—sukṛt and rūpakṛt are his standing epithets—are blended into one. The difficult word in this stanza is vânaspatē, which along with the statements in the first three Pâdas (agnishtomâ) seem to refer originally to the yûpa, the post to which the sacrificial animal is tied. See, e.g., Sat. Br. III, 6, 4, 1 ff. There is no occasion here, as far as can be seen, for a yûpa, and Kausika makes no mention of one. It looks very much as though a stanza concerned with the yûpa had been secondarily adapted. Similarly at Kaus. 15, 11 our stanza figures in connection with a chariot, which is also secondary.

Stanza 34.

Kaus. 62, 9. The porridge is put down to the west of the fire. The meaning of the 'sixty autumns,' as indeed the sense of the entire passage, is extremely obscure; cf. stanzas 41, 42. The point of the stanza may again lie in the double meaning of pakvâ (cf. stanza 2): in sixty years, that is at the end of his life, the sacrificer shall reach heaven by the pakvâ, in the double sense of the porridge he has offered to the Brahmans, and the cooked ashes of the funeral-pyre.

Stanza 35.

Employed along with XI, 1, 21 at Kaus. 61, 41 ; see the note on XI, 1, 21, and cf. Vait. Sû. 10, 9. In the order of the Sûtra this stanza precedes stanza 34. Cf. XVIII, 3, 29.

Stanza 36.

Employed along with XI, 1, 24 at Kaus. 62, 1 ff. ; see the note on XI, 1, 24. The ladle is placed upon the altar, and in the sequel the porridge is dipped out, as indicated in the second hemistich of the present mantra (cf. Kaus. 62, 6. 7). See also AV. IV, 14, 7.

Stanzas 37, 38.

Kaus. 61, 45. 46. With stanza 37 the porridge is covered with ghee ; with stanza 38 the porridge is addressed. Both acts in the Sûtra precede correctly and naturally the dipping out of the porridge, indicated in stanza 36. In stanza 38 the mighty eagle seems to be the sun which shines upon the porridge ; cf. XIII, 2, 32. 33. Both *devāk* and *devâtâbhiḥ* seem to refer to the *Brâhmanas* : the acting priests shall give the porridge to the priests for whom the porridge is prepared as a fee. Cf. Muir, *Original Sanskrit Texts*, I², 262 ; Weber, *Indische Studien*, X, 35, and see Kaus. 6, 26 ff.

Stanza 39.

Kaus. 62, 11 ff. : ' With stanza 39 the act indicated in the stanza is performed (i e. both husband and wife place the porridge in one dish?). The wife takes hold of the husband. The subsequent performances are undertaken while husband and wife have hold of one another.' In Pâda a the second *parāḥ* which is rather superfluous may perhaps be emended to *pate*, corresponding to *gāye* in Pâda b.

Stanza 40.

b. We read *asmât* for *asmát* to correspond with *asyāk* in Pâda a : man and wife are correlated.

Stanza 41.

Kaus. 62, 18 : 'With stanzas 41 and 44 juices are poured upon (the porridge).' The fourth Pāda which is identical with 34 a (see its explanation there) seems out of place; it may have crept in owing to 42 a. In Pāda b *amṛtasya nābhayaḥ* may mean, 'the navels of immortality.'

Stanza 42.

Kaus. 62, 10 : 'With this stanza the porridge is divided into three sections.' Cf. XI, 1, 6, and the corresponding passage, Kaus. 61, 8-11. In Pāda a 'the treasure' is the porridge itself; cf. st. 34.

Stanza 43.

Kaus. 62, 14 : 'With this stanza the fire is carried around (the porridge).' Cf., e.g., RV. VII, 15, 10 ; AV. VIII, 3, 26.

Stanza 45.

Employed along with XI, 1, 31 at Kaus. 62, 15. 17 ; see the note at XI, 1, 31. In Pāda d the rare singular *āṅgirasō* is to be changed to the adjective *āṅgirasó*, or, equally well, to the vocative plural *āṅgirasō*.

Stanza 46.

The three stanzas beginning here are quoted in the course of another version of the brahmaudana practices (Kaus. 67 and 68), in Sūtra 68, 27. The *devātāḥ* in Pāda a are again, in all likelihood, the *Brāhmaṇas* ; cf. st. 38.

Stanza 47.

b. The passage may perhaps be rendered, 'and (so does) my wife at my doing and instigation.' The second hemistich is evidently spoken by the priest in a sort of response to the speech of the sacrificer in the first two Pādas.

Stanza 48.

a. *ādhâró* is very doubtful: the Pet. Lex., 'rückhalt' (?). Perhaps 'support, or protection in guilt' is nearer to the true sense. Perhaps, again, an emendation to *ādharmo*, 'lawlessness,' would not lead too far afield.

Stanza 49.

Kaus. 62, 18. 19. A cow and utensils for milking are placed to the north of the fire, the cow is milked during the recitation of a certain hymn, and the milk poured upon the porridge. Pâda a is short by two syllables: supply kârma, or the like?

Stanzas 50, 51.

Kaus. 62, 22. 23: 'With stanza 50 (and XI, 1, 28) gold is placed upon (the porridge); with stanza 51 a homespun garment accompanied by gold is put down in front of it.' These, of course, are additional gifts (*pièce de résistance*).

Stanza 50.

Ordinary fire in wood, lightning in the (cloud-)waters, and the fire of the heavenly luminaries, are reflected in the gold, presented by him that cooks the porridge: in giving the gold he becomes luminous, illustrious. Cf. I, 9, 2; XI, 1, 28.

Stanza 51.

Since all animals have skins, nay even the porridge has a self-made garment, it is fit that the Brahman should also have one. In Pâda c *kshatrêna* seems to mean 'covering,' and it may stand for *khatrena* from *khad*, 'cover,' though *khatra* ordinarily means 'umbrella.' Cf. the variants *ahikshetra* and *ahikshatra* for *ahikhatra*, 'mushroom,' i. e. 'serpent's umbrella.'

Stanza 52.

Kaus. 63, 1. 2: 'With this stanza they clothe themselves in the same garment. A second garment (which they put on) becomes a garment (that carries off) evil: that, according to some authorities, is given to a human being of the lowest character.' Cf. Kaus. 18, 1. 4, where a black garment (*krishnakailam*), symbolic of misfortune, is put on, and afterwards dropped into the water, in order that the misfortune may depart.

Stanza 53.

Cf. the note on XI, 1, 28. For Pâdas c, d, cf. stanzas 19 a, b. The point of the stanza is not altogether clear: it

seems as though the smoke rising from the porridge (the earth) symbolises a cloud, and thus procures rain.

Stanza 54.

At Kaus. 63, 8 'other chaff of grain (phalīkarava in Sūtra 7) is thrown (into the fire) while reciting this stanza.'

Previously, in Sūtras 6 and 7, similar substances (tusha and kambūka) have been thrown into the fire, and cast aside with the left foot; see the note on XI, 1, 29. The stanza is extremely obscure, and I have lost confidence in the interpretation of it advanced in Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 576. Its purpose seems to be, rather, to cause the fire to blaze up anew, perhaps, in order to drive away demons. As the sky can assume different colours, and, especially in the morning, can drive away its blackness for the brightness of the dawn (Pāda c), so the fire may be enlivened unto redness by sacrificing (chaff) into it. RV. X, 3, 1 d is almost identical with our Pāda c. The Paippalāda, suitably to the metre, reads ātmany in Pāda b, and rasantim in c; for āpāgait, see the passage in the Contributions, cited above.

Stanza 55 ff.

With the remaining stanzas the bestowal of the brahmaudana and the concomitant gifts takes place (Kaus. 63, 22). The series of formulas beginning here are closely related to the sarpāhuti, AV. III, 27; Maitr. S. II, 13, 21; Tait. S. V, 5, 10, 1 ff.; cf. Weber, Indische Studien, XVII, 295 ff. For the names of the serpents, see the notes on VI, 56; VII, 56, and Zimmer, Altindisches Leben, p. 94 ff. The expression garā mrītyāve in the third line of the formula reminds us of the bahuvrīhi garāmrītyu, XIX, 24, 8; 26, 1; 30, 1. This suggests here a tatpurusha garāmrītyú, 'death from old age;' the passage would then mean, 'may he lead us to death from old age.' In stanza 59 the association of Vishṇu with the dhruvā dīś is remarkable: we should expect the ūrdhvā. For the association of Indra (not Yama) with the southern direction, see Weber, l. c., p. 296.

XII, 4. COMMENTARY TO PAGE 174.

The hymn is an elaborate plea of the Brahmins for one of the numerous sources of income which they managed to devise. Especially all sorts of ominous occurrences are set down as occasions for expiatory performances (*prāyaskitti*), at which the performing Brahmin comes in for his *dakṣiṇā* (see the thirteenth book of the Kausika), and every kind of irregularity in the birth of a domestic animal is amended by ceremonies in which the animal finally expiates its own existence by going over into the possession of the Brahmin. See, for instance, AV. III, 28, and Kaus. 109-111. A cow which after a certain time (see st. 16) is discovered to be sterile (*vaśā*) is viewed in this light: she belongs to the Brahmins, and the present hymn recounts in picturesque language, accompanied by fierce threats, the urgency of passing her on to the Brahmins whom nothing hurts. Similarly in Tait. S. II, 1, 2, 2, a sterile sheep is said to be 'cattle for the gods' (i. e. in effect, for the *Brāhmaṇas*); cf. also Tait. Br. I, 2, 5, 2, and see in general Weber, Ind. Stud. X, 61 ff. In Kaus. 44 and 45 the ceremonies for slaughtering a *vaśā* are described; it seems according to 45, 17 that they are wound up by giving the animal away. The present hymn is rubricated in Kaus. 66, 20 along with X, 10; nothing is stated except that she is bestowed upon the Brahmins, after having been solemnly sprinkled while the hymns are recited. Cf. in general Ludwig, Der Rigveda, III, 272, and the same scholar's translation of the hymn, *ibid.* 448 ff. The metre of this composition is regular *anushṭubh*; this, together with the style and contents, betrays the late character of the hymn.

Stanza 1.

The parenthetic expression, 'and they have noted her,' is admonitory: the Brahmins do not fail to know that a sterile cow exists; they are sure to claim their own! Ludwig suggests *abhatsata* or *abhantsata* for *ābhutsata*, 'and those who have bound her,' but there is no relative pronoun, and the sense resulting is strained.

Stanza 3.

a. For *kûṛá*, cf. Geldner, *Vedische Studien*, I, 138. *asya* seems to refer to *gāvaḥ*, understood from the context.

b. *kāṭám ardati* is difficult: *kāṭám* is unquestionably a Prākritic form for *kartám*, AV. IV, 12, 7 (cf. similarly *kévaṭe*, RV. VI, 54, 7). For *ardati* one would expect some word for 'fall,' or 'push,' but the word means 'burst, go to pieces.' Perhaps *kāṭám* is the subject, 'the deep ground bursts' (cf. RV. IV, 17, 2; AV. XIX, 9, 8, descriptive of earthquakes), but this does not quite do justice to *kāṭám*.

d. The Paippalāda has for *ḍiyate* the preferable reading *giyate*, 'his property is wrung (from him).' For the interchange of the sound-groups *ḍi* and *gi* (*dy* and *gy*), see the writer in *Amer. Journ. Phil.* VII, 482.

Stanza 4.

a. *vilohitá*, designation of some disease, also IX, 8, 1; perhaps, 'flow of blood from the nose.' Henry, *Les livres VIII et IX de l'Atharva-véda*, pp. 105, 142, 'décomposition du sang.' Both translations are purely etymological, but we may note that the word occurs in connection with other ailments of the head at IX, 8, 1. Cf. also *lóhita* VI, 127, 1, note.

c, d. The passage is not quite clear. *sámvidyam*, ἄπ. λεγ., may mean 'possession.' Ludwig, 'name.' At any rate there seems to be an attempt to etymologise upon, or explain, *vaśá* as a derivative from the root *vas*, 'control:' the character of the *vaśá*, quasi 'controller,' is such that she cannot be deceived (*duradabhná*). We should expect *uḵyate* for *uḵyase*: the Paippalāda also reads *uḵyase*. The *Pet. Lexs.* translate *duradabhná* (also st. 19), by 'getting the better of gates,' i.e. 'not to be confined.' This is ingeniously improbable, and contrary to the more usual rendering of the perfect passive participle. The prefixes *dur-* and *a-* represent a double negative for emphasis; the word is a stronger version of *dû-dābha*.

Stanza 4 may be suspected of having stood originally

after 5, because its second hemistich seems to summarise the statements made in the remaining three hemistichs of the two stanzas.

Stanza 5.

b. *viklīndu*, अप. लय., perhaps 'catarrh;' cf. *vikleda* (root *klid*), 'moisture.'

d. Ludwig emends *yā* to *yān*, but the feminine is unobjectionable (supply, *dhenūh*, or the like).

Stanza 6.

For the custom of marking cattle, see Zimmer, *Altindisches Leben*, p. 234. The sense of *ā sku* is not quite certain. For *Sat. Br. I, 2, 1, 5, 8*, Böhtlingk's *Lexicon* renders it 'durch stochern zerkleinern;' Eggeling, *Sacred Books*, XII, 33, 'pull towards oneself;' *Pet. Lex.*, 'divide off.' For *ā vriskate*, see the next note.

Stanza 12.

c, d. If we compare *ā vriskanti* in st. 28, and *Sat. Br. XII, 1, 3, 22*, it seems possible that the passive *ā vriskyate* must be substituted in one or another case (stanzas 6, 12, 26, 34) for *ā vriskate*; cf. the parallel roots *skyut* and *skut*, and the note on VI, 136, 3. The *Pet. Lex. s. v.* suggests the same correction for a number of passages in other texts. The dative *manyāve*, in that case, involves *zeugma*: here the middle of the same verb, in the sense of 'infringe upon,' is certainly required, as is shown by st. 51.

Stanza 16.

For *Nārada* in this and several of the following stanzas, see the note on V, 19, 9.

Stanza 18.

The sense is as follows: Though he did not perceive her udder, because a young and sterile cow is deficient in this mark of prospective maternity, yet when he gives her away, she becomes a fruitful source of blessings.

Stanza 22.

d. The cow belongs not even to every ordinary Brāhmaṇa, but only to him that knows all her mystic properties; cf. the numberless occurrences in the Brāhmaṇas of the expressions, *ya evaṃ veda*, &c., and *ya evaṃ vidvān*, &c.

Stanza 23.

The divinities that belong to the earth are in all probability the Brāhmaṇas themselves; cf. the note on XII, 3, 38. The stanza betrays sharp competition between the Brāhmaṇas.

Stanza 24.

c, d. Ludwig proposes to read either *vidvān* for *vidyān*, or *nārada* for *nāradaḥ*. Neither seems necessary: *vidyāt* is the optative of narration, a moderated form of categorical statement. A better way to ease the construction is to read *sá ha* for *sahá* in Páda d.

Stanza 27.

The statement is significant: it seems as though stanzas of a more antique and floating character respecting the *vasá* existed prior to the Atharvan redaction. For *vaset* read, of course, *vaset* with the Index Verborum; cf. the note on III, 4, 7.

Stanzas 29, 30.

d. Ludwig suggests *gighāmsasi*, and this is correct as far as the change of the third person to the second person is concerned. The attraction of the proper third person in st. 30 has operated. But I have furthermore changed both stems to *gigāmsa-* from the root *gam*: the sense is much simplified. In st. 30 d read *yákñyáya* with the Index Verborum.

Stanza 31.

Cf. the interesting parallel stanza Sat. Br. III, 4, 2, 7. It may be questioned whether the real gods are supposed to mediate between the *vasá* and the Brahmanas, or whether *devá* and *brahmán* are used synonymously. Cf. the notes on st. 23 and st. 40.

Stanza 32.

a, b. The call *svadhâ* is the ordinary and typical exclamation in connection with formulas addressed to the Fathers, in distinction from *svâhâ*, the call to the gods. The construction of the hemistich involves a zeugma. If we compare expressions like *â sûryâya vriskyate*, Tait. Br. II, 1, 2, 10; *â vriskyantâm âditaye durévâh*, RV. X, 87, 18, it would seem as though the datives *pitrîbhyo* and *devâtâbhyah* are to be construed with *nâ â vriskyate* (*vriskate*), derived from the sense of Pâda 4; cf. also st. 28 d. See in general the note on st. 12.

Stanza 38.

Brîhaspati is the divine representative of the Brahmins: he undertakes to collect the debt incurred by the unrighteous owner of the *vasâ* from his descendants by causing the priests to dun them for the debt.

Stanza 41.

For *viliptyâm* (MSS. also *viliptîm*) the *Paippalâda* has *vilaptîm* (for *vilapatîm*?). Neither form seems to suggest anything usable. Perhaps *viluptî*, 'miscarrying,' a derivative of *vilupta*, 'destroyed,' in the neuter 'dead offspring' is the true reading, of which the extant forms are perplexed popular etymologies (*viliptî*, 'soiled'; *vilapatî*, 'whining'). Only it does not appear clear why *viluptî* should have been misunderstood; hence the suggestion is very problematic.

Stanza 42.

c. The *Paippalâda* reads *tân* for *tâm*: 'And *Nârada* replied to them'—a more facile reading.

Stanzas 43-47.

There seems to be considerable disorder in the arrangement of these stanzas. We should naturally expect 47 immediately after 43. This may have been displaced by 44: the concordance of *kâsyâ(h)* in 43, and *viliptyâh* in 44

(cf. *viliptī yā* in the otherwise identical st. 46) renders stanza 44 suspicious. The original order, throwing out 44, may have been 43, 47, 46, 45.

XIII, I. COMMENTARY TO PAGE 207.

The thirteenth book of the Atharvan consists of four hymns devoted to the worship of a divinity called Rohita, and his female Rohinī. There can be no doubt that 'the red' sun and his accompanying female, who in the course of the literature is designated as Ushas, Sūryā, Sūryā Sāvitrī, or Dyū¹, are primarily in the mind of the poet. Rohita accordingly is identified with Agni (stanzas 1, 11. 12), Sūrya (stanzas 1, 32. 45; 2, 1) and other manifestations of the sun². But there is also another equally obvious side to the composition: it represents an allegorical exaltation of a king (*rāgā*) and his queen (*mahishī*). The heavenly Rohita and his female are called upon to protect and exalt the king and queen; the names of the divinities, *rōhita* and *rōhinī*, are felt by the Atharvan poet to furnish especially good ground for calling upon them to undertake this protection, since they afford an inexhaustible mine for puns with words that mean 'rise, ascend' (cf. st. 4 a). In the royal ceremonies (*rāgakarmāṇi*) the king frequently ascends (*ā ruh*, or *ā kram*), a throne, or skin, or horse; the act, of course, symbolises every time the moral ascendancy of the potentate. Cf. Vait. Sū. 36, 7; Kaus. 17, 3. 9. 13. 22; Ait. Br. VIII, 6, 12; and the *rāgasūya* at Vāg. S. X, 1 ff.

¹ Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 186.

² The word 'identified' is perhaps too strong. The composition of this book is by no means a unit; it is indeed at times very difficult to see upon what ground the various stanzas have been compiled evidently with the main purpose of glorifying Rohita. But at any rate the compiler finds it especially natural to adapt stanzas in praise of other sun-divinities, and to glide over into the diction familiar to them. At Kaus. 24, 42 *rohita* is explained directly as the sun (*āditya*). Another relation of Rohita is Agni with two red steeds (*rohitābhyām*), Lāṭy. Sr. I, 4, 2 ff.

where the verb *â ruh* occurs with especial frequency. In general the relationship of many stanzas of the present hymn with those in vogue at the *râgasûya*, the ceremonies at the consecration of a king, is very close; they have been collected and discussed in our remarks on the Rohita-book; see the article cited below.

In the Tait. Br. II, 5, 2, 1-3 a considerable number of the stanzas at the beginning of this hymn recur with variants which betray the fact that the Taittiriya-version is older and better than that of the Atharvan¹. The commentator (p. 600) explains the *rôhita* as the horse employed at the *asvamedha*, the horse-sacrifice, and we may regard it as possible that certain stanzas in this compilation were originally composed for this purpose (cf. the note on st. 22).

The hymns of book XIII are designated at AV. XIX, 23, 23², and Kaus. 99, 4 as *rohitâni* (sc. *sûktâni*). Neither the Kausika, nor the Vaitâna, each of which rubricates individual stanzas, contributes anything of consequence towards the elucidation of the hymn³. In Ath. Paris. 13, 2 (*Hiranyagarbha*vidhi) the first two hymns of the book are employed. This is distinctly a royal rite, intended to ward off all evil (*sarvapâpanodana*). Stanzas 1, 12; 2, 36. 37 are employed in another *râgakarma*, called the *Ghrîtâvekshasam*, Ath. Paris. 8, 1. Nowhere is there anything calculated to define these hymns more narrowly.

The present hymn has been rendered by Ludwig, *Der Rigveda*, III, 536 ff.; cf. also Muir, *Original Sanskrit Texts*, V, 395 ff. The entire Rohita-book has been translated and expounded by Henry, *Les Hymnes Rohitas* (Paris, 1891); cf. *Contributions*, Fourth Series, *Amer. Journ. Phil.* XII,

¹ AV. XIII, 1, 1 in Tait. Br. II, 5, 2, 1; AV. 3 in Tait. 3; AV. 4 in Tait. 1; AV. 5 in Tait. 1; AV. 6 in Tait. 3; AV. 7 in Tait. 3; AV. 8 in Tait. 2; AV. 10 in Tait. 2.

² Cf. *Indische Studien*, IV, 433.

³ At Kaus. 99, 4 the *rohita*-hymns are addressed to the sun during an eclipse.

429 ff.; Regnaud, *Le Rig-Veda et les Origines de la Mythologie Indo-Européenne*, p. 315 ff.

Stanza 1.

In Pāda d the Tait. Br. reads *naḥ* for *tvâ*; the latter seems due to secondary adaptation. The stanza in its Atharvan form clearly bespeaks protection for a king from Rohita. Its first hemistich is addressed, very secondarily, at Kaus. 49, 18, in a witchcraft-practice to a sinking ship.

Stanza 3.

The appearance here of a stanza that deals with Indra and the Maruts is not as arbitrary as it may seem to be at first sight. In a certain sense Pāda 3 a is in catenary construction with 2 b. The Maruts are the *vis*, the people; Indra is the typical king. And, with a quick turn in the second hemistich of the present stanza, Rohita again suggests the king, who listens to the people (the *vis*, the Maruts): the word *svādusammudāḥ* conveys between the lines the prayer, 'so that they (the people) shall be delighted with the sweet gifts of royalty.'

Stanza 4.

Cf. XIII, 3, 26 d, and the introduction, for the alliterations in Pāda a. The Taittiriya version of Pāda c, *tābhiḥ sāmṛabdho avidat shād urvīḥ*, has correct metre, and the aorist third singular *avidat* is in accord with the tenses and numbers of the verbs immediately following. Ludwig evades the syllepsis in the plural *avindan*, rendering, 'von disen (frauen) erfasst haben die sechs weiten ihn aufgefunden.'

Stanza 5.

The present stanza, together with 4 a, b, exhibits a very pronounced allusion to practices akin to the *rāgasūya*; cf. the *dig-vyāsthāpana-mantrāḥ*, Tait. S. I, 8, 13, 1-2, and see for details our article cited above, p. 432. For the form *āsthan* (*āsthat*), ib. 438 ff. Cf. the first *abhayagāṇa* of the *Gāzamālā*, Ath. Paris. 32, 12 (Kaus. 16, 8, note).

Stanza 6.

The Taittirīya version again has the mark of priority (*agá ékapād* for *agá ékapādaḥ*). The *agá ékapād* is certainly the sun; cf. Tait. Br. III, 1, 2, 8, 'the one-footed goat (with double entente, "driver," and again, "non-born"¹) has risen in the east, delighting all gods; at his urging all the gods go.' Cf. the note at XI, 4, 21.

Stanza 10.

The *gāyatrī*, the rhythmic measure of Agni, is his representative upon earth (cf. RV. I, 61, 8; Journ. Amer. Or. Soc. XVI, 9). The assimilation of Rohita and Agni, which appears frequently in the sequel, begins here. Note the variants, Tait. Br. II, 2, 5, 2.

Stanza 11.

d. Repeated at RV. X, 123, 8 d, where the *Pāda* appears to be secondary, since the word *rûpāṇi*, supplied here from *Pāda* b, is there wanting. Cf. similarly the inferiority of RV. VI, 58, 1 a to Tait. Âr. I, 10, 1 (3 a).

Stanza 12.

c. *tvâ* is metrically superfluous, and hardens the sense. Without it, 'he shall not abandon me, lest I abandon (him).' Our rendering of *nâthitô*, 'when implored,' is uncertain: ordinarily (e.g. III, 1, 2) it means 'in distress.' The sense would then be, 'may I not in distress abandon thee.'

Stanza 14.

c. Repeated in st. 37 d. The rendering is conjectural owing to the obscurity of the word *magmāni*, which occurs here only. Cf. RV. I, 143, 4.

Stanza 15.

c. I am inclined to think that Ludwig is correct in emending the $\delta\pi$. λεγ. *ushñihāksharó* to *ushñihāksháro* = *ushñihâ aksháro*, and in rendering *aksháro* by *om* (the *pranava*); cf. Sâñkh. Sr. I, 1, 36 (*pranavo ye yagâmahe vashaḥkâraḥ*). For other suggestions, cf. Henry's careful discussion in his note (l. c., p. 27 ff.).

¹ Cf. Bergaigne, *La Religion Védique*, III, 23.

Stanza 16.

The five stanzas beginning here are rubricated at the godâna-ceremony, the trimming of the youth's beard at the time of puberty, Kaus. 54, 10. Their connection with the rest of the hymn is problematic. In stanza 18 d Rohita, as a variant of Agni in 17 d, is mentioned, and this alone may have induced the diaskeuasts to place the entire series here.

Stanza 17.

This and the next two stanzas exhibit the word *vâkaspati*. They, along with other stanzas containing the same word, are known in the ritual (Kaus. 41, 15) as *vâkaspatilingâh* (sc. *rikah*), and are employed at practices designed to ensure gain in business, while addressing the rising sun.

d. The word *parameshthin* seems to refer for the nonce to the young man, who, during the moment of his consecration, assumes in the exorbitant language of his environment the rôle of the lord on high.

Stanza 18.

According to the Index Verborum the MSS. read *nau* for *no* (both times?).

Stanza 21.

Here begin the stanzas devoted to Rohini. Cf. RV. I, 39, 6; VIII, 7, 28. Both these passages have the nominative *rôhitaḥ*, so that he himself appears as the side horse, the speckled mares or cows of the sky being the main draught-animals. The Atharvan form smacks of adaptation, decidedly. For, apparently, Rohita is here in the car, and the speckled female is the side-horse. The gloss on this stanza, Kaus. 24, 42. 43, which states distinctly that *rôhita* is the sun, *pr̥shatî* the sky (*dyu*), conceives of the latter as a cow¹, rather than a mare, as one would expect in the case of the female of the red steed. This is quite

¹ The stanza is cited by the Ath. Paddhati (Kaus. 19, 1, note), as one of the *pushîkâ mantrâḥ*.

in accord with the usual description of the dawn; cf. RV. I, 113, 2; V, 64, 7; 80, 2-4.

Stanza 22.

The word *sûrí*, very common as a masculine, is here, and here alone, feminine. It seems chosen, with conscious straining, for the purpose of alluding to *Sûryâ*, the female of the sun. We should not forget in this connection the fact that there is another *Rohinî*, the constellation of that name, corresponding to another male divinity of light, the moon; see Tait. S. II, 3, 5, 1; Tait. Br. III, 1, 1, 2; 4, 2 (cf. also Tait. S. I, 1, 7, 7). It is not unlikely that the existence of one of these pairs stimulated the completion of the other. These notions are plastic, and elusive in their multiplicity.

Stanza 23.

Cf. the similar mantra, Vait. Sû. 36, 27. For a possible relation of this stanza and the *rohinî*-episode of the hymn to a certain part of the ceremonies at the horse-sacrifice, see our above-cited essay, p. 435 ff.

Stanza 25.

This and the next stanza are recited at the *ċitrākarma*, a rite designed to procure prosperity, during the full moon of the month *ċaitra*; see Kaus. 18, 25.

Stanza 27.

Addressed at the *āgyatantra*, Kaus. 137, 10, to him that constructs the fire-altar (*vedi*). The adjectives *páyasvatim*, &c., refer doubtless primarily to the earth, the cosmic altar (cf. st. 46).

Stanza 31.

b. For *utpápānam*, cf. our discussion, l.c., 441 ff.

Stanza 32.

c. The *Paippalāda* reads *rasmibhiḥ* for *āsmanā*; this suggests *rasminā*, 'with his ray,' but the singular instrumental is rare, and in this connection doubtful.

Stanza 33.

The Virâḡ is another personification of the shining female heaven (dawn), and the male sun is viewed here as her calf rather than her husband. The 'bull of prayers' again must refer to the sun: it seems to mean 'he to whom prayers are chiefly directed,' a conception which is fortified immediately by the epithet *sukráprishṭha*, which I take to be an equivalent of *somapriṣṭha* (st. 12). In Pâda c it would seem natural to read *ghṛiténâktám*, 'anointed with ghee,' for *ghṛiténârkám*, establishing thus a certain balance between this expression and *bráhma sántam* in Pâda d. But the construction of *abhí arḥ* with two accusatives is secure, e.g. AV. VII, 14, 1; 72, 1, and at Tait. Br. II, 8, 8, 9 c we have, *tám arkaír abhy arḥanti vatsám*. Each reading seems equally good under the circumstances.

Stanza 39.

d. The Paippalâda reads *vipasyantam* for *viparḥitam*; the reading is not favoured by the metre, and seems in every way inferior.

Stanza 40.

a. The text as it stands can hardly be sustained. The Paippalâda reads, *devo devam arkayasi*. Henry, without a knowledge of this, emends to *devó deván arkayasi*; cf. our remarks, l. c., p. 437. We have finally accepted this in our rendering: the extant Saunakîya reading must have arisen on the basis of the reading *devó devámmarkayasi* with anticipatory *anuvâra*.

Stanza 41.

A cosmic charade (*brahmodyam*)=AV. IX, 9, 17, and RV. I, 164, 17 (with the variant *antáḥ* for *asmín* in Pâda d). The subject of the riddle is the dawn. Her calf is the sun, as in st. 33. The disappearance of the dawn at sunrise is depicted prettily, though rather mystically in the second hemistich. The meaning of Pâda d is that though a cow she does not beget her calf in this earthly herd: her calf

is heavenly. Cf. Haug, *Vedische Räthselfragen und Räthselfprüche*, p. 24, for other explanations that seem to us decidedly strained.

Stanza 42.

Another, profoundly mystic, charade, essentially identical with IX, 10, 21 and RV. I, 164, 41. Whatever the independent solution may be (cf. Haug, l. c., p. 47 ff.), the presence of the stanza here seems to be in some way due to the word *padā* in 41 b. There the word indicates the part of the body; here, with characteristic jugglery, the metrical 'foot.' The varying light or rays (feet) of the dawn may have suggested the metres with their varying feet, even if the brahmodyam was not really constructed primarily with a view to the answer 'dawn.' It has at any rate no direct bearing upon Rohita, and seems to appear here by way of expanding the laudation of the female divinity of the preceding stanza.

Stanza 45.

Beginning here Sūrya appears in the rôle of a cosmic sacrificer, and the elements of the sacrifice familiar in the liturgies are boldly projected into the visible universe. With all the extravagance of the fancies they are on the whole intelligible, and at times not wanting in beauty.

Stanza 56.

Employed at Kaus. 49, 26 in a conjuration against an enemy. Pāda b, *μη πρὸς τὸν ἥλιον ὀμικεῖν*, Hes. *Ἔργα καὶ ἡμέραι* 725.

XIX, 26. COMMENTARY TO PAGE 63.

The hymn is not employed in the Kausika¹. It is quoted by Sāyana from the Sāntikalpa 17², as follows: *agneh pragātam iti sūktena āgneyim agnibhaye sarvakāmasya ka*. This Sāyana expounds, *iti vihitâyām āgneyyākhyâyām*

¹ Cf. Kausika, Introduction, p. xl.

² Sāyana regularly substitutes Nakshatrakalpa for Sāntikalpa.

mahâsântâu hiranyanirmitam kundalâdikam abhimantrya badhniyât. According to this he who is afraid of fire, or desires everything in general, performs 'the great rite of consecration for Agni, and puts on earrings and so forth, made of gold.' For mahâsânti, see Kaus. 39, 27 ; 43, 5 ; 44, 6 ; 46, 7, and the note on Kaus. 9, 5. Sâyana further quotes Sântikalpa 19, in which the hymn is again rubricated: agneḥ pragâtam pari yad dhiranyam iti hiranyam âgney-yâm, and comments, karnamadhye kḥidravat dhiranya-kundalam ity arthaḥ. Once more the hymn is rubricated in the Tulâpurusha, Ath. Paris. 11, 1, along with other mantras: agne gobhiḥ, agne-bhyâvartin (Kaus. 72, 13), agneḥ pragâtam iti sampâtân udapâtra ânîyâ-bhishekakala-seshu ninayet. The performances are secondary throughout. The hymn has been translated by Grill², pp. 49, 192 ; the Anukramanî designates it as âgneyam hairanyam.

Stanza 1.

Cf. Tait. Br. I, 2, 1, 4 ; Âpast. Sr. XIV, 11, 2. In Pâda c enam refers either to manî or some other masculine designation of a jewel. Sâyana, hiranyarûpam padârtham arhati.

Stanza 2.

For pragâvanto mânavaḥ, see Bhagavadgita X, 6. The majority of the MSS. read ishiré for îshiré, and Whitney, Index Verborum, and Roots of the Sanskrit Language, seems to derive the word from ish, 'send.' Sâyana, îshire prâ-ptavantaḥ.

XIX, 34. COMMENTARY TO PAGE 38.

The hymns, AV. XIX, 34 and 35, are not rubricated in either of the Sûtras, Kausika or Vaitâna, and this is in accordance with the general character of the nineteenth book as a paralipomenon in the text of the Saunaka school ; see Kausika. Introduction, p. xl ff. According to the Sântikalpa 17 and 19, both hymns are employed in a mahâsânti, 'great consecration' (cf. Kaus. 9, 6, note), pertaining to Vâyu, the wind. In reference to this Sâyana has the fol-

lowing: *pañkame*•*nuvâke dvâdasa sûktâni*, *tatra 'gaṅgido*•*si*' *iti prathamadvitīyābhyām sûktābhyām 'vâyavyām vâtavâtīyām*'¹ *iti (Sântikalpa 17²) vihitāyām vâyavyākhyāyām mahāsāntau gaṅgidavṛikshanirmitam manim bādhnīyāt, tathā nakshatrakalpe (! for sântikalpe) sūtritam, 'vâtâg gâtaḥ" (IV, 10) iti saṅkham vârunyām, "gaṅgido*•*si gaṅgido rakshitâ*•*si" (XIX, 34) iti gaṅgidam vâyavyâyām*' *iti (Sântikalpa 19). A number of stanzas have been commented upon by Zimmer, Altindisches Leben: see the index, p. 457.*

Stanza 1.

a, b. The text of our translation of the first two Pâdas is that of the vulgate. This differs from the MS. reading so much as to amount to an independent composition on the part of the editors. They read, *āṅgirâ* (cf. st. 6) *asi gaṅgida rākshitâ*•*si gaṅgida*; the MSS. unanimously present, *gaṅgidô*•*si gaṅgidô rākshitâ*•*si gaṅgidāḥ*. I am far from feeling that the editors have restored the ancient text. The difficulty with the MS. reading is the absence of any adjective or noun *gaṅgidā* with appellative meaning, and the cumulation of nominatives. The latter difficulty is paralleled closely by AV. IV, 12, 1, and it would seem almost as though in both passages the nominative had assumed the function of vocative. Neither difficulty exists for Sâyana, who translates the second *gaṅgidô* as vocative and paraphrases the first as an agent noun, as follows: he *gaṅgida mane gaṅgido*•*si yato gâtânām krītyânām krītyākṛitām ka nigaranakartâ*•*si* (one MS. *nigirana*•) *ato gaṅgida ity ukyate . . . gam girati iti gaṅgirah . . . yad vâ gaṅgamyate satrûn bādhitum iti gaṅgidah*. I must say that I do not think it impossible that the original text had in mind some pun on the root *gar*, 'swallow,' in connection with the first *gaṅgida*, or perhaps some other root, say, *gâgri*, 'wake.' The latter suggestion would yield good

¹ My copy of the Sântikalpa reads *vâtavâtīyâdyām*.

² Shankar Pandit, erroneously, here and in the following quotation, substitutes Nakshatrakalpa for Sântikalpa.

sense, the first *gaṅgidó*, 'wakeful,' being parallel with *rá-kshitá* in the second *Páda*.

Stanza 2.

a. The MSS. at the basis of Roth and Whitney's edition read *gâgritsyás tripañkâsîh*, and the editors, inspired doubtless by RV. X, 34, 8, have emended *akshakrityás tripañkâsîh*, 'the sorceries with dice, fifty-three in number.' But the parallelism of the Rig-veda passage is every way doubtful (Zimmer, *Altindisches Leben*, p. 284; Weber, *Über die Königsweihe*, Transactions of the Royal Prussian Academy of Sciences, 1893, p. 72 of the reprint); the bold emendation is at any rate not warranted by any too desperate condition of the text. The majority of the MSS. used in Shankar Pandit's edition (both *Samhitâ* and *Padapâtha*) have *gâgritsyás*, which the editor, with *Sâyana*, has changed to *yâ(h) gritsyas*; this might mean 'the thieving female demons' (*Sâyana*, *yâ gritsyah gardhanasilâ yâs . . . krityâh*); cf. *grîtsâh* at Vâg. S. XVI, 25, and Mahidhara's scholium. Notwithstanding that *gritsyas* is the unanimous lectio difficillima of the MSS., perchance yet destined to be sustained, I have restored simply *yâh krityâh*¹; cf. for the juxtaposition of *krityâ* and *krityâkrîṭ* (*Páda* b), AV. IV, 17, 4; V, 14, 3. 4. 5. 8. 10. 12. 13; X, 1, 6. 31; XIX, 45, 1. The *Padapâtha* divides *tripañka-asîh*, 'devouring fifteenfold,' which would comport well with the reading *gritsyas*. The meaning 'consisting of fifty-three' assumed for *pañkâsá*, 2. in the Pet. Lex., in our translation, and by *Sâyana* (tryadhikapañkâsatsamkhyâkâh), thus rests upon a fragile basis; perhaps the *Padapâtha* is right; or, perhaps, the word means simply 'fifteenfold,' an adjectivised *tripañka-sas*, with the well-known adverbial suffix *-sas*, 'fold'².

¹ *Sâyana* describes the *krityâ* concretely as a figure, or the like, made of mud, wood, &c., *mriddârvâdinâ nirmitaputtalyâdi*.

² Cf. the Avestan fractional numeral adjectives *thrishva-* 'a third,' *kathrushva-* 'a fourth,' &c., which, in our opinion, are adjectivised locatives plural, *thrishu*, &c., 'that which is in three.'

c. The MSS. of the vulgate read *sārvān vinaktatēgaso*, for which the edition substitutes *vinashṭa-*. This is *Sāyana*'s reading (*vinashṭategasaḥ hatavīryān*), and with a slight alteration (*vinishṭa-*) that of one of the MSS. used by Shankar Pandit. The latter recites all the readings of his manuscripts; they are (besides *vinakta-*), *bhanakti*, *bhinakti*, *minaktu*, *vinakti*, and *vinaktu*. He has chosen the last, making the *Pāda*, *sārvān vinaktu tēgasah*, 'may (the *gaṇ-gidā*) expel all strength' (note, however, the ordinarily neuter gender of *tēgas*). We prefer the text of the editio princeps and *Sāyana*.

Stanza 3.

a. *Sāyana*, *abhikaratā utpāditam nādam dhvanim*, 'the noise got up by the person practising witchcraft (against any one);' cf. *Kesava*'s *purushahava* in the introduction to II, 4 (p. 281). The MSS., *Samhitā* and *Padapāṭha*, read *krītrīm anna-adām*!

b. Our translation of *saptā visrāsah* by 'seven debilitating (charms)' is a purely etymological conjecture; cf. expressions like *visrastāṅga*, 'lax of limb,' *visrastaketana*, 'lax in mind,' and the like. *Sāyana*, *visramsanaḥ . . . mûrdhani-shṭheshu nāsārandhradvaya-kakshurgolakadvaya-srotrakḥi-dradvaya-mukhakuvara-rûpeshu saptasu kḥidreshu abhikaratā utpāditā sapta nishyandāḥ*, i. e. 'discharges from the seven openings of the head, induced by one practising witchcraft.'

Stanza 4.

The same stanza with variants occurs at AV. II, 4, 6.

Stanza 5.

c. The text of the vulgate has *sāsahé*, a reading which is now supported by one of the MSS. at the base of Shankar Pandit's edition. The MSS. in general have *sāsaha*, *Padapāṭha* *sasaha*, each with a considerable variety of accentuations. *Sāyana* comments upon the following text for *Pādas* c, d, *vishkandham oḡasā saha samskandham oḡa oḡasā*. For his explanation of *vishkandha*, see the note on II, 4, 1 c (p. 282); his comment upon *samskandha* is as

follows: *yena rogena skandhaḥ samnataḥ samlagno bhavati sa rogaḥ samskandhaḥ*. This etymological rendering coincides with that in the minds of the occidental interpreters: the Pet. Lex., 'name of a demon or disease'; Böhrlingk, 'name of a disease'; and Zimmer, l.c., p. 391, 'contracting the shoulders, a disease.' See, however, our note on II, 4, 1 c (p. 283).

Stanza 6.

a. The MSS. of both *Samhitā* and *Padapāṭha* read *trishṭvā*; we with both editions *trīsh tvā*. *Sāyana*, *trishu lokeshu avasthānāya*.

c. The name *āngirās* for the plant seems to be trumped up to pun with *gaṅgīdās*.

Stanza 8.

a. Roth and Whitney's edition reads, *átho yadā samábhavo*, the basis of our translation: the MSS. have *átho padā ná bhagavo* (*Padapāṭha*, *átho iti padā ná bhagavaḥ*). Shankar Pandit, upon the basis of *Sāyana*'s comment, restores *átho-padāna bhagavaḥ*. The explanation is, he *upadāna upādīyate svīkriyate krīṭyānirharanādivyāpāreshv iti upadānaḥ*. The meaning seems to be something like 'thou who art pressed into service for the purpose of driving out sorceries.' I do not believe in either the restoration, or the explanation.

c. I have again translated the text as restored by Roth and Whitney (cf. XIX, 35, 1). The MSS. of the *Samhitā* read *purā ta ugrā grasata* (*upa*), and those of the *Padapāṭha* are divided in reading *ugrāḥ* and *ugrā*. With the latter we might have the following sense, 'formerly a fierce (female demon?) ate of thee.' *Sāyana*, *te tvām* (!) *ugrāḥ prāninaḥ purā grasate bhakshayanti* (! plural). I feel by no means certain that the vulgate has restored the original text.

Stanza 10.

a. *āsarīka* and *vīsarīka* are translated upon the basis of their etymology simply. *Sāyana*, *āsarīkam sarvato himsakam etannāmānam rogam tathā visarīkam viśeshena*

himsakam etannâmânam ka balâsam. To *visarikam*, cf. our note on II, 4, 2 (p. 284).

b. For *balâsam*, see the note on V, 22, 11.

c. For *visvâsâradam*, see the note on V, 22, 13.

XIX, 35. COMMENTARY TO PAGE 39.

For the employment of this hymn in the ritual texts, see the introduction to XIX, 34. *Sâyana* defines it as *gaṅgidamañibandhane*. It has been translated by Grohmann, *Indische Studien*, IX, p. 418 ff.; and Zimmer, *Altindisches Leben*, p. 65.

Stanza 3.

a. The MSS., both *Samhitâ* and *Padapâṭha*, read *durhârdah sámghoram kâkshuh*, and *Sâyana* explains the otherwise unknown compound *sámghoram* by *atyanta-krûram*. I have refused the text as emended by Roth and Whitney (*durhârdas tvâm ghorâm*); cf. IV, 9, 6.

b. *âgamam*, 'I have approached' with sinister intention; *Sâyana*, *âgatam* (!) *hantum prâptam*. But several MSS. read *âdabhan* (for *âdâbhan*?), 'destroying,' and this is worth considering. Grohmann and Zimmer translate *âgamam* as an adjective, 'der herzutritt,' 'den herantretenden.'

c. For *sahasrakaksho*, see the note on IV, 20, 5.

e. The extra *Pâda*, making a *pañkti* out of the *anushubh*, is rather suspicious. The MSS. read *gaṅgidâh*; we, with the vulgate, *gaṅgida*; cf. the note on XIX, 34, 1.

Stanza 4.

c. The majority of the MSS., both of the *Samhitâ* and the *Padapâṭha*, read *bhavyâd*. Both editions follow the minority of the MSS. in adopting the regular *bhavyâd*.

Stanza 5.

a. The edition of Roth and Whitney has *yé krîtvano*, an emendation of *yâh krishnávo* of the MSS., both *Samhitâ* and *Padapâṭha*. *Sâyana* comments upon *yâ rishnávo* (*devair nishpâtitâh . . . gantâro himsakâh purushâh*), and

this reading has been adopted by Shankar Pandit. I know not how to improve upon the suggestion of the occidental editors.

b. The western editors have restored *yá utó mártye-bhyaḥ*, the basis of our translation. The MSS. have *yá utó vabhrītenyāḥ* (*vabhrītenyāḥ*), and *vabhrīthenyāḥ*. *Sâyana*'s text has *yá utó vavrité-nyāḥ*, upon which he comments as follows, *ye anye manushyâdipreritâ bâdhakâ vavrite vavritire* (! why does he comment, in the teeth of the grammar, upon the plural, instead of the singular, which would make equally good sense?). Shankar Pandit has adopted *Sâyana*'s text.

XIX, 38. COMMENTARY TO PAGE 40.

The matter of this little hymn, the *guggulú* or *bdellium*, has been made the subject of an exhaustive investigation by Lassen, *Indische Alterthumskunde*, I², 339; cf. also Zimmer, *Altindisches Leben*, p. 28. *Sâyana* here defines it as, *surabhiḥ ghrânasamtarpako gandhaḥ*; cf. also his comment at II, 36, 7. The ritual of the *Kausika* makes no mention of the hymn, but it is rubricated in an unimportant way in *Ath. Parisishṭas* 4, 3. 4¹; 17, 2. A previous translation is that of Grill², pp. 39, 193. The *Anukramanī*, *mantroktagugguludevâtâkam*.

Stanza 1.

In most of the MSS. the bracketed hemistich forms the first half of st. 1²; next, the last hemistich of our first stanza, together with the first of st. 2, makes up the second; and, finally, the second hemistich of our st. 2 figures independently as a third stanza. Some MSS., however, make one stanza of the three last hemistichs (a *tryavasânâ*, sc. *rik*). The bracketed passage is obviously secondary, though it stood in its present place at the time of the composition

¹ Cf. the introduction to XIX, 39, note.

² Thus also both editions.

of the *Parisishṭas*. It seems to have been attracted to its present place by the word *yákshamáḥ* in st. 2 a of the text.

a. For *arundhate*, see IV, 12; V, 5; VI, 59, in these translations. *Sāyana* overcomes the embarrassing presence of the word by turning it into a verb, *rodham na kurvanti na pīḍayanti* (!), and Whitney in the Index, in the same vein, emends the word to *arundhata*, though it is followed by the present *asnute*. The MSS. with accent, *árundhate*.

f. The MSS. have, *mrigá ásvā ive·rate*, which we have translated. Roth and Whitney emend *mrigád rīsyā ive·rate*, 'as antelopes flee from the wild beast.'

XIX, 39. COMMENTARY TO PAGE 5.

Neither the *Kausika*, nor *Dārila* and *Kesava*, make any mention of this hymn, though it might, but for the commentaries, be understood to be included in the *kushṭhaliṅgāḥ* (sc. *rikāḥ*) in *Kaus.* 28, 13. It is not, moreover, included in the *takmanâsanagana* of the *Gaṇamâlâ*, *Ath. Paris.* 32, 7: see *Kaus.* 26, 1, note. Its failure to appear in the latter is fortuitous, since the *Gaṇamâlâ*, like other *Atharvan Parisishṭas*, draws freely upon the nineteenth book; *Kausika*'s silence, on the other hand, is in accord with the general attitude of this *Sûtra* towards the nineteenth (and twentieth) books of the *Samhitâ*; see *Kausika*, Introduction, p. xl. *Sāyana* in his introduction to the hymn says that the hymn is employed in the *Râtrikalpa*¹, on the occasion when incense of *kushṭha* is offered (to whom?) in connection with AV. XIX, 34, *etu devaḥ iti shashṭham sūktam* (sc. *pañkame·nuvâke*) *asya râtrikalpe kushṭhapradâne viniyoḡaḥ pûrvasûktasamaya* (XIX, 38) *uktaḥ*.

The hymn has been translated by Ludwig, *Der Rigveda*, III, 198 ff.; cf. also Zimmer, *Altindisches Leben*, Index, p. 457 b. For the nature of the *kushṭha*, see the introduction to V, 4.

¹ The quotation occurs neither in the *Pish/arâtryâḥ Kalpa* (*Ath. Paris.* 6), nor in the *Ârâtrika* (*Ath. Paris.* 7), but in the *Purohita-karma* (*Ath. Paris.* 4, 4), where it is quoted together with XIX, 38.

Stanza 2.

b, c. The two Pâdas are translated in accordance with the text of the edition, which emends the MS. readings with great ingenuity, as follows : *naghamâro naghârishô nâ ghâyâm pûrusho rishat*. For the two syllables *naghâ* the MSS. everywhere present *nadyâ*; so also Shankar Pandurang Pandit's MSS. of the text with Sâyana's commentary, and the Padapâtîha (*nadya*). The Devanâgarî MSS. confuse badly, in the case of doubtful words, the characters for *dya* and *gha*; see, e.g. the writings *vamdyā* for *vamgha*, Kaus. 8, 14, and *apâdya* for *apâgha*, 36, 22; 42, 22; 82, 4. Thus far the emendation seems therefore well founded, an impression which is strengthened by Sâyana's abortive attempts to get sense out of *nadyâ* by correlating it with *nadî*, 'river,' and even worse. As regards *naghârishô* of the edition, Shankar Pandit's MSS. waver between *nadyârishô*, *nadyâyushô*, and *nadyâyûshô*, and the Padapâtîha between *nadyâ-rishâh* and *nadyâ-âyushah*; the element *âyusha* seems to be due to a secondary effort to contrast the word with *mâra* in the preceding, and thus strain sense out of it. The formation *naghârishâ* is guaranteed by AV. VIII, 2, 6; 7, 6, where it is also an epithet of a curative plant. By the side of *pûrusho rishat* the MSS. have also *pûrushorshat* and *pûrusho rishat* (Padapâtîha : *pûrushah rishat*, and *pûrushah rishat*). These emendations may be regarded as a specimen of the best that can be done with the corrupt text of the nineteenth book.—'Three names hast thou,' i.e. *na-gha-mâra* ('forsooth-not-death'), and *na-ghâ-rishâ* ('forsooth-not-harm'), in addition to the ordinary name *kûshîha*. This refers to varieties of the plant (cf. V, 4, 8), which, in the common manner of the Atharvan, justify opportunistic formations, coined with the freest fancy, and expressive of salient qualities.

Stanza 3.

a. *givalâ*, 'vivida,' 'quickening,' or 'full-of-life,' is the honorific epithet of an independent plant (AV. VI, 59, 3; VIII, 2, 6; 7, 6), probably the *arundhatî* (see the introduc-

tion to IV, 12). The Atharvan has a way of formulating qualities as father, mother, brother, &c. of the object they are attributed to; see the note on V, 5, 1.

b. I have not followed the edition in emending *givantó*, the unanimous reading of the MSS., to *givaló*. A glance at VIII, 2, 6; 7, 6 shows *givalám* by the side of *givantīm*; and *givanta*, *givantī*, *givantikā* are sufficiently authenticated as names of remedial plants. The emendation seems entirely groundless. For another father of the plant, see V, 4, 9 b.

Stanza 4.

a. Cf. VIII, 5, 11; V, 4, 9 a, b, and also 1 b. The fulsome praise in the manner of kathenotheism. When another plant is employed the expressions are no less exorbitant; cf. e.g. VI, 15, 1.

Stanza 5.

a. The MSS. have *trīḥ sām̐bubhyo āngirebhyas*, or *āngireyebhyas*, for which the vulgate substitutes boldly, *trīr bhrīgubhyo āngirobhyas*. I have followed it, not without some misgivings, in translating *āngirobhyas*; the text, however, may possibly disguise some patronymic derivative of *āngiras*. *Sāyana* comments upon *āngireyebhyas*, with the words, *āngirasām apatyabhûtebhyaḥ sām̐bubhyaḥ*. But I could not go so far as to substitute *trīr bhrīgubhyo* for *trīḥ sām̐bubhyo*, the *lectio difficilior*, apparently for the reason merely that the *Bhrīgu* and *Āngiras* are frequently mentioned together. *Sāmbu* and especially its patronymic *Sāmbavya* are well authenticated, the latter being a school-name of a *sautra-sākhā*. The *Sāmbavya-grīhyasûtra* is a version closely related to the *Sāṅkhāyana-grīhyasûtra*; cf. *Indische Studien*, XV, 4 and 154.

e. *sākām sōmena tishṭhati* (cf. V, 4, 7 b): both *sōma* and *kūshṭha* are mountain-plants; the former has the epithet *girishṭhā*, 'dwelling upon the mountain,' RV. IX, 18, 1, &c., and the mountains are called *sōmaprīshṭha*, 'having soma upon their backs,' AV. III, 21, 10. For *kūshṭha* as a mountain-plant, see V, 4, 1; VI, 95, 3.

Stanza 6.

The same stanza at V, 4, 3; VI, 95, 1, with the variant fourth Pâda, *devāḥ kūśhāṁ avanvata*; see the notes at V, 4, 3. In Shankar Pandit's edition with Sâyana's commentary the last four Pâdas of the preceding stanza are here added at the end, as a refrain.

Stanza 7.

The same stanza at V, 4, 4; VI, 95, 2, with *pūshpam* (*pūshyam*) for *kākshaṁam* in Pâda 3, and *devāḥ kūśhāṁ avanvata* in Pâda 4; see the notes at V, 4, 4. In Mr. Pandit's edition the same refrain as in the preceding stanza.

Stanza 8.

a, b. It seems difficult to abstain from comparing with this passage certain features of the well-known legend of Manu and the flood. In the Sat. Br. I, 8, 1, 6 the northern mountain upon which Manu's ship settled is styled 'Manu's descent,' *manor-avasarpāṇam*, and in the version of the flood-legend in the Mahābhārata I, 12795 (cf. also the Matsyopākhyāna 49) it is called *nau-bandhana*. If the vulgate is correct in its restoration of the word *īkshvāko* to *īkshvākor* in the next stanza (9), 'the ancestor of *īkshvāku*,' i. e. Manu, may be imagined as landing with his ship upon the mountain, and finding the remedy. The Rig-veda, II, 33, 13, speaks of pure, most wholesome, and strengthening remedies which 'Father Manu' chose, and it seems altogether likely that the two independent legends should blend here in the mind of the poet, and that he should have in mind when speaking of the descent of his golden heavenly ship upon the Himālaya the very spot where Manu descended. Nevertheless it may be fairly questioned whether *nāvaprabhrāmsana* here is a proper name, and does not mean simply, 'where the (heavenly) ship descended.' The character of the word as a compound is not at all secure. The majority of the MSS. of the *Samhitā* read *nāvaprabhrāmsanam* with two accents, and one of Shankar Pandit's MSS. has *nāvaḥ prabhrāmsanam*. The MSS. of

the Padapāṭha are divided between ná ava·prabhrámsanam and ná áva pra·bhrámsanam. At any rate the ship which brings down the kúshṭha (Soma, the moon?), and Manu's ship, may have nothing to do with one another except their mutual suggestion. Páda a seems to have stood originally, yátra nāvāḥ prabhrámsanam. See Weber in Kuhn and Schleicher's Beiträge zur vergleichenden Sprachforschung, IV, 288; Grohmann, Indische Studien, IX, 423; Zimmer, l. c., p. 30; Eggeling, Sacred Books of the East, vol. xii, p. 218, note.

Stanza 9.

a. We have not translated the text of the vulgate, yám tvā véda pūrva íkshvākor, a by no means certain restoration, since the MSS. of the Samhitā have íkshvāko (ishvāko), and those of the Padapāṭha íkshvākaḥ (ishvākaḥ). Sāyana comments upon the nominative, purātana íkshvākū rāgā, and that presupposes a more natural reading, yám tvā véda pūrva íkshvākur, the one adopted for our version. Although this handles the text more severely, I could not get myself to feel certain that pūrva íkshvākoḥ could mean 'the ancestor of Ikshvāku,' as useful as this result is for the current interpretation of the preceding stanza ¹.

b. The text is doubtful, the MSS. read kushṭha kāmyaḥ (kāmyaḥ). Accordingly Sāyana takes kushṭha as vocative and translates kāmyaḥ as a patronymic, 'the son of Kāma.' I could not follow him, but the treatment of the words in the vulgate as a compound, kushṭhakāmyaḥ, 'women fond of kushṭha,' is also doubtful. Perhaps the use of the plants in unguents (AV. VI, 102, 3) is in the mind of the poet. Professor Whitney in the Index Verborum assumes a nominative singular masculine kushṭhakāmyaś. Ludwig, 'der den kushṭha liebt (besser, der sohn derer, die den kushṭha liebt).'

c. The text as translated is, yám vāyasó yám mātśyās.

¹ Ludwig in the same sense suggests putrá íkshvākor, 'the son of Ikshvāku.' But why should this lectio facillima have been completely lost?

The MSS. have *yám vá váso* (or *váso*) *yám átsyas*. *Sâyana*, moreover, comments upon *yamásyah*, as follows : *yamasya ásyam iva ásyam yasya sa tâdriso (vasah) etannâmâ devo veda*. *Mâtsya* is the name of a royal sacrificer in *Sat. Br. XIII, 5, 4, 9*, and of a *Rîshi* skilled in special practices in *Tait. Br. I, 5, 2, 1* ; and *Vâyasa*, though not quotable as a proper name, might yet be such a one. But *vâyasâ* ordinarily means 'large bird,' and *mâtsyâ* suggests *mâtsya*, 'fish.' I see nothing good to be done with this suggestion. The translation of the *Pâda* is altogether problematic.

Stanza 10.

a. The vulgate emends *sîrshalokám* to *sîrshasokám*, 'that burns the head' (inadvertently omitted in the text). To be convinced, we need but watch *Sâyana*'s contortions, when once he is misguided by the traditional text. He refers *sîrshalokám* to the *kúshtha*-plant instead of the *takmán* : 'your head (O *kushtha*) is in the third heaven.' But every epithet in *Pâdas a, b* refers to the *takmán*, as may be seen by comparing *V, 22, 13* ; see the note to the passage.

b. For *sadamdí*, see the note on *V, 22, 13 b*. *hâyanâ* either sums up the varieties of the *takmán* which are described in *V, 22, 13* as *sâradâ*, *grâishma*. and *vârshika*, and would then have to be translated 'occurring through the year ;' or it means simply 'yearly,' i. e. occurring (at a given time) every year ; cf. *visvâsârada* at *IX, 8, 6* ; *XIX, 34, 10*. Involuntarily one thinks, too, of *Zend zayana*, 'winter' (*Yasna 64, 20, Yasht 13, 8*), and asks whether Vedic *hâyanâ* does not primarily mean 'winter' and 'wintery ;' afterwards poetically 'year' and 'yearly.' Then *hâyanâ* here might be added as a fourth variety of the *takmán* to the *sâradâ*, *grâishma*, and *vârshika*. Scarcely probable.

c. For *visvadhâvîrya*, see *V, 22, 3*.

XIX, 53. COMMENTARY TO PAGE 224.

This and the following hymn, being theosophic and cosmogonic in character, play no part in the practices of the *Atharvan*, except that they are recited (under the

designation *kâlasûkta*) along with the *kâmasûkta* (AV. IX, 2), and the *purushasûkta* (AV. XIX, 6=RV. X, 90) in the tenth Atharva-parisishṭa, the *Bhûmidâna*. *Sâyana* has the following statement in his introduction to this and the following hymn : ‘*kâlo asvo vahati*’ iti sûktadvayasya sauvarnabhûmidâne âgyahome viniyogaḥ, uktam hi parisishṭe, anvârabhyâ*tha guhuyât *kâmasûktam* *kâlasûktam* *purushasûktam* (Ath. Paris. 10, 1).

The hymn has been treated many times: Muir, *Original Sanskrit Texts*, V, 407; Ludwig, *Der Rigveda*, III, 191; Monier Williams, *Indian Wisdom*³, p. 25; Lucian Scher- man, *Philosophische Hymnen aus der Rig- und Atharva-Veda-Sanhitâ* (Strassburg, 1887), p. 78 ff.; Grill², pp. 73, 193 ff.; cf. also Hillebrandt’s *Vedachrestomathie*, p. 41. The *Anukramanî* ascribes the authorship of the hymn to *Bhrîgu*, and defines stanzas 6–10 as, mantroktasarvâtmakâ-kâladevatyâ anushṭubha iti.

Stanza 1.

a. *Sâyana* imagines the seven rays as being tied to the mouth, neck, and feet of the steed, and explains them as being the six seasons, each of two months, the thirteenth (lunar) month of the intercalary year being the seventh¹. This is the same explanation as is offered by *Sâyana* at RV. I, 164, 2 for *sâpta yuṅganti*, and *Sâyana* to our passage offers further in support of his interpretation RV. I, 164, 15, where the thirteenth month is probably described; see Haug, *Vedische Räthselfragen und Räthselfprüche*, p. 23 (*Proceedings of the Bavarian Academy*, 1876). *Sâyana* here, as well as at RV. I, 164, 2, suggests the seven rays of the sun (cf. AV. VII, 107; X, 8, 9; XIII, 3, 10) as an alternate explanation, relying upon *Yâska*’s *Nirukta* IV, 27. The occidental interpretations of this expression—

¹ For the thirteenth month, see Sat. Br. II, 2, 3, 27, and Professor Eggeling’s note on his translation, *Sacred Books*, vol. xii, p. 321, note 6. Also, especially, Professor Weber’s learned note in ‘*Die vedischen Nachrichten von den Nakshatra*,’ II, p. 336, note.

none of them satisfactory—are enumerated by Scherman, pp. 78, 81, and Grill, p. 193. I am inclined to believe in the kinship of our passage with RV. I, 164, 2, and also in a semi-lucid blending of the attributes of time with those of the sun. Cf. AV. XIII, 2, 39, where Rohita, a form of the sun, is identified with time; see Henry, *Les Hymnes Rohitas*, pp. 13, 44, and *Contributions*, Fourth Series, Amer. Journ. Phil. XII, p. 430. The Maitri-Upanishad states distinctly that the sun is the source of time, *sūryo yoniḥ kālasya* (VI, 14).

b. *sahasrākshá* is an attribute of a great variety of divinities, and it does not, therefore, contribute to the definition of the passage, see the note on IV, 20, 4; *Sâyana*, *sahasrakiraṇopetaḥ*, i.e. the sun. *agára* and *bhūriretaḥ* are attributes of the two Ushas at AV. VIII, 9, 12. The latter, in the RV., only of heaven and earth; the former, again, of an almost complete assortment of divinities. One must not be too insistent with a later Atharvan production, the poet makes draughts upon the entire stock of mythic and cosmogonic ideas; the poetic past is his *kāmadhuk*; he cares not for nicety of distinction.

c. *Sâyana*: 'The *Rishis* mount (i. e. control) time,' *svādhīnam kurvanti*, *svādhīnakālā bhavanti*.

Stanza 2.

a. The MSS. have *kakrān* which Roth and Whitney emend to *kakrá*; Shankar Pandit adheres to the MS. reading. *Sâyana* comments upon *kakrá+nu vahati* (*sapta rītūn anu anukramena . . . dhārayati*). The seven wheels occur again at RV. I, 164, 3. 12, where *Sâyana* refers them to the seven modes of subdividing the year. But the scholiast to the present passage, again, as in st. 1, has in mind the seven seasons (*sapta rītūn*), i. e., the six seasons and the intercalary month. A wagon with seven wheels occurs also at RV. II, 40, 3, where it is employed by Soma and *Pūshan* to carry the gods. Cf. also the *Bṛihaddevatā*, IV, 32.

b. *Sâyana* comments upon *amṛitam tanv akshah*, to wit :

asya akshaḥ tanu samtatam sūkshmam amṛitam amarana-dharmakam avinasvaram tattvam.

c. The MSS. have *amgát*, *amgat* (enclitic), and *anyát*. Shankar Pandit relying upon Sáyana adopts *aṅgat*, which the latter renders by *aṅgan . . . vyaktikurvan*. I do not see how we can well escape Roth and Whitney's emendation to *arvān* in the light of *pratyān* in the next stanza, and in that case it seems desirable to supply *vahati*, 'carries,' from Páda a. But we may render also, 'he turns towards all these beings.' Muir, 'he is at present all these worlds;' Grill, 'er fährt herbei mit jenen wesen allen;' Ludwig, 'er (fährt) herwärts alle diese welten;' Scherman, 'er (fährt) herwärts kommend alle diese wesen.'

d. All translators, except Scherman, render *iyate* as a verb of motion (Sáyana, *in gatau*)¹; Scherman, 'Kāla wird als der erste gott angefleht.' Cf. Tait. Br. III, 12, 9, 1, *riḡbhiḥ pūrvāhne divi deva iyate* (schol. *gakkhati*), *yagurvede tishṭhati madhye ahnaḥ, sāmavedenā-stamaye mahiyate*. Read *seyate* with crasis.

Stanza 3.

a. Ludwig explains the full jar as the sun: Sáyana, better, as the year with its days and nights, months and seasons. The Páda is an irregular *gagati* (read *pūrnāḥ* as three syllables).

b. The MSS. of the vulgate, *sántaḥ*, which is emended to *sántam*. Shankar Pandit gives *santáḥ* (accent!) as the reading of both *Samhitā* and *Padapāṭha*; Sáyana translates it by 'good men,' *satpurushāḥ*. The emendation can be avoided: 'him we see being in many places'

c. Ludwig, 'er (führt) hinweg alle diese welten;' Scherman, 'er (Kāla) [fährt] zurückgewandt alle diese Wesen.' The Páda is antithetical to st. 2 c, and indicates decay and death as over against life and growth. Cf. Mait. Up. VI, 14 (end), 'From Time all beings flow, from Time they grow, and into Time they set.' Possibly we may render, 'he turns away from all these beings.'

¹ So also Ludwig here, but in the almost identical passage, XIX, 54, 6, 'wird angefleht.' It seems impossible to decide.

Stanza 4.

a, b. In both Pâdas the caesura is after *evá*, the passage before the caesura being defective; the first Pâda is a *gagatî*. Grill, p. 195, by way of amending the metre, goes far in the direction of composing the Pâdas anew. Ludwig reads *sán* for *sám* in both Pâdas, and his suggestion is supported by one of Shankar Pandit's MSS. of the *Pada-pâtha*. He translates: 'er allein ist, und als solcher hat er die welten gebracht, er allein ist, und als solcher kam er um alle welten herum.'

c. The caesura again after the first three syllables.

Stanza 5.

The metre is irregular, especially in the first Pâda: the *Anukramanî, nivṛit (nikṛit) purastâdbṛhatî*. Read *prithvîr* in Pâda b, and possibly *dívāganayat* in Pâda a.

b. The 'three earths' are meant; see IV, 20, 2, and our note on the same. *Sâyana*, *sarvaprānyâdhârabhûtâḥ prithivîḥ*; he also quotes RV. I, 108, 9.

c. The MSS., both *Samhitâ* and *Padapâtha*, *kâlê ha*. I follow Roth and Whitney in reading *kâlena*.

d. The MSS. unanimously, *havis tishṭhate*, which is emended by the same editors to *ha ví tishṭhate*. In this they were forestalled by *Sâyana*, *vi tishṭhate viseshena âsritam vartate*. Grill, 'auf grund des Kâla steht es fest,' a translation that seems less probable than ours.

Stanza 6.

a. The MSS. have *bhûtim* which Roth and Whitney have changed to *bhûmim*. *Sâyana* also comments upon *bhûtim*, but he approaches closely to the value of *bhûmim*, *bhavanavag gagat*. We with the vulgate.

Stanza 7.

In Tait. Âr. IX, 3-6=Tait. Up. III, 3 ff. the fundamental principles *prâna*, *manas*, *vigñâna* (similar to *nâma* in this stanza), and *ânanda* are described; cf. especially the expression, *ânandâd dhy eva khalv imâni bhûtâni*

gâyante with the second half of our stanza. See also AV. XI, 4, 4 ff., and Scherman, l. c., p. 71. For the position of *nâma* in philosophical cosmogony, cf. also Tait. Âr. III, 12, 7.

Stanza 8.

For discussions of *tâpas* and *brâhma*, see Scherman, l. c., p. 2 (note on RV. X, 129, 3), and Grill, p. 196, both containing references to previous efforts in behalf of these words. *Sâyana* well translates *tâpas* by, *gagatsargana-vishayam paryâlokanam*. In explanation of *gyéshtha* he has, *hiranyagarbhâkhyam tattvam*. His translation for *brahma* is mechanical: *sângo vedaḥ*, 'the Veda and its Ângas.' For *Pâda d*, cf. our notion of 'Father Time.'

Stanza 9.

d. *Parameshthin* is one of the numerous designations of the supreme being, almost monotheistic in character, which serves to form a transition stage from the earlier polytheism to the pantheism of the Upanishads. Essentially the same idea is incorporated above in the term *gyéshtha*, which *Sâyana* fitly explains as *hiranyagarbha*, 'golden embryo,' another embodiment of the same idea. Similarly *visvakarman*, 'fabricator of the universe,' *svayambhû*, 'self-existing;' cf. the next stanza, and AV. X, 7, 17.

Stanza 10.

d. *Kasyapa* is a divine being identical or parallel with *Pragâpati*. This style of literature is likely ever to have in mind the pun of the Tait. Âr. I, 8, 8, *kasyapaḥ paryako bhavati*, 'Kasyapa is a seer,' and this leads to the suspicion that the name is merely a personification of the sun; cf. our note on AV. IV, 20, 7. The epithet 'self-existing' must not be taken too literally: *svayambhū* is one of the many names of the supreme being (see the preceding note), and as such is mentioned along with the others. Muir, l. c., p. 408, note, suggests in the light of this passage the unlikely theory that, 'this word must therefore be regarded as not necessarily meaning anything more than one who

comes into existence in an extraordinary and supernatural manner.'

XIX, 54. COMMENTARY TO PAGE 225.

The hymn has been rendered by Muir, Original Sanskrit Texts, V, 408; Ludwig, Der Rigveda, III, 191; Scherman, Philosophische Hymnen, pp. 80, 82. Cf. also the introduction to XIX, 53.

Stanza 1.

See the *Kaṭha-Upanishad* IV, 9: 'Both whence the sun rises, and where he sets—on him all the gods are placed; no one whatsoever goes beyond that. This truly is that.' Cf. also AV. X, 8, 16; Sat. Br. XIV, 4, 3, 34 = *Br̥h. Ār. Up.* I, 5, 23; and Tait. *Ār.* VIII, 8.

Stanza 2.

The MS. tradition reports this stanza as consisting of three (gāyatrī) Pādas. But a better division of the remainder of the hymn results if we add two Pādas of the third stanza (making a pañkti), fuse the remaining two Pādas of stanza 3 with the first two of stanza 4, and the remaining two of stanza 4 with the first two of stanza 5. This leaves the last two (trishṭubh) Pādas of stanza 5 to make up one (our fifth) stanza, along with the two (trishṭubh) Pādas printed in Roth and Whitney's edition as the sixth stanza¹—an arrangement in form and sense manifestly superior to the traditional one. Sāyana makes this arrangement and deserves credit for it.

d, e (= 3 a, b in the MSS.). The MSS. have *kāló ha bhūtám bhávyam ka putró aganayat púrah* (one of Shankar Pandit's Pada-MSS. *púrá*). Roth and Whitney emend, *kálé ha bhūtám bhávyam ka mántro aganayat purá*. We adopt this text with the exception of *mántro*, for which we have retained the original *putró*. Sāyana reads and

¹ Not so in Shankar Pandit's MSS. of the text, where the arrangement is that of the vulgata, except that the last two trishṭubh Pādas are added to stanza 5, making it to consist of six Pādas.

comments, *kálenai·va pitrá prerakena putrah pragâpati/*
bhûtam, &c.

Stanza 3.

Made up of st. 3 c, d and 4 a, b in the MSS. With it cf. Tait. Br. III, 12, 9, 1 and AV. XIX, 6, 13=RV. X, 90, 9=Vâg. S. XXXI, 7=Tait. Âr. III, 12, 4.

c (=4 a in the MSS.). The MSS. read *kâló yagñám sám airayan*; one MS. of the Padapâtha corrects *airayan* to *airayat*, as also Sâyana, who reads and comments, *sam-airayat udapâdayat*. Shankar Pandit adopts this reading, and it is at the base of our translation. Roth and Whitney, on the other hand, restore *kâlé yagñám sám airayan*, which is the text translated by all our predecessors.

Stanza 4.

Made up of 4 c, d and 5 a, b of the MSS.

c (=5 a of the MSS.). Sâyana reads *devó* for *divó*, which leaves *kâlé* to depend upon *ádhi tish/ata/*, to wit: *aṅgirâ nâma deva/ . . . so·yam atharvâ atharvavedasrash/â devas ka kâle svaganake adhi tish/ati*. Shankar Pandit adopts Sâyana's text.

Stanza 5.

Made up of 5 c, d and 6 of the vulgata.

b. *vidhrīti/* is translated by Sâyana futilely, *lokadhârakân*. Muir's 'ordinances' is untenable in the light of the remaining occurrences of the word (cf. Pet. Lex.); Ludwig, 'die reinen vidhrīti (zwischenräume, weltgegenden).' Scherman cites *Khând. Up. VIII, 4, 1* and AV. IV, 35, 1 in support of the rendering 'zwischenräume.' Perhaps 'boundary-line' comes nearest to the sense of the original.

d. For *iyate*, cf. the note on XIX, 54, 2 d.

XX, 127. COMMENTARY TO PAGE 197.

The Vedic hymns furnish the germs of a not inconsiderable part of the themes of the later epic narratives, notably in the Mahâbhârata and the Purânas. Especially the *dânastutis*, 'gift-praises,' either independent hymns, or

stanzas at the end of hymns, lauding the generosity of kings or sacrificers to the officiating Brahmans, appear as preliminary stages in the development of epic narratives in praise of warlike kings and heroes. Closely allied with these are the so-called *gâthâ nârâsamsyah*¹, 'stanzas which sing the praises of men,' *slokas* which occur in the *Brâhmaṇa*-texts, dealing with this theme in exorbitant terms. The Brahmanical authorities agree in assigning the so-called *kuntâpa*-hymns, XX, 127-136, to this kind of literature, and the opening stanza of XX, 127 leaves no room for doubting their correctness. The *Ait. Br.* VI. 32 ff.² works up the material of the *kuntâpa*-hymns at the *sattras*, the 'soma-sessions,' or prolonged soma-sacrifices, at which seventeen priests perform their functions. See Roth, *Über den Atharva-veda* (Tübingen, 1856), p. 6 ff.; Max Müller, *History of Sanskrit Literature*, p. 493; Haug's translation of the *Ait. Br.*, p. 430 ff., and Weber, *Episches im vedischen Ritual*, *Proceedings of the Royal Prussian Academy*, July 23, 1891, XXXVIII, p. 770 ff. (p. 4 ff. of the reprint).

AV. XX, 127 consists of four pieces, dealing with different themes; the ritual employs each of them distinctively under the names *nârâsamsî*, *raibhî*, *pârikshitî*, and *kâravyâ*. Two of these names, *nârâsamsî* and *raibhî*, occur as early as RV. X, 85, 6; *Tait. S.* VII, 5, 11, 2. Quite a number of the stanzas of *kuntâpa*-hymns are quoted in the *Brâhmaṇas*, exhibiting essentially the same textual corruption as the *Atharvan* version. The *Sâṅkh. Sr.* XII, 14 ff. exhibits them in full: AV. XX, 127 = *Sâṅkh. Sr.* XII, 14-17.

¹ Sometimes *gâthâh* (*indragâthâh*) and *nârâsamsyah* are differentiated, being mentioned separately, *Tait. S.* VII, 5, 11, 2; *Kaush. Br.* XXX, 5; *Ait. Br.* VI, 32, 3. 25; *Sat. Br.* XI, 5, 6, 8; *Âsv. Gr̥h.* III, 3, 1 ff.; *Yâgñav.* I, 45. The *Bṛhaddevatâ*, III, 154, states explicitly that the *nârâsamsî*-verses are of the nature of *dânastutis*.

² Cf. also *Kaush. Br.* XXX, 5; *Sâṅkh. Sr.* XII, 14; *Âsv. Sr.* VIII, 3, 7 ff.; *Vait. Sû.* 32, 19 ff.; *Gop. Br.* II, 6, 12 ff.

A.

The first three stanzas, known in the ritual (Ait. Br. VI, 32, 4 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12) as the *nârâsamsyah* (sc. *rikah*), contain a *dânastuti*. Their application, especially in the Ait. Br., contributes nothing to their elucidation. At Tait. S. VII, 5, 11, 2 the commentator defines them as *manushyavishayâkhyânaparâ rikah*, 'stanzas devoted to the narration of human affairs.' But *nârâsamsâ* can scarcely fail to allude in some manner to *nârâsâmsa* (Agni); cf. the next two parts.

Stanza 1.

The *Rusamas* are praised as liberal bestowers of *dakshinâ* in RV. V, 30, 12-15; cf. also RV. VIII, 3, 12; 4, 2. See Zimmer, p. 129. The stanza is quoted Âsv. Sr. VIII, 3, 10; Sâṅkh. Sr. XII, 14, 1.

Stanza 2.

Cf. Sâṅkh. Sr. XII, 14, 2; RV. VIII, 5, 37; 6, 48; 46, 22; and Pischel, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXV, 712. The second hemistich is textually corrupt and obscure. The sense seems to be that the chariot presented by *Kaurama* as part of the *dakshinâ* is so high that it seems to just dodge the heavens which in their turn flee from its contact. I read *īshamânâ(h)* with the Pet. Lex., and Whitney in the Index. The MSS. have *īshâmânâ(h)*; the edition *īshamâna(h)*. The word *upaspr̥śah* I have taken as an ablative from the abstract *upaspr̥ś*, 'touch, contact.' The Pet. Lex. takes it as an adjective, 'the touching heavens as they recede.' The text of Sâṅkh. Sr. XII, 14, 2 has *gihilate* for *gihishate*.

B.

The next three stanzas are known in the ritual as *raibhyah* (sc. *rikah*); see Ait. Br. VI, 32, 7 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12. At Tait. S. VII, 5, 11, 2 the commentator explains them as referring to *Rebha* (Agni), *rebhaḥ sabdakrid agniḥ tadvishayâ rikah*; Sâyana at Ait.

Br.—where, as well as at Gop. Br., the treatment of them suggests nothing—defines them more vaguely as rebhasa-bdopetâ *rikah*. Agni is unquestionably spoken of as rebhá, e. g. RV. I, 127, 10; VI, 3, 6; II, 3; it is therefore not easy to decide whether he, the divine chanter, is addressed here, or whether the poet, the human chanter, is urged to perform his function. I incline to the former view, having in mind especially the parallelism of st. 4 with RV. III, 6, 2. The text is very corrupt.

Stanza 4.

Cf. Sâṅkh. Sr. XII, 15, 1, and RV. III, 6, 2, *divás kīd agne mahinā prithivyā vakyāntām te vāhnayah saptāghvāh*, 'by the greatness (Ludwig, 307, along the greatness) of heaven and earth may thy seven-tongued flames disport themselves, O Agni!' For *kshuró bhurīgōr*, cf. the interesting *kshuro bhrigvān*, Tait. S. IV, 3, 12, 3 (*bhrigvān* for *bhurigvān*, not in the lexicons), and Pischel in *Vedische Studien*, I, 240, 243.

Stanza 5.

Cf. Sâṅkh. Sr. XII, 14, 4. I have translated rebhāso of the MSS.; the edition has the vocative rebhāso. The text of the second hemistich is very corrupt; its emended form in the edition is at the base of our rendering.

Stanza 6.

Cf. Sâṅkh. Sr. XII, 14, 5, with important variants.

C.

The next four stanzas are known in the ritual as the *pārikshityah* (sc. *rikah*); see Sâṅkh. Sr. XII, 17; Ait. Br. VI, 32, 10 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12. The Ait. Br. and Gop. Br. advance as one of two expositions the theory that Agni is *parikshīt*, 'since he lives about among the people, and the people live around him.' The text itself admits of no doubt: Agni Vaisvānara, the typical god of Brahmanical piety (Sat. Br. I, 4, 1, 10–18), is a kindly ruler among men, and his presence secures the

prosperity of the golden age. In the later legends Parikshit is propagated variously as a terrestrial king.

Stanza 7.

Cf. Sāṅkh. Sr. XII, 17, 1. In Pāda d we have translated *śrinotā* of the edition; the MSS. read *śsunótā* (cf. the Prākṛit root *su*, 'hear').

Stanza 10.

The first hemistich is problematic, the comparison of the overflow of the grain with the bursting forth of the light is bold, nay bizarre. The MSS. do not read *svāh*, as does the edition with Sāṅkh. Sr. XII, 17, 4. Perhaps *svāh* is to be read instead of *svāh* (cf. Bloomfield and Spieker in the Proc. Amer. Or. Soc., May, 1886; Journ., vol. xiii, p. cxvii ff.): 'On the morrow the ripe barley bursts forth from the opening of the ground,' i. e. grain planted to-day ripens on the morrow. The second hemistich occurs in a different connection at Vait. Sū. 34, 9; here also the MSS. read *edhati* for *edhate*, as emended in the edition.

D.

The last four stanzas are designated in the ritual as *kāravṛyāh* (sc. *rikāh*), 'referring, or pertaining to the poet;' see Sāṅkh. Sr. XII, 15, 2-4; Ait. Br. VI, 30, 16 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12. The expositions contain nothing but a worthless pun with derivatives of the root *kar*, 'make.' The general sense of the stanzas is clear. Stanza 12 occurs with variants at Hir. Gr̥h. I, 22, 9; Pār. Gr̥h. I, 8, 10; Gobh. Gr̥h. II, 4, 6 (*pratīka*); SV. Mantra-br. I, 3, 13.

Stanza 14.

d. For the skilfully emended *kāno dadhishva*, cf. Geldner, Studien zum Avesta, p. 58 ff.; Roth, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 110.

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ADDITIONS AND CORRECTIONS.

- Page 2, stanza 7 : For the Mûgavants as the type of a distant people, see Sat. Br. II, 6, 2, 17.
- P. 5, stanza 2 : *read* 'na-gha-mâra' *for* 'na-ghâ-mâra.'
- P. 6, stanza 10 : *insert the words* 'that burns the head' *after* 'takman.'
- P. 16, hymns I, 23 and 24 : for symbolic removal of leprosy by the sacrifice of a white cow, see Kâty. Sr. XV, 3, 37.
- P. 20, stanza 6 : *read* 'felloe' *for* 'feloe.'
- P. 28, stanzas 10, 11 : cf. Weber, Proceedings of the Berlin Academy, 1896, pp. 681 ff., 873 ff.
- P. 37, line 8 : *read* 'did' *for* 'do.'
- P. 44, bottom : *read* 'II, 33' *for* 'II, 32.'
- P. 49, title : *read* 'âyushyâni' *for* 'âyushyâni.'
- P. 64, title : *read* 'âbhiârikâni' *for* 'âbhiârikâni.'
- P. 70, stanza 1 : *read* 'Light' *for* 'Night.'
- P. 84, in the title of X, 6 : *read* 'of an amulet' *for* 'of amulet.'
- P. 100, line 10 : *insert the words* 'woman, shalt love,' *after* 'thou.'
- P. 136, hymns VI, 42 and 43 : cf. Sat. Br. XI, 6, 1, 13.
- P. 173, line 2 : *read* 'dost' *for* 'didst.'
- P. 178, stanza 44 : *insert* 'O Brihaspati' *after* 'vilipî.'
- P. 190, line 6 : *read* 'stirring-stick' *for* 'stirring stick.'
- P. 238, stanza 2 : cf. Baudh. Dh. II, 8, 15, 4; Vishnu-smṛiti LXXIII, 11.
- P. 239, in the second line of the introduction to I, 9 : *read* 'consecration' *for* 'coronation.'
- P. 253, note : 'nishpramanda-dantadhâvana' may mean 'tooth-wash without the fragrant substance pramanda.' A symbolic interpretation of nishpramanda, 'bereft of delight,' seems to be implied with double meaning.
- P. 307, stanza 1 : cf. Susruta I, 22, 10.
- P. 531, stanza 1 : *for* vidradhâ cf. RV. IV, 32, 23 (Ludwig's commentary, vol. v, p. 93); AV. IX, 8, 20; Roth, Nirukta, Erläuterungen, p. 42 ff.

TRANSLITERATION OF ORIENTAL ALPHABETS ADOPTED FOR THE TRANSLATIONS
OF THE SACRED BOOKS OF THE EAST.

1 Tenuis
 2 " aspirata
 3 Media
 4 " aspirata
 5 Gutturo-labialis
 6 Nasalis
 7 Spiritus asper
 8 " lenis
 9 " asper faucalis
 10 " lenis faucalis
 11 " asper fricatus
 12 " lenis fricatus
 Gutturales modificatae
 (palatales, &c.)
 13 Tenuis
 14 " aspirata
 15 Media
 16 " aspirata
 17 " Nasalis

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I Class.
 II Class.
 III Class.

Sanskrit.
 Zend.
 Pehlvi.
 Persian.
 Arabic.
 Hebrew.
 Chinese.

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CONSONANTS (continued).	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pehlvi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
18 Semivocalis	y	...	...	य	𐬨 𐬨𐬭 init.	𐬨	𐬨	𐬨	י	y
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36 " asperimus 1	...	...	z (z)	...	...	...	...	...	...	...
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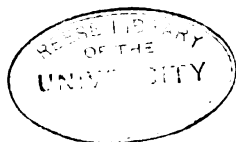
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INTRODUCTION.

THE present volume completes the exposition of the Agniṣayana, or construction of the sacred Fire-altar. Whilst to the general reader the section of the Brāhmaṇa treating of this ceremony, and extending over no less than five of its fourteen *kāṇḍas*—or rather more than one-third of the whole—will probably appear the least inviting part of the work, a special interest attaches to this ceremony, and the dogmatic explanation of its details, for the student of Indian antiquity. The complicated ritual of the Fire-altar, as has been pointed out before¹, does not seem to have formed part of the original sacrificial system, but was probably developed independently of it, and incorporated with it at a comparatively recent period. There seems, indeed, some reason to believe that it was elaborated with a definite object in view, viz. that of making the external rites and ceremonies of the sacrificial cult the practical devotional expression of certain dominant speculative theories of the time. As a matter of fact, the dogmatic exposition of no other part of the sacrificial ceremonial reflects so fully and so faithfully as that of the Agniṣayana those cosmogonic and theosophic theories which form a characteristic feature of the Brāhmaṇa period. In the present work, that section commences with a cosmogonic account so elaborate as is hardly to be met with anywhere else in the Brāhmaṇa literature; and throughout the course of performance the symbolic import of its details is

¹ See part i, introduction, p. xxxi.

explained here, as in other Brāhmaṇas, on the lines of those cosmogonic speculations.

When, towards the close of the period represented by the Vedic hymns, inquiring minds began to look beyond the elemental gods of the traditional belief for some ulterior source of mundane life and existence, the conception of a supreme, primordial being, the creator of the universe, became the favourite topic of speculation. We accordingly find different poets of that age singing of this uncreate being under different names,—they call him Visvakarman, the 'All-worker'; or Hiraṇyagarbha, the 'golden Embryo'; or Puruṣa, the 'Person'; or Ka, the 'Who?'; or the heavenly Gandharva Visvāvasu, 'All-wealth'; or Pragâpati, the 'Lord of Creatures.' Or they have recourse to a somewhat older figure of the Pantheon, likewise of abstract conception, and call him Brahmanaspati¹, the Lord of prayer or devotion; a figure which would naturally commend itself to the priestly mind, and which, indeed, in a later phase of Hindu religion, came to supply not only the name of the abstract, impersonal form of the deity, the world-spirit, but also that of the first of its three personal forms, the creator of the Hindu triad. Amongst these and other names by which the supreme deity is thus designated in the philosophic hymns of the *Rîk* and *Atharva-veda*, the name of Pragâpati, the Lord of Creatures or generation, plays a very important part in the immediately succeeding period of literature, viz. that of the Brāhmaṇas.

In the so-called Puruṣa-hymn (*Rîg-veda* X, 90), in which the supreme spirit is conceived of as *the* Person or Man (Puruṣa), born in the beginning, and consisting of 'whatsoever hath been and whatsoever shall be,' the creation of the visible and invisible universe is represented as originating from an 'all-offered' sacrifice² (*yagñā*) in which the Puruṣa himself forms the offering-material (*havis*), or, as one might

¹ Cf. *Rîg-veda* X, 22, 2.

² That is to say, a sacrifice at which not only portions of the sacrificial dish, or the victim, are offered up to the deities, but where every single part of it is offered.

say, the victim. In this primeval—or rather timeless, because ever-proceeding—sacrifice, Time itself, in the shape of its unit, the Year, is made to take its part, inasmuch as the three seasons, spring, summer, and autumn, of which it consists, constitute the ghee, the offering-fuel, and the oblation respectively. These speculations may be said to have formed the foundation on which the theory of the sacrifice, as propounded in the *Brāhmaṇas*, has been reared. *Pragâpati*, who here takes the place of the *Purusha*, the world-man, or all-embracing Personality, is offered up anew in every sacrifice; and inasmuch as the very dismemberment of the Lord of Creatures, which took place at that archetypal sacrifice, was in itself the creation of the universe, so every sacrifice is also a repetition of that first creative act. Thus the periodical sacrifice is nothing else than a microcosmic representation of the ever-proceeding destruction and renewal of all cosmic life and matter. The theologians of the *Brāhmaṇas* go, however, an important step further by identifying the performer, or patron, of the sacrifice—the Sacrificer—with *Pragâpati*; and it is this identification which may perhaps furnish us with a clue to the reason why the authors of the *Brāhmaṇas* came to fix upon '*Pragâpati*' as the name of the supreme spirit. The name '*Lord of Creatures*' is, no doubt, in itself a perfectly appropriate one for the author of all creation and generation; but seeing that the peculiar doctrine of the *Purusha-sūkta* imparted such a decisive direction to subsequent dogmatic speculation, it might seem rather strange that the name there chosen to designate the supreme being should have been discarded, only to be employed occasionally, and then mostly with a somewhat different application¹. On the other hand, the term '*Pragâpati*' was manifestly a

¹ In its original sense it occurs at the beginning of the *Agnikāyana* section, VI, I, 1, 2-5, in connection with what might almost be regarded as an exposition of the *Purusha-sūkta*. The seven original *purushas* out of which *the Purusha* comes to be compacted, are apparently intended to account for the existence of the seven *Rīshis* (explained in the *Brāhmaṇas* as representing the vital airs) prior to the creation of the one *Purusha*. It would seem that they themselves previously composed the as yet uncorporeal *Purusha*.

singularly convenient one for the identification of the Sacrificer with the supreme 'Lord of Creatures'; for, doubtless, men who could afford to have great and costly sacrifices, such as those of the Srauta ceremonial, performed for them—if they were not themselves Brāhmans, in which case the term might not be inappropriate either—would almost invariably be 'Lords of Creatures,' i.e. rulers of men and possessors of cattle, whether they were mighty kings, or petty rulers, or landed proprietors, or chiefs of clans. It may be remarked, in this respect, that there is in the language of the Brāhmaṇas a constant play on the word 'pragā' (progenies), which in one place means 'creature' in general, whilst in another it has the sense of 'people, subjects,' and in yet another the even more restricted one of 'offspring or family.'

How far this identification of the human Sacrificer with the divine Pragāpati goes back, and whether, when first adopted, it was applied at once to the whole of the sacrificial system, or whether it rather originated with a certain restricted group of ritualists in connection with some limited portion of the ceremonial such as the Agniṣayana, and became subsequently part and parcel of the sacrificial theory, it would probably not be easy to determine. As regards the symbolic connection of the Sacrificer himself with the sacrifice, there can at any rate be no doubt that it was an essential and an intimate one from the very beginning of the sacrificial practice. When a man offers to the gods their favourite food, it is in order to please them and to gain some special object of his own,—either to make them strong and inclined for fighting his battles, and to secure their help for some undertaking of his or against some danger by which he is threatened; or to deprecate their wrath at some offence he knows or fancies he has committed against them; or to thank them for past favours, with an eye, it may be, to new and still greater favours to come. Gradually, however, the connection becomes a subtler and more mystic one; the notion of substitution enters into the sacrifice: it is in lieu of his own self that man makes the

✓ offering. This notion is a familiar one to the theologians of the *Brāhmaṇas*, either in the sense that the oblation is sent up to the gods in order to prepare the way for the Sacrificer, and secure a place for him in heaven ; or in the sense that along with the burnt-offering the human body of the Sacrificer is mystically consumed, and a new, divine body prepared to serve him in the celestial abodes. Intimately connected with this latter notion we find another, introduced rather vaguely, which makes the sacrifice a mystic union in which the Sacrificer generates from out of the Vedi (f.), or altar-ground, his future, divine self. In this respect Agni, the offering-fire, also appears as the mate of Vedi¹ ; but it will be seen that Agni himself is but another form of the divine and the human *Pragâpati*.

With the introduction of the *Pragâpati* theory into the sacrificial metaphysics, theological speculation takes a higher flight, developing features not unlike, in some respects, to those of Gnostic philosophy. From a mere act of piety, and of practical, if mystic, significance to the person, or persons, immediately concerned, the sacrifice—in the esoteric view of the metaphysician, at least—becomes an event of cosmic significance. By offering up his own self in sacrifice, *Pragâpati* becomes dismembered ; and all those separated limbs and faculties of his come to form the universe,—all that exists, from the gods and Asuras (the children of Father *Pragâpati*) down to the worm, the blade of grass, and the smallest particle of inert matter. It requires a new, and ever new, sacrifice to build the dismembered Lord of Creatures up again, and restore him so as to enable him to offer himself up again and again, and renew the universe, and thus keep up the uninterrupted revolution of time and matter. The idea of the dismembered *Pragâpati*, and of this or that sacrificial act being required to complete and replenish him, occurs throughout the lucubrations of the *Brāhmaṇas* ; but in the exposition of the ordinary forms of sacrifice, this element can hardly be considered as

¹ See I, 2, 3, 15-16. From the woman Vedi (otherwise representing the earth) creatures generally are produced ; cf. III, 5, 1, 11.

one of vital importance ; whilst in the Agnikayana, on the contrary, it is of the very essence of the whole performance. Indeed, it seems to me by no means unlikely that the Purusha-Pragâpati dogma was first practically developed in connection with the ceremony of the Fire-altar¹, and that, along with the admission of the latter into the regular sacrificial ceremonial, it was worked into the sacrificial theory generally. In the Agnikayana section (Kândas VI-X), as has already been stated², Sândilya is referred to as the chief authority in doctrinal matters, whilst in the remaining portions of the Brâhmana, that place of honour is assigned to Yâgñavalkya. Now, it may be worthy of notice, in connection with this question of the Pragâpati dogma, that in the list of successive teachers³ appended to the Agnikayana section, the transmission of the sacrificial science—or rather of the science of the Fire-altar, for the list can only refer to that section—is traced from Sândilya upwards to Tura Kâvasheya, who is stated to have received it from Pragâpati ; the Lord of Creatures, on his part, having received it from the (impersonal) Brahman. Does not this look almost like a distinct avowal of Sândilya and his spiritual predecessors being answerable for having introduced the doctrine of the identity of Pragâpati and the sacrifice into the sacrificial philosophy ? If such be the case, the adaptation of this theory to the dogmatic explanation of the other parts of the ceremonial, as far as the Satapatha-Brâhmana is concerned, might be supposed to have been carried out about the time of Samgîvi-putra, when the union of the two lines of teachers seems to have taken place⁴. But seeing that the tenth Kânda, called the Mystery, or secret doctrine, of the Fire-altar, was apparently not at first included in the sacrificial canon of the Vâga-

¹ VI, 2, 2, 21, 'This performance (of the Agnikayana) assuredly belongs to Pragâpati, for it is Pragâpati he undertakes (to construct) by this performance.'

² Part i, introduction, p. xxxi.

³ For this *Vamsa*, as well as that appended to the last book of the Brâhmana, see *ibid.* p. xxxiii, note 1.

⁴ *Ibid.* p. xxxiv ; Max Müller, *History of Ancient Sanskrit Literature*, p. 437.

saneyins¹, the mystic speculations in which that section so freely indulges would seem to have been left apart from the regular canon, along with other floating material which was not considered suitable for practical purposes, or indispensable for an intelligent appreciation of the hidden import of the sacrificial rites.

Once granted that the real purport of all sacrificial performances is the restoration of the dismembered Lord of Creatures, and the reconstruction of the All, it cannot be denied that, of all ceremonial observances, the building of the great Fire-altar was the one most admirably adapted for this grand symbolic purpose. The very magnitude of the structure;—nay, its practically illimitable extent², coupled with the immense number of single objects—mostly bricks of various kinds—of which it is composed, cannot but offer sufficiently favourable conditions for contriving what might fairly pass for a miniature representation of at least the visible universe. The very name ‘Agni,’ by which the Fire-altar is invariably designated, indicates from the very outset an identification of cardinal importance—that of Pragâpati with Agni, the god of fire, and the sacrifice. It is a natural enough identification; for, as Pragâpati is the arch-sacrificer, so Agni is the divine sacrificer, the priest of the sacrifice. Hence the constantly occurring triad—Pragâpati, Agni, and (the human) Sacrificer. The identity of the altar and the sacred fire which is ultimately to be placed thereon is throughout insisted upon. Side by side with the forming and baking of the bricks for the altar takes place the process of shaping and baking the fire-pan (ukhâ). During the year over which the building of the altar is spread, the sacred fire is carried about in the pan by the Sacrificer for a certain time each day. In the same way as the layers of the altar are arranged so as to represent earth, air, and heaven, so the fire-pan is fashioned in such a way as to be a miniature copy of the three worlds³. But, while this identity is never lost sight of, it is not an absolute

¹ Ibid. p. xxxii.

² See X, 2, 3, 17-18; 2, 4, 1 seqq.; 4, 3, 5-8.

³ VI, 5, 2, 1 seq.; VII, 1, 2, 7-9.

one, but rather one which seems to hold good only for this special sacrificial performance. Though it may be that we have to look upon this identification as a serious attempt to raise Agni, the divine priest, to the position of a supreme deity, the creator of the universe, such a design seems nowhere to be expressed in clear and unmistakeable terms. Nor are the relations between the two deities always defined consistently. Pragâpati is *the* god above all other gods; he is the thirty-fourth god, and includes all the gods (which Agni does likewise); he is the three worlds as well as the fourth world beyond them¹. Whilst, thus, he is the universe, Agni is the child of the universe, the (cosmic) waters being the womb from which he springs². Whence a lotus-leaf is placed at the bottom of the fire-altar to represent the waters and the womb from which Agni-Pragâpati and the human Sacrificer are to be born. Agni is both the father and the son of Pragâpati: 'inasmuch as Pragâpati created Agni, he is Agni's father; and inasmuch as Agni restored him, Agni is his father'³. Yet the two are separate; for Pragâpati covets Agni's forms,—forms (such as Îsâna, the lord; Mahân Deva, the great god; Pasupati, the lord of beasts) which are indeed desirable enough for a supreme Lord of Creatures to possess, and which might well induce Pragâpati to take up Agni within his own self. Though, in accordance with an older conception, Agni is still the light or regent of the earth, as Vâyu, the wind, is that of the air, and the sun that of the heavens; it is now explained that really these are but three forms of the one Agni,—that Agni's splendour in heaven is Âditya, that in the air Vâyu, and that on earth the (sacrificial) fire⁴. When Pragâpati is dismembered, Agni takes unto himself the escaping fiery spirit of the god; and when he is set up again, Agni becomes the right arm, as Indra becomes the left one, of the Lord of Creatures. Upon the whole, however, the peculiar relations between the two gods may perhaps be defined best in accordance with the

¹ IV, 6, 1, 4.² VI, 1, 2, 26.³ VI, 8, 2, 4-6.⁴ VI, 7, 4, 4; VII, 1, 1, 22-23.

passage already referred to :—Agni is created by Pragâpati, and he subsequently restores Pragâpati by giving up his own body (the fire-altar) to build up anew the dismembered Lord of Creatures, and by entering into him with his own fiery spirit,—‘whence, while being Pragâpati, they yet call him Agni.’

The shape adopted for the altar is that of some large bird—probably an eagle or a falcon—flying towards the east, the gate of heaven. Not that this is the form in which Pragâpati is invariably conceived. On the contrary, he is frequently imagined in the form of a man, and symbolic features are often applied to him which could only fit, or would best fit, a human body. But, being the embodiment of all things, Pragâpati naturally possesses all forms ; whence the shape of a four-footed animal is likewise occasionally applied to the altar¹. It was, doubtless, both traditional imagery and practical considerations which told in favour of the shape actually chosen. Pragâpati is the sacrifice and the food of the gods² ; and Soma, the drink of immortality and at the same time the Moon, is *the* divine food or offering *kar’ êξοχήν*, the *uttamam* havis³, or *paramâhuti*⁴, or supreme oblation : hence Pragâpati is Soma⁵. But Soma was brought down from heaven by the bird-shaped Gâyatrî ; and the sacrifice itself is fashioned like a bird⁶. In one passage⁷, certain authorities are referred to as making the altar (Agni) take the form of a bird in order to carry the Sacrificer to heaven ; but the author himself there insists dogmatically on the traditional connection of the altar with Pragâpati : that it was by assuming that form that the vital airs became Pragâpati⁸ ; and that in that

¹ See, for instance, VIII, 1, 4, 3.

² V, 1, 1, 2.

³ *Rîg-veda* IX, 107, 1.

⁴ *Sat. Br.* VI, 6, 3, 7.

⁵ See, for instance, VI, 2, 2, 16 ; X, 4, 2, 1.

⁶ IV, 1, 2, 25.

⁷ VI, 1, 2, 36 ; cf. XI, 4, 1, 16.

⁸ This can only refer to the cosmological statement at the beginning of the same *Kânda*, where the seven *Rîshis*, or vital airs, are said to have combined to form the bird-shaped *Purusha* or Pragâpati. Though nothing is said there of their having themselves been shaped like birds, this might perhaps be inferred from the use of the term ‘*purusha*’ with reference to them. In the *Purusha-sûkta* nothing whatever is said of a birdlike form, either in regard to the *Rîshis*,

form he created the gods who, on their part, became immortal by assuming the birdlike form—and apparently flying up to heaven, which would seem to imply that the Sacrificer himself is to fly up to heaven in form of the bird-shaped altar, there to become immortal. It is not, however, only with the Moon, amongst heavenly luminaries, that Pragâpati is identified, but also with the Sun; for the latter, as we have seen, is but one of the three forms of Agni, and the fire on the great altar is itself the Sun¹; whilst the notion of the sun being fashioned like a bird flying through space is not an unfamiliar one to the poets of the Vedic age. More familiar, however, to the authors of the Brâhmanas, as it is more in keeping with the mystic origin of Pragâpati, is the identification of the latter, not with the solar orb itself, but with the man (purusha) in the sun, the real shedder of light and life. This gold man plays an important part in the speculations of the Agnirahasya², where he is represented as identical with the man (purusha) in the (right) eye—the individualised Purusha, as it were; whilst his counterpart in the Fire-altar is the solid gold man (purusha) laid down, below the centre of the first layer, on a gold plate, representing the sun, lying itself on the lotus-leaf already referred to as the womb whence Agni springs. And this gold man in the altar, then, is no other than Agni-Pragâpati and the Sacrificer: above him—in the first, third, and fifth layers—lie the three naturally-perforated bricks, representing the three worlds through which he will have to pass on his way to the fourth, invisible, world, the realm of immortal life. We thus meet here again with the hallowed, old name of the Lord of Being, only to be made use of for new mystic combinations.

As the personified totality of all being, Pragâpati, however, not only represents the phenomena and aspects of space, but also those of time,—he is Father Time. But just as, in the material process of building up the Fire-altar, the infinite dimensions of space require to be reduced to

or the Purusha; the latter being, on the contrary, imagined in the form of a gigantic man.

¹ VI, 1, 2, 20; 3, 1, 15.

² X, 5, 2, 1 seqq.

finite proportions, so, in regard to time, the year, as the lowest complete revolution of time, is taken to represent the Lord of Creation :—he is Father Year ; and accordingly Agni, the Fire-altar, takes a full year to complete. And, in the same way, Agni, the sacrificial fire, from the time of his being generated in the fire-pan, as the womb, requires to be carried about by the Sacrificer for a whole year, to be matured by him before the child Agni can be born and placed on the Fire-altar. The reason why the Sacrificer must do so is, of course, that Agni, being the child of the universe—that is of Pragâpati and the Sacrificer,—the latter, at the time when the fire is kindled in the fire-pan, has, as it were, to take Agni within his own self¹, and has afterwards to produce him from out of his own self when mature.

But whilst, in regard to Agni-Pragâpati, the year during which the altar is erected represents the infinitude of time, to the mortal Sacrificer it will not be so until he shall have departed this life ; and, as a rule, he would probably not be anxious there and then to end his earthly career. Nor is such an effort of renunciation demanded of him, but, on the contrary, the sacrificial theory holds out to the pious performer of this holy ceremony the prospect of his living up to the full extent of the perfect man's life, a hundred years ; this term of years being thus recognised as another unit of time, so to speak, viz. that of a complete lifetime. Yet, be it sooner or be it later, the life of every creature comes to an end ; and since time works its havoc on all material existence, and carries off generation after generation, the Supreme Lord of generation, Father Time, as he is the giver of all life, so he is likewise that ender of all things—Death. And so the Sacrificer, as the human counterpart of the Lord of Creatures, with the end of his present life, becomes himself Death,—Death ceases to have power over him, and he is for ever removed from the life of material existence, trouble, and illusion, to the realms of light and everlasting bliss.

¹ VII, 4, 1, 1.

And here we get the Supreme Lord in his last aspect ; nay, his one true and real aspect, in which the Sacrificer will himself come to share,—that of pure intellectuality, pure spirituality,—he is Mind : such is the ultimate source of being, the one Self, the Purusha, the Brahman. The author of the Mystery of Agni attempts to reveal the process of evolution by which this one true Self, through sacrifice carried on by means of the Arka-fires of his own innate fervour and devotion, comes to manifest himself in the material universe ; and—as the sum total of the wisdom of *Sāṇḍilya*—he urges upon the searcher after truth to meditate on that Self, made up of intelligence, and endowed with a body of spirit, a form of light, and an etherial nature, . . . holding sway over all the regions and pervading this All, being itself speechless and devoid of mental affects ;—and bids him believe that ‘ even as a grain of rice, or the smallest granule of millet, so is the golden Purusha in the heart ; even as a smokeless light, it is greater than the sky, greater than the ether, greater than the earth, greater than all existing things ; that Self of the spirit is my Self : on passing away from hence I shall obtain that Self. And, verily, whosoever has this trust, for him there is no uncertainty.’

As the practical application of the Agni-Pragâpati mystery to the sacrificial ritual consists mainly in the erection of the Fire-altar and the ceremonies connected with the fire-pan, which fell almost entirely within the province of the Adhvaryu priest, it is naturally in his text-books, in the Yagur-veda, that the mystic theory has become fully elaborated. Yet, though the two other classes of priests, the *Hotṛis* and *Udgâṭṛis*¹, take, upon the whole, a comparatively subsidiary part in the year’s performance symbolising the reconstruction of the Lord of Creatures, they have found another solemn opportunity, subsequently to the completion of the Fire-altar, for making up for any

¹ They take part, however, in such ceremonies as the doing homage to the completed Fire-altar by means of the *Parimâds* ; cf. p. 288, note 2 of this volume.

shortcomings in this respect, viz. the Mahâvrata, or Great Rite.

The brick altar, when complete, might apparently be used at once for any kind of Soma-sacrifice¹; but whether, if this were to be merely a one-day performance, it might be made a Mahâvrata day (in which case it must be an Agnishôma), seems somewhat doubtful². As a rule, however, at any rate, the Mahâvrata was performed in connection, not with an ekâha or ahîna, but with a sacrificial session (sattra); and since sacrificial sessions, it would seem, could only be undertaken by Brâhmans who would at the same time be the Sacrificers—or rather *Grîhapatis* (masters of the house or householders) as the *Sattrins* are called—and their own officiating priests, the Mahâvrata would thus generally, if not invariably, be reserved for Brâhmans³. Indeed, in our Brâhmaṇa (IX, 5, 2, 12-13) the rule is laid down that no one may officiate for another person at the Agnikâyana, the Mahâvrata (sâman), and the Mahad Uktham; and dire consequences are predicted in the case of any one who does so;—‘for, indeed, these (rites) are his divine, immortal body; and he who performs them for another person, makes over to another his divine body, and a withered trunk is all that remains.’ And, though other authorities are then referred to who merely prescribe, as a penance for those who have officiated at these ceremonies for others, that they should either perform them for themselves or cause others to perform them again, the author

¹ Our Brâhmaṇa, X, 2, 5, 16, says that, if a man cannot press Soma for a year, he should perform the Virvagit Atirâtra with all the *Prishṭhas*, and at that performance he should give away all his property. These, however, were doubtless by no means the only alternatives.

² See, however, *Sâyana* on Ait. Âr. V, 1, 1, 1, where it is distinctly stated that the Mahâvrata may either be performed as an Ekâha, or as part of either an Ahîna, or a Sattra.—Kâtyâyana, XVI, 1, 2, lays down the rule that (though the building of an altar is not a necessary condition for the performance of a Soma-sacrifice) it is indispensable in the case of a Soma-sacrifice performed with the Mahâvrata.

³ That is to say, as Sacrificers. Persons of other castes of course took part in the proceedings of this day. In the various accounts of these proceedings, no alternative ceremonies seem anywhere referred to in case the Sacrificers themselves belong to different castes.

adheres to his opinion that there is no atonement for such an offence. There can be no doubt, however, that the Agnikâyana, at any rate, was not restricted to the Brâhmanical order¹; and this passage, if it does not merely record a former sacrificial practice, has probably to be understood in the sense that one must not officiate for another at an Agnikâyana which is to be followed by a Soma-sacrifice with the Mahâvrata. If the Sattrâ performed was one of the shortest kind, viz. a Dvâdasâha, or twelve days' performance—consisting of a Dasarâtra, preceded and followed by an Atirâtra—the Mahâvrata was inserted, it would seem, between the Dasarâtra and the final Atirâtra. Usually, however, the Sattrâ, like the Agnikâyana, lasted a full year; the favourite form being the 'Gavâm ayanam,' arranged, in accordance with the progress of the sun, in two halves, an ascending and a descending one, divided by a central day, the Vishuvat. The Mahâvrata was performed on the last day but one of the year, the day before the final Atirâtra, being itself preceded (as it was in the case of the Dvâdasâha) by a Dasarâtra, or ten days' performance. Now, the chief feature of the Mahâvrata day is the chanting,—in connection with a special cup of Soma-juice, the Mahâvratîya-graha—of the Mahâvrata-sâman², as the Hotri's *Prishtha*-stotra at the midday service; this chant being followed by the recitation of the Mahad Uktham³, or Great Litany, by the Hotri. The special feature, however, of these two ceremonies, which recalls the mystic Agni-Pragâpati doctrine, is the supposed birdlike form of both the chant and the litany. The Lord of Creatures, as the embodiment of all things, also represents the 'trayî vidyâ,' or sacred threefold science, the Veda. Accordingly, the Stomas (hymn-forms) of the single Sâmans (chanted

¹ See, for instance, Sat. Br. VI, 6, 3, 12-15, where directions are given as to certain alternatives of performance at the initiation ceremony in case the Sacrificer is either a Kshatriya, or a Purohita, or any other person. The ceremonies connected with the consecration of the Sacrificer (IX, 3, 4, 1 seq.) point chiefly to a king.

² See p. 282, note 5 of the present volume.

³ See notes to pp. 110-113 of this volume.

verses) composing the Stotra or hymn of praise (the Mahâvrata-sâman), on the one hand, and the verses and metres of the recited litany, on the other, are so arranged and explained as to make up the different parts of a bird's body. It need scarcely be remarked that, whilst in the case of the altar the task of bringing out at least a rough resemblance to a flying bird offered no great difficulties, it is altogether beyond the capabilities of vocal performances such as the chant and the recitation of hymns and detached verses. But the very fact that this symbolism is only a matter of definition and make-believe, makes it all the more characteristic of the great hold which the Pragâpati theory had gained upon the sacerdotal mind.

The question as to whether these compositions themselves might seem to show any signs of comparatively recent introduction of this symbolism requires further investigation before it can be answered. Of the Mahâvrata-sâman we have virtually a single version, with only indications of certain substitutions which may be made in the choice of texts and tunes; the parts of the bird's body represented by the single Sâmans being in the order—head, right wing, left wing, tail, and trunk. Of the Mahad Uktham, on the other hand, we possess two different versions, those of the Aitareya and the Sâṅkhâya schools of *Rig-veda* theologians. Both of them start with the hymns representing the trunk of the bird; but otherwise there is so marked a difference between them, both as to arrangement and the choice of verses and hymns, that it seems pretty clear that, whilst there must have existed already a certain traditional form of the litany when these two schools separated, it was not yet of a sufficiently settled character to prevent such serious discrepancies to arise as those exhibited by the two rituals. This point being, however, of too technical a nature to be entered upon in this place, its further investigation must be reserved for some other opportunity.

SATAPATHA-BRÂHMANA.

EIGHTH KÂNDĀ.

THE BUILDING OF THE SACRED FIRE-ALTAR (continued).

THE CONSTRUCTION OF THE FIRST LAYER (continued).

FIRST ADHYĀYA. FIRST BRÂHMANA.

1. He lays down the *Prânabhṛitah* (breath-holders)¹: now, the *Prânabhṛitah* being the vital

¹ The construction of the first of the five layers of the altar which, as far as the special bricks are concerned, is now nearing its completion, may be briefly recapitulated here. The altar (*agni*) is constructed in the form of a bird, the body (*âtman*) of which consists of a square, usually measuring four man's lengths, or forty feet (Indian=c. 30 ft. Engl.) on each side. The ground of the 'body' having been ploughed, watered, and sown with seeds of all kinds of herbs, a square mound, the so-called *uttaravedi*, measuring a *yuga* (yoke=7 ft. Ind.) on each side, is thrown up in the middle of the 'body,' and the whole of the latter then made level with it. In the centre of the 'body' thus raised, where the two 'spines'—connecting the middle of each of the four sides of the square with that of the opposite side—meet, the priest puts down a lotus-leaf, and thereon the gold plate (a symbol of the sun) which the Sacrificer wore round his neck during the time of initiation. On this plate he then lays a small gold figure of a man (representing *Agni-Pragâpati*, as well as the Sacrificer himself), so as to lie on his back with the head towards the east; and beside him he places two offering-spoons, one on each side, filled with ghee and sour curds

airs, it is the vital airs he thereby bestows upon (Agni). He lays them down in the first layer ;—that which is the first layer is the forepart (ground-part) of Agni : it is thus in front that he puts (into Agni) the vital airs, whence there are (in creatures) these (orifices of the) vital airs in front.

respectively. Upon the man he then places a brick with naturally-formed holes in it (or a porous stone), a so-called *Svayam-âtrinnâ* (self-perforated one), of which there are three in the altar, viz. in the centre of the first, third, and fifth layers, supposed to represent the earth, air, and sky respectively, and by their holes to allow the Sacrificer (in effigy) to breathe, and ultimately to pass through on his way to the eternal abodes. On this stone he lays down a plant of *dûrvâ* grass—with the root lying on the brick, and the twigs hanging down—meant to represent vegetation on earth, and food for the Sacrificer. Thereupon he puts down in front (east) of the central stone, on the 'spine,' a *Dvīyagus* brick ; in front of that, on both sides of the spine, two *Retaḥsik* ; then in front of them, one *Visvagyotis* ; then again two *Ritavyâḥ* ; and finally the *Ashâdhâ*, representing the Sacrificer's consecrated consort. These bricks, each of which is a *pada* (foot, Ind.) square, occupy nearly one-third of the line from the centre to the middle of the front side of the 'body' of the altar. South and north of the *Ashâdhâ*, leaving the space of two bricks, he places a live tortoise, facing the gold man, and a wooden mortar and pestle respectively. On the mortar he places the *ukhâ*, or fire-pan, filled with sand and milk ; and thereon the heads of the five victims, after chips of gold have been thrust into their mouths, nostrils, eyes, and ears. At each of the four ends of the two 'spines' he then puts down five *Apasyâḥ* bricks, the middle one lying on the spine itself, with two on each side of it. The last set of five bricks, those laid down at the north (or left) end of the 'cross-spine,' are also called *Khandasyâḥ* by the *Brâhmana*. He now proceeds to lay down the *Prâṇabhṛitâḥ*, meant to represent the orifices of the vital airs, in five sets of ten bricks each. The first four sets are placed on the four diagonals connecting the centre with the four corners of the body of the altar, beginning from the corner (? or, according to some, optionally from the centre), in the order S.E., N.W., S.W., N.E. ; the fifth set being then laid down round the central stone at the distance (or, on the range) of the *retaḥsik* bricks. See the diagram at p. 17.

2. He lays them down by ten and ten, for there are ten vital airs; and even though 'ten-ten' may mean many times, here they mean only ten. Five times he puts on ten (bricks) each time; for it is those five (kinds of sacrificial) animals he bestows, and there are ten vital airs in each animal: upon all of them he thus bestows the vital airs. He lays down (the bricks) so as not to be separated from the animals: he thus bestows vital airs not separated from the animals. He lays them down on every side: on every side he thus bestows on them (orifices of) the vital airs.

3. And again why he lays down the *Prānabhrītaḥ*. From *Pragâpati*, when relaxed (by producing creatures), the vital airs departed. To them, having become deities, he spake, 'Come ye to me, return ye unto me that wherewith ye have gone out of me!'—'Well then, create thou that food which we will await here looking on!'—'Well then, let us both create!'—'So be it!'—So both the final airs and *Pragâpati* created that food, these *Prānabhrīt* (bricks).

4. In front (of the altar) he lays down (ten bricks)¹,—the first) with (*Vâg. S. XIII, 54*), 'This one in front, the Existent,'—in front, doubtless, is *Agni*; and as to why he speaks of him (as being) 'in front,' it is because they take out the fire (from the *Gârhapatya*) towards the front, and attend on *Agni* towards the front². And as to why he says 'the

¹ Whilst standing in front (east) of the altar, he puts down the first set of ten bricks on the line from the south-west corner (or right shoulder) of the altar towards the centre. The formulas with which each set of ten bricks are deposited are spread over three paragraphs, the first of which gives that of the first brick, the second those for two to eight, the third for the last two.

² Viz. in taking out the fire from the *Gârhapatya* and transferring

existent (bhuva),’ Agni is indeed the existent, for it is through Agni that everything exists (bhû) here. Agni, indeed, having become the breath, remained in front¹: it is that very form² he now bestows (on Agni).

5. [The others with], ‘His, the Existent’s son, the Breath,’—from out of that form, fire, he (Pragâpati) fashioned the breath;—‘Spring, the son of the breath,’—from out of the breath he fashioned the spring-season³;—‘The Gâyatrî, the daughter of the Spring,’—from out of the spring-season he fashioned the Gâyatrî metre;—‘From the Gâyatrî the Gâyatra,’—from out of the Gâyatrî metre he fashioned the Gâyatra⁴ hymn-tune;—‘From the Gâyatra the Upâmsu,’—from out of the Gâyatra hymn-tune he fashioned the Upâmsu-graha⁵;—

it to the Âhavanîya, as well as in approaching the sacrificial fire for offerings. It should also be borne in mind that the altar (agni) is built in form of an eagle flying towards the east, or front.

¹ See VII, 5, 1, 7, ‘The breath is taken in from the front backwards.’—In the text ‘prâno hâgnir bhûtvâ purastât tasthau,’ I take ‘prânaḥ’ to be the predicate.

² At VII, 4, 1, 16, the vital air is called Pragâpati’s (Agni’s) pleasing form (or part).

³ For a similar connection of the East with the Gâyatrî, the Rathantara, the Trivṛt, the Spring, and the Brahman (priesthood) see V, 4, 1, 3, (part iii, p. 91).

⁴ The Gâyatra-sâman is the simplest, and by far the most common of all hymn-tunes. It is especially used in connection with the trivṛt-stoma, or nine-versed hymn, and is invariably employed for the Bahishpavamâna-stotra. It is also the tune of the first triplet both of the Mâdhyandina and Ârbhava-pavamâna; as well as for all the four Âgya-stotras.

⁵ See part ii, pp. 238 seqq., where this soma-cup is repeatedly connected with the Gâyatrî. Though its pressing is performed by three turns of eight, eleven, and twelve beatings respectively, representing the three chief metres, it is expressly stated (IV, 1, 1, 14)

‘From the Upâmsu the Trivṛit,’—from out of the Upâmsu-graha he fashioned the nine-versed hymn-form;—‘From the Trivṛit the Rathantara,’—from out of the Trivṛit-stoma he fashioned the Rathantara-prishṭha¹.

6. ‘The Rishi Vasishṭha²,’—the Rishi Vasishṭha, doubtless, is the breath: inasmuch as it is the chief (thing) therefore it is Vasishṭha (the most excellent); or inasmuch as it abides (with living beings) as the best abider (vāstri), therefore also it is Vasishṭha.—‘By thee, taken by Pragâpati,’—that is, ‘by thee, created by Pragâpati,’—‘I take breath for my descendants (and people)!’—therewith he introduced the breath from the front. Separately he lays down (these ten bricks): what separate desires there are in the breath, those he thereby lays into it. Only once he settles them³: he thereby makes it one breath; but were he to settle them each separately, he assuredly would cut the breath asunder. This brick is trivṛit (three-fold): the formula, the settling, and the sâdadohas⁴, that is threefold, and threefold is Agni,—as great as

that he who is desirous of obtaining holiness, should press eight times at each turn.

¹ For this and the other Prishṭha-sâmans see part iii, introd. pp. xvi, xx seqq.

² In Taitt. S. IV, 3, 2, 1, this formula is connected with the preceding one,—‘from the Rathantara (was produced) the Rishi Vasishṭha.’ Similarly in the corresponding passages of the subsequent sets of bricks.

³ The sâdana, or settling, consists in the formula, ‘By that deity, Âṅgiras-like, lie thou steady!’ being pronounced over the bricks. See VI, 1, 2, 28.

⁴ For the sâdadohas verse, the pronunciation of which, together with the ‘settling,’ constitutes the two necessary (nitya) ceremonies, see part iii, p. 307.

Agni is, as great as is his measure, so much he lays down (on the altar) by so doing.

7. And on the right (south) side¹, with (Vâg. S. XIII, 55), 'This one on the right, the all-worker,'—the all-worker (*visvakarman*), doubtless, is this Vâyu (the wind) who blows here, for it is he that makes everything here; and because he speaks of him as (being) 'on the right,' therefore it is in the south that he blows most. Vâyu, indeed, having become the mind, remained in the right side (of the body): it is that form (part) he now bestows (on Agni).

8. 'His, the all-worker's child, the Mind,'—from out of that (all-working) form, the wind, he fashioned the mind;—'the summer, the son of the mind,'—from out of the mind he fashioned the summer season²;—'the Trishṭubh, the daughter of Summer,'—from out of the summer season he fashioned the Trishṭubh metre;—'from the Trishṭubh the Svâra tune,'—from out of the Trishṭubh metre he created the Svâra hymn-tune³;—'from

¹ Whilst standing on the right (south) side of the altar he lays down the third set of ten *Prâṇabhṛtāḥ*, viz. those on the diagonal from the south-west corner (or right thigh) towards the centre. Whilst, in the actual performance, these bricks are only laid down after those referred to in paragraphs 1-3 of the next Brâhmana, the author, in his explanation of the formulas, follows the course of the sun from left to right.

² For a similar combination of the south with the Trishṭubh metre, the *Br̥hat-sâman*, the *Pañkadasa-stoma*, the summer season, and the *Kshatra*, see V, 4, 1, 4 (part iii, p. 91).

³ Svâra-sâman is called a chanted verse which has no special concluding *nidhana*, or finale, but in which the *svarita* (circumflex), or first rising then falling pitch (e.g., f-g-f) of the final vowel, takes the place of the finale; whence 'svâra' is often explained by 'svaranidhana,' i.e. having the *svara* (*svarita*) for its *nidhana*. See

the Svāra the Antaryāma,—from out of the Svāra-sāman he fashioned the Antaryāma-graha;—‘from the Antaryāma the Pañkādaśa,’—from out of the Antaryāma-cup he fashioned the fifteen-versed hymn-form;—‘from the Pañkādaśa the Bṛihat,’—from out of the Pañkādaśa-stoma he fashioned the Bṛihat-prishtha.

9. ‘The *Rishi* Bharadvāga,—the *Rishi* Bharadvāga, doubtless, is the mind;—‘vāga’ means ‘food,’ and he who possesses a mind, possesses (bharati) food, ‘vāga;’ therefore the *Rishi* Bharadvāga is the mind.—‘By thee, taken by Pragāpati,’—that is, ‘by thee, created by Pragāpati;’—‘I take the mind for my descendants!’—therewith he introduced the mind from the right side. Separately he lays down (these ten bricks): what separate desires there are in the mind, those he thereby lays into it. Only once he settles them: he thereby makes it one mind; but were he to settle them each separately,

Pañk. Br. IX, 3, 11, where a svāra-sāman is prescribed in case the Udgātrīs have previously committed an excess in their chanting. The last tristich of the Mādhyandina-pavamānastotra of the Agni-shoma, the Aurana-sāman (to Sāma-v., vol. ii, pp. 27–29), is chanted in this way, probably in order to make good the excess committed in the preceding triplet, the Yaudhāgaya (ii, pp. 25, 26), in which each verse is chanted with three nidhanas, one at the end, and two inserted inside the sāman. Lāty. Śrautas. VI, 9, 6, the svāra-sāmans thus treated are called ‘padānusvārāni;’ whilst those with which the musical syllables ‘hā-i’ are used with a similar effect, are called ‘hāikārasvārāni.’ As an instance of the former, the Aurana (Sāma-v., vol. iii, p. 81) is adduced, and of the latter the Vāmadevya (iii, p. 89). It is not only the final syllable of a sāman, however, that may be modulated in this way, but also that of a musical section of the sāman; cf. Pañk. Br. X, 12, 2, where the Udgītha is to be so treated to make up for the preceding Prastāva, chanted without a Stobha. Sacrificial calls such as the ‘Svāhā’ and ‘Vashat’ are also modulated in this way,’ ib. VII, 3, 26; XI, 5, 26.

he assuredly would cut asunder the mind. This brick is threefold: the meaning of this has been explained.

SECOND BRĀHMANA.

1. And at the back (western part of the altar), with (Vâg. S. XIII, 56), 'This one behind, the all-embracer;'—the all-embracer, doubtless, is yonder sun, for as soon as¹ he rises, all this embracing space comes into existence. And because he speaks of him as (being) 'behind,' therefore one sees him only when he goes towards the back (west). The Sun, indeed, having become the eye, remained behind: it is that form he now bestows (on Agni).

2. 'His, the all-embracer's child, the Eye,'—from out of that (all-embracing) form, the Sun, he fashioned the eye;—'the rains, the offspring of the eye,'—from out of the eye he fashioned the rainy season;—'the Gagatî, the daughter of the rains,'—from out of the rainy season he fashioned the Gagatî metre;—'from the Gagatî the *Rik-sama*,'—from out of the Gagatî metre he fashioned the *Riksama* hymn-tune²;—'from the *Riksama*

¹ Or, perhaps, 'only when' (yadâ-eva).

² No explanation of this sâman has been found anywhere. Sâyana, on the corresponding formula, Taitt. S. IV, 3, 4, 2 (where the term is spelt *rikshama*), merely remarks that it is 'a kind of sâman.' The meaning of the term 'similar to a *rik*' would seem to indicate a hymn-tune involving little, or no, modification of the text chanted to it. At V, 4, 1, 5 it is the Vairûpa-sâman which (together with the Gagatî, the Saptadâsa-stoma, the rainy season, and the Vis) is in this way connected with the West. Now the textual parts of the *Pañkanidhanam* Vairûpam (Sâma-v., vol. v, pp. 387, 575-6), ordinarily used as a *prishtha-sâman*, show

the Sukra,'—from out of the *Riksama-sâman* he fashioned the Sukra-graha ;—'from the Sukra the Saptadasa,'—from out of the Sukra cup he fashioned the seventeen-versed hymn-form ;—'from the Saptadasa the Vairûpa,'—from out of the Saptadasa-stoma he fashioned the Vairûpa-*prishtha*.

3. 'The *Rishi Gamadagni*,'—the *Rishi Gama-dagni*, doubtless, is the eye : inasmuch as thereby the world of the living (*gagat*) sees and thinks, therefore the *Rishi Gamadagni* is the eye.—'By thee, taken by *Pragâpati*,'—that is, 'by thee, created by *Pragâpati*,'—'I take the eye for my descendants,' therewith he introduced the eye from behind. Separately he lays down (these ten bricks) : what separate desires there are in the eye those he thereby lays into it. Only once he settles them : he thereby makes this eye one ; but were he to settle them each separately, he assuredly would cut the eye asunder. This is a threefold brick : the meaning of this has been explained.

4. And on the left (upper, north) side, with (*Vâg*: S. XIII, 57), 'This, on the upper side, heaven,'—in the upper sphere, doubtless, are the regions (quarters) ; and as to why he speaks of them as being 'on the upper (left) side,' the regions, indeed,

hardly any modifications on the original verses (*Sâma-v.*, vol. ii, p. 278), even less so indeed than the simple Vairûpa-sâman (*Sâma-v.*, vol. i, p. 572), and possibly '*riksama*' (if it does not apply to a whole class of *sâmans*) may be another name for the Vairûpa (of which there are two other forms, *Sâma-v.*, vol. i, pp. 425, 438) in its simplest form. The Vairûpa, in its *prishtha* form, would in that case, indeed, have originated from the *Riksama-sâman*. It is true, however, that there is no special connection between the other *Prishtha-sâmans* and the respective hymn-tune with which they are symbolically connected in the foregoing formulas.

are above everything here. And as to why he says, 'heaven (or, the light),' the regions, indeed, are the heavenly world (or world of light). The regions, having become the ear, remained above: it is that form he now bestows (on Agni).

5. 'Its, heaven's, child, the Ear,'—from out of that form, the regions, he fashioned the ear;—'the autumn, the daughter of the ear,'—from out of the ear he fashioned the autumn season;—'Anushṭubh, the daughter of the autumn,'—from out of the autumn season he fashioned the Anushṭubh metre;—'from the Anushṭubh the *Aida*,'—from out of the Anushṭubh metre he fashioned the *Aida-sâman*¹;—'from the *Aida* the Manthin,'—from out of the *Aida-sâman* he fashioned the Manthin cup;—'from the Manthin the *Ekavimsa*,'—from out of the Manthin-graha he fashioned the twenty-one-versed hymn-form;—'from the *Ekavimsa* the *Vairâga*,'—from out of the *Ekavimsa*-stoma he fashioned the *Vairâga-prishṭha*.

6. 'The *Rishi Visvâmitra*,'—the *Rishi Visvâmitra* ('all-friend'), doubtless, is the ear: because therewith one hears in every direction, and because there is a friend (*mitra*) to it on every side, therefore the ear is the *Rishi Visvâmitra*.—'By thee, taken by *Pragâpati*,'—that is, 'by thee, erected by *Pragâpati*;'—'I take the ear for my descendants,'

¹ *Aida-sâmans* are those *sâmans* which have the word '*idâ*' for their *nidhana*, or chorus. Such *sâmans* are, e.g. the *Vairûpa* (*Sâma-v.*, vol. v, p. 387) and the *Raurava* (iii, 83), the latter of which forms the central *sâman* of the *Mâdhyandina-pavamâna-stotra*. What connection there can be between the *Aida* and the *Vairâga-prishṭha* (*Sâma-v.*, vol. v, p. 391; cf. vol. i, pp. 814-5) it is not easy to see. In *Sat. Br. V*, 4, 1, 6 the North is connected with the Anushṭubh, the *Vairâga-sâman*, the *Ekavimsa* and the autumn.

—therewith he introduced the ear from the left (or upper) side. Separately he lays down (these bricks): what separate desires there are in the ear, those he thereby lays into it. Only once he settles them: he thereby makes the ear one; but were he to settle them each separately, he assuredly would cut the ear asunder. This is a threefold brick: the meaning of this has been explained.

7. Then in the centre, with (Vâḡ. S. XIII, 58), 'This one, above, the mind,'—above, doubtless, is the moon; and as to why he speaks of him as (being) 'above,' the moon is indeed above; and as to why he says, 'the mind,' the mind (*mati*), doubtless, is speech, for by means of speech everything thinks (*man*) here¹. The moon, having become speech, remained above: it is that form he now bestows (on Agni).

8. 'Its, the mind's, daughter, Speech,'—from out of that form, the moon, he fashioned speech;—'Winter, the son of Speech,'—from out of speech he fashioned the winter season;—'Paṅkti, the daughter of Winter,'—from out of the winter season he fashioned the Paṅkti metre;—'from the Paṅkti the Nidhanavat,'—from out of the Paṅkti metre he fashioned the Nidhanavat-sâman²;—'from the Nidhanavat the Âgrayana,'—from out of the Nidhanavat-sâman he fashioned the Âgrayana cup;—'from the Âgrayana the Trinava and Trayastriṃsa,'—from out of the Âgrayana-graha he fashioned the thrice-nine-versed and the three-and-thirty-versed hymn-forms;—

¹ Or, perhaps, one thinks everything here.

² That is a sâman which has a special *nidhana*, or chorus, added at the end (or inserted in the middle) of it.

‘from the *Trinava* and *Trayastrimsa* the *Sâkvara* and *Raivata*,’—from out of the *Trinava* and *Trayastrimsa*-stomas he fashioned the *Sâkvara* and *Raivata-prishthas*¹.

9. ‘The *Rishi Visvakarman*,’—the *Rishi Visvakarman* (‘the all-worker’), doubtless, is Speech, for by speech everything here is done: hence the *Rishi Visvakarman* is speech:—‘By thee, taken by *Pragâpati*,’—that is, ‘by thee, created by *Pragâpati*,’—‘I take speech for my descendants,’—therewith he introduced speech from above. Separately he lays down (these bricks): what separate desires there are in speech, those he now lays into it. Only once he settles them: he thereby makes speech one; but were he to settle them each separately, he assuredly would cut speech asunder. This is a threefold brick: the meaning of this has been explained.

10. This, then, is that same food which both the vital airs and *Pragâpati* created: just so great indeed is the whole sacrifice, and the sacrifice is the food of the gods.

11. He lays them down by ten and ten,—of ten syllables consists the *Virâg* (metre), and the *Virâg* is all food: he thus bestows on him (*Agni*) the whole food. He puts them down on every side: on every side he thus bestows the whole food on him. And verily these same *Virâg* (verses) sustain those vital airs, and inasmuch as they sustain (*bhṛti*) the vital airs (*prâṇa*) they are called *Prâṇabhrītāḥ*.

¹ For these *Prishtha*-sâmans see part iii, introd. pp. xx-xxi. In V, 4, 1, 7 the upper region is symbolically connected with the *Pañkti* metre, the *Sâkvara* and *Raivata*-sâmans, the *Trinava* and *Trayastrimsa*-stomas, and the winter and dewy seasons.

THIRD BRĀHMANA.

1. As to this they say, 'What are the vital airs (*prāṇa*), and what the *Prāṇabhrītāḥ*?'—The vital airs are just the vital airs, and the *Prāṇabhrītāḥ* (holders of the vital airs) are the limbs, for the limbs do hold the vital airs. But, indeed, the vital airs are the vital airs, and the *Prāṇabhrīt* is food, for food does uphold the vital airs.

2. As to this they say, 'How do all these (*Prāṇabhrīt*-bricks) of him (Agni and the Sacrificer) come to be of *Pragāpati*'s nature?'—Doubtless in that with all of them he says, 'By thee, taken by *Pragāpati*:' it is in this way, indeed, that they all come to be for him of *Pragāpati*'s nature¹.

3. As to this they say, 'As they chant and recite for the cup when drawn, wherefore, then, does he put in verses and hymn-tunes² before (the drawing of) the cups?'—Doubtless, the completion of the sacrificial work has to be kept in view;—now with the opening hymn-verse the cup is drawn; and on the verse (*rik*) the tune (*sāman*) is sung: this means that he thereby puts in for him (Agni) both the verses and hymn-tunes before (the drawing of) the cups. And when after (the drawing of) the cups there are the chanting (of the *Stotra*) and the recitation (of the *Sastra*): this means that thereby he puts in for him both the stomas (hymn-forms) and the *prishtha* (*sāmans*) after (the drawing of) the cups³.

¹ Or, come to be (Agni-) *Pragāpati*'s (*prāgāpatyā bhavanti*).

² In laying down the different sets of *Prāṇabhrīt*-bricks the priest is said (in VIII, 1, 1, 5; 8; 2, 2; 5; 8) symbolically to put into the sacrificial work (or into the altar, Agni) both verses or metres (as *Gâyatrī*, *Trishubh*, &c.) and hymn-tunes (as *Gâyatra*, *Svāra*, &c.).

³ It is not quite clear whether this is the correct construction of

4. As to this they say, 'If these three are done together—the soma-cup, the chant, and the recitation,—and he puts in only the soma-cup and the chant, how comes the recitation also in this case to be put (into the sacrificial work) for him¹?' But, surely, what the chant is that is the recitation²; for on whatsoever (verses) they chant a tune, those same (verses) he (the Hotri) recites thereafter³; and in this way, indeed, the Sastra also comes in this case to be put in for him.

5. As to this they say, 'When he speaks first of three in the same way as of a father's son⁴, how, then, does this correspond as regards the *rik* and *sâman*?' The *sâman*, doubtless, is the husband of the

the text, especially as, in the paragraph referred to in the last note, it is not only the metres and tunes that are supposed to be put in along with the *Prâṇabhrîta*, but also the stomas and *prishtha-sâmans*.

¹ Only soma-cups (*graha*) and hymn-tunes (*sâman*) and hymn-forms (*stoma*) are specially named in connection with these bricks, but no *sastras*.

² Every *stotra*, chanted by the *Udgâtri*s, is followed by a *sastra* recited by the *Hotri* or one of his assistants.

³ Most chants (*stotra*) consisting of a single triplet (e.g. the *Prishtha-stotras* at the midday service) have their text (*stotriya-trîka*) included in the corresponding *sastra* recited by the *Hotri*, or one of the *Hotrakas*; it being followed, on its part, by the recitation of an analogous triplet (*anurûpa*, 'similar or corresponding,' i.e. antistrophe) usually commencing with the very same word, or words, as the *stotriya*.

⁴ As in the case of the first (south-west) set of bricks, VIII, 1, 1, 4-6, he puts down the first four with 'This one, in front, the existent,' 'His, the existent's son, the breath,' 'Spring, the son of the breath,' and 'The *Gâyatri*, the daughter of spring,'—implying three generations from father to son (or daughter). In the formulas of the remaining bricks of each set referring to the metres (or verses, *rik*) and hymn-tunes (*sâman*) the statement of descent is expressed more vaguely by, 'From the *Gâyatri* (is derived) the *Gâyatra*,' &c.

Rik ; and hence were he also in their case to speak as of a father's son, it would be as if he spoke of him who is the husband, as of the son : therefore it corresponds as regards the *rik* and *sāman*. 'And why does he thrice carry on (the generation from father to son)?'—father, son, and grandson : it is these he thereby carries on ; and therefore one and the same (man) offers (food) to them ¹.

6. Those (bricks) which he lays down in front are the holders of the upward air (the breath, *prāna*) ; those behind are the eye-holders, the holders of the downward air (*apāna*) ² ; those on the right side are the mind-holders, the holders of the circulating air (*vyāna*) ; those on the left side are the ear-holders, the holders of the outward air (*udāna*) ; and those in the middle are the speech-holders, the holders of the pervading air (*samāna*).

7. Now the *Karakādhvaryus*, indeed, lay down different (bricks) as holders of the downward air, of the circulating air, of the outward air, of the pervading air, as eye-holders, mind-holders, ear-holders, and speech-holders ; but let him not do this, for they do what is excessive, and in this (our) way, indeed, all those forms are laid (into Agni).

8. Now, when he has laid down (the bricks) in

¹ At the offerings to the Fathers, or deceased ancestors, oblations are made to the father, grandfather, and great-grandfather ; see II, 4, 2, 23.

² *Sāyana*, on Taitt. S. IV, 3, 3, explains '*prāna*' by '*bahiḥsam-kārarūpa*,' and '*apāna*' by '*punarantaḥsamkārarūpa* ;' see also part i, p. 120, note 2 ; but cp. Maitry-up. II, 6 ; H. Walter, *Haṭhayoga-pradīpikā*, p. xviii. Beside the fifty bricks called '*Prānabhṛtaḥ*,' the Taittirīyas also place fifty *Apānabhṛtaḥ* in the first layer of the altar.

front, he lays down those at the back (of the altar) ; for the upward air, becoming the downward air, passes along thus from the tips of the fingers ; and the downward air, becoming the upward air, passes along thus from the tips of the toes : hence when, after laying down (the bricks) in front, he lays down those at the back, he thereby makes these two breathings continuous and connects them ; whence these two breathings are continuous and connected.

9. And when he has laid down those on the right side, he lays down those on the left side ; for the outward air, becoming the circulating air, passes along thus from the tips of the fingers¹ ; and the circulating air, becoming the outward air, passes along thus from the tips of the fingers¹ : hence when, after laying down (the bricks) on the right side, he lays down those on the left side, he thereby makes these two breathings continuous and connects them ; whence these two breathings are continuous and connected.

10. And those (bricks) which he lays down in the centre are the vital air ; he lays them down on the range of the two *Retaḥsik* (bricks), for the *retaḥsik* are the ribs, and the ribs are the middle : he thus lays the vital air into him (Agni and the Sacrificer) in the very middle (of the body). On every side he lays down (the central bricks)² : in every part he thus

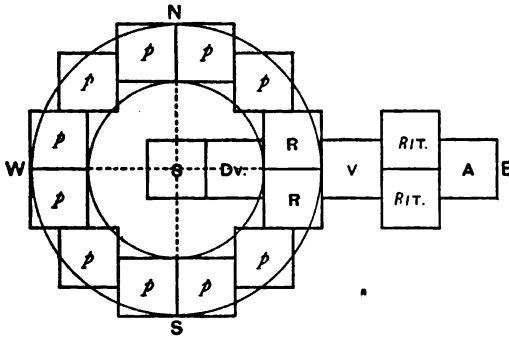
¹ ? Or, perhaps, the fingers and toes. The same word (*aṅguli*), having both meanings, makes it difficult exactly to understand these processes. The available MSS. of Harisvāmin's commentary unfortunately afford no help.

² That is to say, he lays down the fifth set round the (central) *Svayamātrinnā*, on the range of the two *Retaḥsik* bricks. It is,

lays vital air into him ; and in the same way indeed that intestinal breath (channel) is turned all round

however, not quite clear in what particular manner this fifth set of ten bricks is to be arranged round the centre so as to touch one another. The two *Retaḥsik* bricks, occupying each a space of a square foot north and south of the spine, are separated from the central (*Svayamātrinnā*) brick by the *Dviyagus* brick a foot square. The inner side of the *retaḥsik*-space would thus be a foot and a half, and their outer side two feet and a half, distant from the central point of the altar. The *retaḥsik* range, properly speaking, would thus consist of a circular rim, obtained by drawing two

THE CENTRAL PART OF THE FIRST LAYER.



concentric circles round the centre, with diameters of one and a half and two and a half feet respectively. On this rim (allowing for the corners of the bricks jutting out) room would have to be found for twelve bricks of a foot square, viz. the two *retaḥsik*, already lying on the eastern side, south and north of the spine, and ten *prāṇabhr̥ts*. The way in which these latter were arranged would probably be this : on each of the three other sides two bricks were laid down so as to join each other in a line with the respective 'spine,' similarly to the two *retaḥsik* bricks on the east side ; and the four remaining bricks would then be placed in the four corners—the twelve bricks thus forming, as nearly as could be, a circular rim. In the construction of the altar, this *retaḥsik* range is determined by a cord being stretched from the centre to the east end of the altar, after the special bricks of the first layer have

the navel. He lays them down both lengthwise and crosswise¹, whence there are here in the body (channels of) the vital airs both lengthwise and crosswise. He lays them down touching each other: he thereby makes these vital airs continuous and connects them; whence these (channels of the) vital airs are continuous and connected.

FOURTH BRĀHMANA.

1. Now some lay down (these bricks) so as to be in contact with the (gold) man, for he is the vital air, and him these (bricks) sustain; and because they sustain (*bhṛī*) the vital air (*prāṇa*), therefore they are called '*Prāṇabhṛītaḥ*.' Let him not do so: the vital air is indeed the same as that gold man, but this body of his extends to as far here as this fire (altar) has been marked out. Hence to what-

been laid down, knots being then made in the cord over the middle of each of the special bricks. The *retaḥsik* range is consequently ascertained, in subsequent layers, by a circle drawn round the centre, with that part of the cord marked by the central and the *retaḥsik* knot for the diameter. The foregoing diagram shows that portion of the first layer which contains the continuous row of special bricks laid down first, viz. *Svayamātrinnā*, *Dviyagus*, two *Retaḥsik*, *Visvagyotis*, two *Ritavyā*, and *Ashādḥā*; and further the central (or fifth) set of ten *prāṇabhṛītaḥ*, placed round the central brick on the range of the *retaḥsik*.

¹ Each special brick is marked on its upper surface with (usually three) parallel lines. Now the bricks are always laid down in such a way that their lines run parallel to the adjoining spine, whence those on the east and west sides have their lines running lengthwise (west to east), and those on the north and south sides crosswise (north to south). As to the four corner bricks there is some uncertainty on this point, but if we may judge from the analogy of the second layer in this respect, the bricks of the south-east and north-west corners would be eastward-lined, and those of the north-east and south-west corners northward-lined.

ever limb of his these (breath-holders) were not to reach, that limb of his the vital air would not reach ; and, to be sure, to whatever limb the vital air does not reach, that either dries up or withers away : let him therefore lay down these (bricks) so as to be in contact with the enclosing stones ; and by those which he lays down in the middle this body of his is filled up, and they at least are not separated from him.

2. Here now they say, 'Whereas in (the formulas) " This one, in front, the existent—this one, on the right, the all-worker—this one, behind, the all-embracer—this, on the left, heaven—this one, above, the mind"—they (these bricks) are defined as exactly opposite the quarters, why, then, does he lay down these (bricks) in sidelong places¹?' Well, the *Prâṇabhr̥tāḥ* are the vital airs ; and if he were to place them exactly opposite the quarters, then this breath would only pass forward and backward ; but inasmuch as he now lays down these (bricks) thus defined in sidelong places, therefore this breath, whilst being a backward and forward one, passes sideways along all the limbs and the whole body.

3. Now that Agni (the altar) is an animal, and (as such) he is even now made up whole and entire,—those (bricks) which he lays down in front are his fore-feet, and those behind are his thighs ; and those

¹ That is to say, why does he not place them at the ends of the spines, but at the corners of the (square) body, i.e. in places intermediate between the lines running in the direction of the points of the compass ? When speaking of the regions, or quarters, it should be borne in mind that they also include a fifth direction, viz. the perpendicular or vertical line (both upward and downward) at any given point of the plane.

which he places in the middle are that body of his. He places these in the region of the two *retakṣik* (bricks), for the *retakṣik* are the ribs, and the ribs are the middle, and that body is in the middle (of the limbs). He places them all round, for that body extends all round.

4. Here now they say, 'Whereas in the first (four) sets he lays down a single stoma and a single *prishtha* each time, why, then, does he lay down here (in the centre) two stomas and two *prishthas*?' Well, this (central set) is his (Agni's) body: he thus makes the body (trunk) the best, the largest, the most vigorous of limbs¹; whence that body is the best, the largest, and most vigorous of limbs.

5. Here now they say, 'How does that Agni of his become made up whole and entire in brick after brick?'—Well, the formula is the marrow, the brick the bone, the settling the flesh, the *sûdadohas* the skins, the formula of the *purisha* (fillings of earth) the hair, and the *purisha* the food: and thus indeed that Agni of his becomes made up whole and entire in brick after brick.

6. That Agni is possessed of all vital power: verily, whosoever knows that Agni to be possessed of all vital power (*âyus*), attains his full measure of life (*âyus*).

7. Now, then, as to the contraction and expansion (of the body). Now some cause the built (altar) in this way² to be possessed of (the power of) contraction and expansion: that Agni indeed is an animal;

¹ Or,—better, larger, and more vigorous than the limbs.

² Viz. by touching, or stroking along, the layer of the altar, and muttering the subsequent formulas.

and when an animal contracts and expands its limbs, it develops strength by them.

8. [Vâg. S. XXVII, 45] 'Thou art *Samvat-sara*,—thou art *Parivatsara*,—thou art *Idâvat-sara*,—thou art *Idvatsara*,—thou art *Vatsara*,—May thy dawns prosper¹!—may thy days and nights prosper!—may thy half-months prosper!—may thy months prosper!—may thy seasons prosper!—may thy year prosper!—For going and coming contract and expand thyself!—Of Eagle-build thou art: by that deity, *Âṅgiras*-like, lie thou steady²!'

9. *Sâtyâyani* also once said, 'Some one heard (the sound)³ of the cracking wings of the (altar) when touched with this (formula): let him therefore by all means touch it therewith!'

10. And *Svargit Nâgnagita* or *Nagnagit*, the *Gândhâra*, once said, 'Contraction and expansion surely are the breath, for in whatever part of the body there is breath that it both contracts and expands; let him breathe upon it from outside when completely built: he thereby lays breath, the (power of) contraction and expansion, into it, and so it contracts and expands.' But indeed what he there said as to that contraction and expansion, it was only one of the princely order who said it; and assuredly were they to breathe upon it from outside a hundred

¹ Or, perhaps, 'may the dawns chime in (fit in) with thee!'

² For this last part of the formula ('by that deity,' &c.), the so-called settling-formula, see part iii, p. 307, note 1.

³ *Harisvâmin* (Ind. Off. MS. 657) seems to supply 'sabdam;' the sound of the cracking being taken as a sign of the powerful effect of the formula. Unfortunately, however, the MS. of the commentary is hopelessly incorrect.

times, or a thousand times, they could not lay breath into it. Whatever breath there is in the (main) body that alone is the breath: hence when he lays down the *Prānabhrītāḥ* (breath-holders), he thereby lays breath, the (power of) contraction and expansion, into it; and so it contracts and expands. He then lays down two *Lokamprīṇā* (bricks) in that corner¹: the meaning of them (will be explained) further on². He throws loose earth (on the layer): the meaning of this (will be explained) further on³.

THE SECOND LAYER.

SECOND ADHYĀYA. FIRST BRĀHMANA.

1. He lays down the second layer. For now the gods, having laid down the first layer, mounted it.

¹ Viz. in the south-east corner, or on the right shoulder, of the altar. From these two *lokamprīṇās* (or space-fillers) he starts filling up, in two turns, the still available spaces of the 'body' of the altar, as also the whole of the two wings and the tail. For other particulars as to the way in which these are laid down, see VIII, 7, 2, 1 seqq. The 'body' of an ordinary altar requires in this layer 1028 *lokamprīṇās* of three different kinds, viz. a foot (Ind.), half a foot, and a quarter of a foot square, occupying together a space of 321 square feet, whilst the 98 special (*yagushmatī*) bricks fill up a space of 79 square feet. Each wing requires 309 *lokamprīṇās* of together 120 square feet; whilst the tail takes 283 such bricks, of together 110 square feet. The total number of *lokamprīṇās* in the layer thus amounts to 1929 of all sizes, equal to 671 square feet. If (as is done in *Kāty. Śrautas.* XVII, 7, 21) the 21 bricks of the *Gārhapatya* (part iii, p. 304) are added to this number, the total number of *lokamprīṇās* is 1,950. Similarly, in the second, third, and fourth layers; whilst the last layer requires about a thousand *lokamprīṇās* more than any of the others, viz. 2,922, or, including the special hearths, 3,000. The total number of such bricks required—including the 21 of the *Gārhapatya*—amounts to 10,800. Cp. Weber, *Ind. Stud.* XIII, p. 255.

² See VIII, 7, 2, 1 seq.

³ See VIII, 7, 3, 1 seq.

But, indeed, the first layer is this (terrestrial) world : it is this same world which, when completed, they mounted.

2. They spake, 'Meditate ye!'—whereby, doubtless, they meant to say, 'Seek ye a layer! Seek ye (to build) from hence upwards!' Whilst meditating, they saw this second layer: what there is above the earth, and on this side of the atmosphere, that world was to their mind, as it were, unfirm and unsettled.

3. They said to the Asvins, 'Ye two are Brahman and physicians: lay ye down for us this second layer!'—'What will therefrom accrue unto us?'—'Ye two shall be the Adhvaryus at this our Agnī-ḥityā.'—'So be it!'—The Asvins laid down for them that second layer: whence they say, 'The Asvins are the Adhvaryus of the gods.'

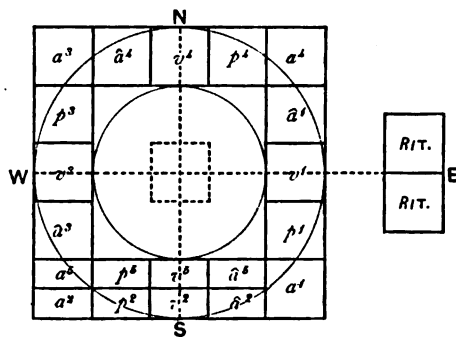
4. He lays down (the first Āsvin¹ brick, with

¹ The main portion of the special bricks of the second layer consists of five, or (if, for the nonce, we take the two southern sets of half-bricks as one) of four sets of four bricks each, or of together sixteen bricks, each measuring a foot square, placed on the range of the *retaḥsiḥ* bricks so as to form the outer rim of a square measuring five feet on each side, and having in the middle a blank square of nine square feet. Each of the four sides of the *retaḥsiḥ* rim contains a complete set of four bricks; but as there are five bricks on each side, the one in the left-hand corner (looking at them from the centre of the square) is counted along with the adjoining set. Each set, proceeding from left to right (that is, in sunwise fashion), consists of the following bricks,—*āsvinī*, *vaiśvadevī*, *prāṇabhṛt*, and *apasyā*, the last of these occupying the corner spaces. The southern bricks consist, however, of two sets of half-bricks (running with their long sides from west to east), counted as the second and fifth set respectively. The eastern and western bricks are laid down so that their line-marks (which, in the case of the bricks of the second and fourth layers, are of an indefinite number) run from west to east; whilst those of the southern

Vāg. S. XIV, 1), 'Thou art firmly-founded, firmly-seated, firm!' for what is steady and settled, that is firm. Now that world was to their minds, as it were, unfirm and unsettled: having thereby made it firm, steady, they (the Asvins) went on laying down (bricks).—'Seat thee fitly in thy firm seat!—that is, 'Seat thee fitly in thy steady seat;—'enjoying the first appearance of the Ukhya,'—the Ukhya, doubtless, is this Agni; and that first layer is indeed his first appearance: thus, 'enjoying that.'—'May the Asvins, the Adhvaryus, settle you here!' for the Asvins, as Adhvaryus, did lay down (this brick).

and northern ones run from south to north. All the five bricks of each class, beginning with the âsvinîs, are laid down at the same time, proceeding again in sunwise fashion (east, south, &c.); the

THE CENTRAL PART OF THE SECOND LAYER.



order of the procedure being only interrupted by the two *Ritavyâ* bricks being laid down, immediately after the placing of the five âsvinî, exactly over the two *ritavyâs* of the first layer, that is to say in the fifth (easterly) space from the centre, north and south of the spine. The only other special bricks of the second layer are nineteen *vayasyâs* placed at the four ends of the two spines, viz. four in the east, and five in each of the other quarters.

5. [The second Āsvintī he lays down, with Vāg. S. XIV, 2], 'Nest-like, fat, wise,'—a nest, as it were, is indeed the second layer¹;—'seat thee in the soft seat of the earth!'—the second layer, no doubt, is the earth: thus, 'Sit on her pleasant seat!'—'May the Rudras, the Vasus sing thy praises!'—that is, 'May those deities sing thy praises!'—'Replenish them, O Brahman, for happiness!'—that is, 'Favour them, O Brahman, with a view to happiness.'—'May the Asvins, the Adhvaryus, settle thee here!' for the Asvins, as Adhvaryus, did lay down (this brick).

6. [The third Āsvintī brick he lays down, with Vāg. S. XIV, 3], 'By thine own powers seat thee here, a holder of powers,'—that is, 'By thy own energy seat thee here;'—'in the gods' favour for high joy!' that is, 'for the favour of the gods, for great joy²;'—'be thou kind, as a father to his son!'—that is, 'As a father is gentle, kind, to his son, so be thou kind!'—'rest thou readily accessible with thy form!'—the form, doubtless, is the body: thus, 'rest thou with readily accessible body!'—'May the Asvins, the Adhvaryus, settle thee here!' for the Asvins, as Adhvaryus, did lay down (this brick).

¹ This comparison doubtless refers to the way in which the central portion of the special bricks of this layer are arranged so as completely to enclose an empty space in the middle. In the first layer there was, no doubt, a similar enclosure of bricks as the *retāṣik* range, but the central space was not left quite empty. In the end, however, the empty spaces are in both cases filled up by 'space-fillers.'

² The author seems to take '*raṇa*' as an adjective (= *raṇatīya*), as does Mahidhara, who interprets the formula as meaning 'for the gods' great, cheerful happiness.'

7. [The fourth Āsvini he lays down, with Vâg. S. XIV, 4], 'Thou art the earth's soil-cover,'—the first layer, doubtless, is the earth, and this, the second (layer) is, as it were, its soil-cover (purîsha)—'her sap', in truth,'—that is, 'her essence, in truth,'—'May the All-gods sing thy praises!'—that is, 'May all the gods sing thy praises!'—'Seat thee here, laden with stomas, and rich in fat!'—whatever hymn-forms he will be spreading (constructing) thereon by them this (brick) is laden with stomas²;—'Gain for us by sacrifice wealth (dravinâ, pl.) with offspring (adj. sing.)!'—that is, 'Gain for us, by sacrifice, wealth (dravinam, sing.) with offspring!'—'May the Asvins, the Adhvaryus, settle thee here!' for the Asvins, as Adhvaryus, did lay down (this brick).

8. These (bricks) are those regions (quarters); he places them on the range of the two retakṣik (bricks), for the retakṣik are these two (worlds): he thereby places the regions within these two (worlds), whence there are regions within these two (worlds). He lays down (these bricks) in every direction: he thus places the regions in all (the four) directions, whence the regions are in all directions. [He places them] on all sides so as to face each other³: he thereby

¹ The word 'apsas,' which western philologists usually take to mean 'cheek,' is here apparently connected with 'ap,' water.

² Literally, 'having stomas on her back.' Mahidhara interprets 'stoma-prishthâ' by 'possessed of stomas and Prishthâs.' Sâyana, on Taitt. S. III, 7, 2, 7, by '(Prishtha-)stotras performed with stomas.'

³ 'Samyañk' may either mean 'tending to one and the same point,' or 'running in the same direction, parallel to each other.' It is probably in the former sense that we have to take it here, though not quite literally, but in so far as the line-marks of these

makes the regions on all sides face each other, and hence the regions on all sides face each other. He lays (the bricks) down separately, settles them separately, and pronounces the sūdadohas over them separately, for separate are the regions.

9. He then lays down the fifth regional (or Āsvinī brick). Now that region is the one above¹; and that same region above, doubtless, is yonder sun: it is yonder sun he thus places thereon. He places this (brick) within the southern regional one²: he thus places yonder sun within the southern region, and therefore he moves within the southern region.

10. [He lays it down, with Vāg. S. XIV, 5], 'I settle thee upon the back of Aditi,'—Aditi doubtless is this (earth): it is upon her, as a foundation, that he thus founds him (Agni);—'the holder

bricks, if continued towards the centre of the altar, intersect one another. As applied to the quarters this meaning would then modify itself to that of 'facing each other.' On the other hand, it is quite possible that the meaning of 'tending in the same direction' is the one intended; and it would in that case probably apply to the fact that the sets opposite to each other have their line-marks running in the same direction, or are parallel to each other; and this meaning would seem to be implied to the quarters where the author supports his argument by the fact that the wind blows, and the rain falls, in the same direction in all the four quarters (VIII, 2, 3, 2; 5). It is curious that the expression is used by the author in connection with the āsvinī, prāṇabhṛt, and apasyā, but not with the vaisvadevī, the line-marks of which all meet in one central point, which is not the case with the others. At VIII, 3, 1, 11, on the other hand, it is used again in connection with the Disyā bricks, which, in the third layer, occupy exactly the same spaces as the Vaisvadevīs do here.

¹ Or, that direction is the one upward (from here).

² That is to say, he places it immediately north of the southern āsvinī, so as to fill up the unoccupied, inner half of the space (of a foot square).

of the air, the supporter of the regions, the ruler of beings,—for he (the sun) is indeed the holder of the air, the supporter of the regions, and the ruler of beings;—‘thou art the wave, the drop, of water,’—the wave, doubtless, means the essence;—‘Visvakarman is thy *Rishi*!’—Visvakarman (the all-shaper), doubtless, is Pragâpati: thus, ‘Thou art fashioned by Pragâpati.’—‘May the Asvins, the Adhvaryus, settle thee here!’ for the Asvins, as Adhvaryus, did lay down (this brick).

11. Now as to why he lays down these Âsvini (bricks). When Pragâpati had become relaxed (dis-jointed), the deities took him and went away in different directions. Now what part of him there was above the feet and below the waist, that part of him the two Asvins took and kept going away from him.

12. He said to them, ‘Come to me and restore unto me that wherewith ye have gone away from me!’—‘What will accrue to us therefrom?’—‘That part of my body shall be sacred unto you!’—‘So be it!’ so the Asvins restored that (part) unto him.

13. Now these five Âsvini (bricks) are that same (part) of his (Agni’s) body; and when he now puts them into this (layer of the altar), he thereby restores to him what (part) of his body these (bricks) are: that is why he puts them into this (layer).

14. ‘Thou art firmly founded, firmly seated, firm,’ he says, for whatsoever is steady and established that is firm. Now that part of his (Pragâpati-Agni’s) body was, as it were, unsteady, unfirm; and having made it steady and firm they (the Asvins) restored it to him.

15. ‘Nestlike, fat, wise,’ he says, for this indeed

is as a nest for his body.—‘By thine own powers seat thee here, a holder of powers,’ he says, for they did make that (part) of him powerful.—‘Thou art the Earth’s soil-cover,’ he says, for that (lower part) of his body is, as it were, in connection with the soil-cover. At the range of the *Retaḥsik* (he places the bricks),—the *Retaḥsik* are the ribs, for level with the ribs, as it were, is that (part) of his body. He places them on every side, for on every side the Asvins restored that (part) of his (Pragāpati’s) body.

16. He then lays down two *Ritavyā*¹ (seasonal bricks);—these two, the *Ritavyā*, are the seasons (*ritu*): it is the seasons he thus bestows thereon. [He lays them down, with *Vāg. S. XIV, 6*], ‘*Sukra* and *Sukī*, the two summer-seasons;’—these are the names of these two: it is with their names that he thus lays them down. There are two bricks, for a season consists of two months. He settles them once only: he thereby makes (the two months) one season.

17. And as to why he lays down these two in this (layer):—this *Agni* (fire-altar) is the year, and the year is these worlds. Now that part of him which is above the earth and below the atmosphere, is this second layer; and that same part of him (*Agni*, the year,) is the summer season. And when he lays down those two in this (layer), he thereby restores to him (*Agni*) that part of his body which these two are: this is why he lays down these two (bricks) in this (layer).

¹ These two bricks are placed exactly upon the two *Ritavyās* of the first layer, that is, in the fifth space from the centre; see p. 1, note 1.

18. And, again, as to why he lays down these two in this (layer). This fire-altar is Pragâpati, and Pragâpati is the year. Now that (part) of him which is above the feet and below the waist is this second layer; and that same part of him is the summer season. Thus when he lays down those two in this (layer), he thereby restores to him that (part) of his body which these two are: this is why he lays down these two (bricks) in this (layer).

SECOND BRĀHMANA.

1. He then lays down the Vaisvadevî (All-gods' bricks). For this second layer is that one which the Asvins at that time laid down for them (the gods); and by laying it down they became everything here whatsoever there is here.

2. The gods spake, 'The Asvins have become everything here: think ye upon this as to how we also may share in it!' They said, 'Meditate ye (kîti)!' whereby, no doubt, they meant to say, 'Seek ye a layer (kîti)! seek ye in what way we also may share in it!' whilst meditating, they saw these Vaisvadevî (All-gods') bricks.

3. They said, 'The Asvins have become everything here: with the help of the Asvins let us lay down (bricks) along with the Asvins' layer!' With the help of the Asvins they accordingly laid down (bricks) along with the Asvins' layer, whence they call this the Asvins' layer. Hence the end of these (bricks) is the same as that of the former ones; for they laid them down with the help of the Asvins along with the Asvins' layer.

4. And, again, as to why he lays down the All-

gods' (bricks). These indeed are those same All-gods who saw this second layer, and who came nigh with that life-sap: it is them he thereby bestows, that is, all these creatures. He lays them down in the range of the *Retaḥsik*; for the *Retaḥsik* are these two (heaven and earth): within these two (worlds) he thus places creatures; whence there are creatures within these two (worlds). He places (bricks) on every side: he thus places creatures everywhere, whence there are creatures everywhere. He places them alongside of the regional ones¹: he thus places creatures in the regions (quarters); whence there are creatures in all the (four) quarters.

5. And, again, as to why he lays down the All-gods' (bricks). When *Pragâpati* had become relaxed, all creatures went forth from the midst of him, from that birth-place of theirs. When that (central part) of his body had been restored, they entered him.

6. Now the *Pragâpati* who become relaxed is this very *Agni* (fire-altar) that is now being built up; and the creatures who went forth from the midst of him are these same All-gods' bricks; and when he lays these down, he causes those creatures, which went forth from the midst of him, to enter him. In the range of the *Retaḥsik* (he places the *Vaisvadevî* bricks), for the *Retaḥsik* are the ribs, and the ribs

¹ The *Āsvini* (or *Disyâ*) bricks were placed in a circle round the centre, at the distance of a foot from where the central brick (*Svayamâtrinnâ*) was placed in the first layer,—that is to say, in the third place from the centre. They were, moreover, placed in the second space (or at the distance of half a foot) from the two spines, see p. 23, note 1. The five *Vaisvadevîs* are then placed alongside of the *Āsvinîs*, so as to fill up the 'first spaces,' that is to say, to lie on the spines themselves; each of the two half-foot bricks laid down in the south being, as it were, halved by the spine.

are the middle: he thus causes the creatures to enter him in the very middle. He places them on all sides: on all sides he thus causes the creatures to enter him.

7. And, again, as to why he lays down the Vaisvadevi (bricks). At that time, when that (part) of his body had been restored, Pragâpati desired, 'May I create creatures, may I be reproduced!' Having entered into union with the seasons, the waters, the vital airs, the year, and the Asvins, he produced these creatures; and in like manner does this Sacrificer, by entering into union with those deities, now produce these creatures. Hence with all (of these bricks, the word) *sagush* ('in union with') recurs.

8. [He lays down the Vaisvadevi bricks, with Vâg. S. XIV, 7], 'In union with the seasons,'—he thereby produced the seasons, and having entered into union with the seasons he produced (creatures);—'in union with the ranges,'—the ranges, doubtless, are the waters, for by water everything is ranged (distributed or produced) here: having entered into union with the waters he produced (creatures);—'in union with the gods,'—he thereby produced the gods,—those who are called 'gods¹';—'in union with the life-sustaining gods,'—the life-sustaining gods, doubtless, are the vital airs, for by the vital airs everything living here is sustained; or, the life-sustaining gods are the metres, for by the metres (sacred writ) everything living is sustained here; having entered into union with the vital airs he produced creatures;—

¹ Lit. what they (viz. the Vedic hymns, according to the commentator) call gods:—*Yat kimîd ity eva vedavâdâ âtakshate*.

'for Agni Vaisvânara,'—Agni Vaisvânara ('belonging to all men'), doubtless, is the year: having entered into union with the year he produced creatures;—'May the Asvins, the Adhvaryus, settle thee here!'—having entered into union with the Asvins he produced creatures.

9. 'In union with the Vasus,' he says on the right side: he thereby produced the Vasus;—'in union with the Rudras,' he says at the back: he thereby produced the Rudras;—'in union with the Âdityas,' he says on the left side: he thereby produced the Âdityas;—'in union with the All-gods,' he says upwards: he thereby produced the All-gods. These (bricks) have the same beginning and end, but are different in the middle: as to their having the same beginning and end, it is because having become united with the deities in front and behind, he produced creatures; and as to their being different in the middle, it is that each time he produced different creatures from within him.

THIRD BRĀHMANA.

1. He then lays down the Prâṇabhṛit (bricks). For at that time the gods said, 'Meditate ye!' whereby, doubtless, they meant to say, 'Seek ye a layer!' Whilst meditating, they saw even that layer, the wind: they put it into that (fire-altar), and in like manner does he (the priest) now put it therein.

2. He lays down the Prâṇabhṛits,—wind, doubtless, is breath: it is wind (air) he thus bestows upon him (Agni). On the range of the Retaḥsik (they are placed); for the Retaḥsik are these two (worlds): it is within these two (worlds) that he thus places the wind; whence there is wind within these two (worlds).

He places them on every side : he thus places wind on all sides, whence the wind is everywhere. [He places them so as] on every side to run in the same direction¹: he thus makes the wind everywhere (to blow) in the same direction, whence, having become united, it blows from all quarters in the same direction. He lays them down alongside of the regional (bricks)²: he thereby places the wind in the regions, whence there is wind in all the regions.

3. And, again, as to why he lays down the *Prāṇabhṛts*;—it is that he thereby bestows vital airs on these creatures. He places them so as not to be separated from the *Vaisvadevīs*: he thereby bestows vital airs not separated from the creatures. [He lays them down with, *Vāg. S. XIV, 8*], ‘Preserve mine up-breathing! Preserve my down-breathing! Preserve my through-breathing! Make mine eye shine far and wide! Make mine ear resound!’ He thereby bestows on them properly constituted vital airs.

4. He then lays down the *Apasyā* (bricks). For the gods, at that time, spake, ‘Meditate ye!’ whereby, doubtless, they meant to say, ‘Seek ye a layer!’ Whilst meditating, they saw even that layer, rain :

¹ That is, the bricks placed in opposite quarters, run in the same direction; see p. 26, note 3.

² The *Prāṇabhṛts* are placed beside the *Vaisvadevīs* so as to be separated from them by the respective section of the *anūkas* or ‘spines’ (dividing the square ‘body’ of the altar into four quarters). Each *Vaisvadevī* would thus be enclosed between an *Āsvinī* and a *Prāṇabhṛt*; but whilst the *Āsvinī* and *Vaisvadevī* are placed in the same section (or quarter) of the altar, the *Prāṇabhṛt* comes to lie in the adjoining section, moving in the sunwise direction from left to right.

they put it into that (fire-altar) and in like manner does he now put it therein.

5. He put on the Apasyâs; for rain is water (ap); it is rain he thereby puts into it (the altar; or into him, Agni). On the range of the Retaḥsik (he places them), for, the Retaḥsik being these two (worlds), it is on these two (worlds) that he thereby bestows rain, whence it rains therein. He places them on every side: he thus puts rain everywhere, whence it rains everywhere. [He places them] so as everywhere to run in the same direction¹: he thereby bestows rain (falling) everywhere in the same direction, whence the rain falls everywhere, and from all quarters, in the same direction. He places them alongside of those referring to the wind²: he thereby puts rain into the wind, whence rain follows to whatever quarter the wind goes.

6. And, again, as to why he lays down Apasyâs,—he thereby puts water into the vital airs. He places them so as not to be separated from the Prâṇabhṛts: he thus places the water so as not to be separate from the vital airs. Moreover, water is food: he thus introduces food not separated from (the channels of) the vital airs. [He lays them down with, Vâg. S. XIV, 8], 'Make the waters swell! Quicken the plants! Bless thou the two-footed! Protect the four-footed! Draw thou rain from the sky!' He thereby puts water that is made fit, into those (vital airs).

¹ See p. 26, note 3.

² The five Apasyâ bricks are placed immediately to the right of the Prâṇabhṛts (looking towards the latter from the centre of the altar), so as to fill up the four remaining spaces between the four sets of bricks on the range of the Retaḥsik.

7. He then lays down the *Khandasyâ*¹ (bricks);—for the gods, at that time, spake, ‘Meditate ye!’ whereby, doubtless, they meant to say, ‘Seek ye a layer!’ Whilst meditating, they saw even that layer, cattle (or beasts): they put it therein, and, in like manner, does he now put it therein.

8. He lays down the *Khandasyâs*; for the metres (*khandas*) are cattle: it is cattle he thus puts into it (or, bestows on him, Agni). On every side (he places them): he thereby places cattle (or beasts) everywhere, whence there are cattle everywhere. He places them alongside of the *Apasyâs*: he thus establishes the cattle on (or, near) water, whence cattle thrive when it rains.

9. And, again, as to why he lays down *Khandasyâs*. When *Pragâpati* was relaxed, the cattle, having become metres, went from him. *Gâyatri*, having become a metre, overtook them by dint of her vigour; and as to how *Gâyatri* overtook them, it is that this is the quickest (shortest) metre. And so *Pragâpati*, in the form of that (*Gâyatri*), by dint of his vigour, overtook those cattle.

10. [He lays down four in front, with, *Vâg. S. XIV, 9*], ‘The head is vigour,’—*Pragâpati*, doubtless, is the head: it is he that became vigour;—‘*Pragâpati* the metre,’—*Pragâpati* indeed became a metre.

11. ‘The *Kshatra* is vigour,’—the *Kshatra*, doubtless, is *Pragâpati*, it is he that became vigour;—‘the pleasure-giving metre,’—what is unde-

¹ These are otherwise called *Vayasyâ* (conferring vigour, or vitality), each formula containing the word *vayas*, ‘vitality, force.’ There are nineteen such bricks which are placed on the four ends of the two ‘spines,’ viz. four on the front, or east end of the spine proper, and five on the hind end of it as well as on each end of the ‘cross-spine.’

finer that is pleasure-giving; and Praḡapati is undefined, and Praḡapati indeed became a metre.

12. 'Support is vigour,'—the support, doubtless, is Praḡapati: it is he that became vigour;—'the over-lord the metre,'—the over-lord, doubtless, is Praḡapati, and Praḡapati indeed became a metre.

13. 'The All-worker is vigour,'—the All-worker, doubtless, is Praḡapati: it is he that became vigour;—'the highest lord the metre,'—Praḡapati, the highest lord, doubtless, is the waters, for they (the waters of heaven) are in the highest place: Praḡapati, the highest lord, indeed became a metre.

14. These then are four kinds of vigour, and four metres; this (makes) eight,—the Gāyatrī consists of eight syllables: this, assuredly, is that same Gāyatrī in the form of which Praḡapati then, by his vigour, overtook those cattle; whence they say of worn-out cattle that they are overtaken by vigour (or, age), and hence (the word) 'vigour' recurs with all (these bricks). And those cattle which went away from him (Praḡapati) are these fifteen other (formulas): the cattle are a thunderbolt, and the thunderbolt is fifteenfold: whence he who possesses cattle, drives off the evildoer, for the thunderbolt drives off the evildoer for him. And in whatever direction, therefore, the possessor of cattle goes, that he finds torn up by the thunderbolt.

FOURTH BRĀHMAṆA.

1. 'The he-goat is vigour¹,'—the he-goat he overtook by his vigour;—'gapless the metre,'—

¹ Mahīdhara, in accordance with the explanation added by the Brāhmaṇa to this and the corresponding formulas in the succeeding paragraphs, takes 'vayas' as a defective instrumental (vayasā). It is, however, very doubtful whether such an interpretation of the formula was intended by the author of the Brāhmaṇa.

the gapless metre, doubtless, is the Ekapadâ: in the form of Ekapadâ (metre) the goats indeed went forth (from Pragâpati).

2. 'The ram is vigour,'—the ram he overtook by his vigour;—'ample the metre,'—the ample metre, doubtless, is the Dvipadâ: in the form of the Dvipadâ the sheep indeed went forth.

3. 'Man is vigour,'—the man he overtook by his vigour;—'slow the metre,'—the slow metre, doubtless, is the Pañkti: in the form of the Pañkti the men indeed went forth.

4. 'The tiger is vigour,'—the tiger he overtook by his vigour;—'unassailable the metre,'—the unassailable metre, doubtless, is the Virâḡ, for the Virâḡ is food, and food is unassailable; in the form of the Virâḡ the tigers indeed went forth.

5. 'The lion is vigour,'—the lion he overtook by his vigour;—'the covering the metre,'—the covering metre, doubtless, is the Atikkhandas, for that covers (includes) all metres: in the form of the Atikkhandas the lions indeed went forth. And so he places undefined metres along with defined beasts.

6. 'The ox is vigour,'—the ox he overtook by his vigour;—'the Bṛihatî the metre,'—in the form of the Bṛihatî the oxen indeed went forth.

7. 'The bull is vigour,'—the bull he overtook by his vigour;—'the Kakubh the metre,'—in the form of the Kakubh the bulls indeed went forth.

8. 'The steer is vigour,'—the steer he overtook by his vigour;—'the Satobṛihatî the metre,'—in the form of the Satobṛihatî the steers indeed went forth.

9. 'The bullock is vigour,'—the bullock he overtook by his vigour;—'the Paṅkti the metre,'—in the form of the Paṅkti the bullocks indeed went forth.

10. 'The milch cow is vigour,'—the milch cow he overtook by his vigour;—'the Gagatī the metre,'—in the form of the Gagatī the milch cows indeed went forth.

11. 'The calf of eighteen months is vigour,'—the calf of eighteen months he overtook by his vigour;—'the Trishṭubh the metre,'—in the form of the Trishṭubh the calves of eighteen months indeed went forth.

12. 'The two-year-old bull is vigour,'—the two-year-old bull he overtook by his vigour;—'the Virâḡ the metre,'—in the form of the Virâḡ the two-year-old kine indeed went forth.

13. 'The bull of two years and a half is vigour,'—the bull of two years and a half he overtook by his vigour;—'the Gâyatrī the metre,'—in the form of the Gâyatrī the kine of two years and a half indeed went forth.

14. 'The three-year-old bull is vigour,'—the three-year-old bull he overtook by his vigour;—'the Ushṇih the metre,'—in the form of the Ushṇih the three-year-old kine indeed went forth.

15. 'The four-year-old bull is vigour,'—the four-year-old bull he overtook by his vigour;—'the Anushṭubh the metre,'—in the form of the Anushṭubh the four-year-old kine indeed went forth.

16. These then are those very beasts which Pragâpati overtook by his vigour. The animal he (the priest) mentions first, then vigour, then the

metre, for having hemmed them in with vigour and the metre, he put them into himself, and made them his own ; and in like manner does he (the sacrificer) now hem them in with vigour and the metre, and put them into himself, and make them his own.

17. Now that animal is the same as Agni : (as such) he is even now made up whole and entire. Those (bricks) which he places in front are his head ; those on the right and left sides are his body, and those behind his tail.

18. He first lays down those in front, for of an animal that is born the head is born first. Having then laid down those on the right (south) side, he lays down those on the left (north) side, thinking, 'Together with its sides this body shall be born.' Then those behind, for of (the animal) that is born the tail is born last.

19. The metres which are longest, and the animals which are biggest, he puts in the middle : he thus makes the animal biggest towards the middle ; whence the animal is biggest towards the middle. And the animals which are the strongest he puts on the right side : he thus makes the right side of an animal the stronger ; whence the right side of an animal is the stronger.

20. The fore and hind parts he makes smallest ; for inasmuch as those (bricks in front) are only four in number¹, thereby they are the smallest ; and inasmuch as here (at the back) he puts the smallest animals, thereby these are the smallest : he thus makes the fore and hind parts of an animal the smallest, whence the fore and hind parts of an animal

¹ See p. 35, note 3.

are the smallest ; and hence the animal rises and sits down by its fore and hind parts. He then lays down two Lokamprīṇā (bricks) in that corner¹ : the significance of them (will be explained) further on². He throws loose earth on the layer : the significance of this (will be explained) further on³.

THE THIRD LAYER.

THIRD ADHYĀYA. FIRST BRĀHMAṆA.

1. He lays down the third layer. For the gods, having laid down the second layer, now ascended it ; but, indeed, they thereby completed and ascended to what is above the earth and below the atmosphere.

2. They spake, 'Meditate ye!' whereby, indeed, they meant to say, 'Seek ye a layer! Seek ye (to build) upwards from hence!' Whilst meditating, they saw the great third layer, even the air : that world pleased them.

3. They said to Indra and Agni, 'Lay ye down for us this third layer!'—'What will accrue unto us therefrom?'—'Ye two shall be the best of us!'—'So be it!' Accordingly Indra and Agni laid down for them that third layer ; and hence people say, 'Indra and Agni are the best of gods.'

4. He accordingly lays it down by means of Indra and Agni, and settles it by means of Visvakarman⁴,

¹ Whilst, in laying down the Lokamprīṇās of the first layer, he started from the right shoulder (or south-east corner) of the altar (see p. 22, note 1), in this layer he begins from the right hip (or south west-corner), filling up the available spaces, in two turns, in sunwise fashion.

² See VII, 7, 2, 4 seq.

³ See VIII, 7, 3, 1 seq.

⁴ For the connection of these deities with the third layer, and the

for indeed Indra and Agni, as well as Visvakarman, saw this third layer : this is why he lays it down by means of Indra and Agni, and settles it by means of Visvakarman.

5. And, again, as to why he lays it down by means of Indra and Agni, and settles it by means of Visvakarman. When Pragâpati had become relaxed (dis-jointed), the deities took him and went off in different directions. Indra and Agni, and Visvakarman took his middle part, and kept going away from him.

6. He said to them, 'Come ye to me and restore ye to me wherewith ye are going from me!'—'What will accrue unto us therefrom?'—'That (part) of my body shall be sacred unto you!'—'So be it!' So Indra and Agni, and Visvakarman restored that (part) unto him.

7. Now that central Svaya m-â *trinnâ* (naturally-perforated brick)¹ is that very (part) of his body ;—when he now lays down that (brick), he thereby restores to him that (part) of his (Pragâpati's) body which this (brick represents) : this is why he now lays down that (brick).

8. [Vâg. S. XIV, 11], 'O Indra and Agni, make ye fast the brick so as not to shake!' as the text so the sense ;—'with thy back thou forcest asunder the earth, and the sky, and the air ;' for with its back this (brick) indeed forces asunder the earth, and the sky, and the air.

9. [Vâg. S. XIV, 12], 'May Visvakarman settle

air, see also VI, 2, 3, 3. Visvakarman is likewise the deity by which the Visvagyotis-brick, representing Vâyu (the wind), the regent of the air-world, is settled ; see VIII, 3, 2, 3.

¹ See part iii, p. 155, note 8.

thee,' for Visvakarman saw this third layer;—'on the back of the air, thee the wide, the broad one!' for this (brick) indeed is the wide and broad back of the air;—'support thou the air, make fast the air, injure not the air!' that is, 'support thou thine own self (body), make fast thine own self, injure not thine own self!'

10. 'For all up-breathing, and down-breathing, and through-breathing, and out-breathing!' for the naturally-perforated (brick) is the vital air, and the vital air serves for everything here;—'for a resting-place and moving-place!' for the naturally-perforated (brick) is these worlds, and these worlds are indeed a resting-place and a moving-place;—'May Vâyu shelter thee!' that is, 'May Vâyu protect thee!'—'with grand prosperity!' that is, 'with great prosperity;'—'with most auspicious protection!'—that is, 'with what protection is most auspicious.' Having settled it¹, he pronounces the Sûdadohas² over it; the meaning of this has been explained. He then sings a sâman: the meaning of this (will be explained) further on³.

11. He then lays down (five) Disyâ (regional bricks)⁴. Now the regional ones, doubtless, are

¹ Viz. by the concluding formula, 'With the help of that deity, Âṅgiras-like, lie thou steady!' see part iii, p. 301, note 3.

² Viz. Vâg. S. XII, 55 (Rig-veda S. VIII, 69, 3), 'At his birth the well-like milking, speckled ones mix the Soma, the clans of the gods in the three spheres of the heavens.' See part iii, p. 307, note 2.

³ VIII, 7, 4, 1 seq.

⁴ The five Disyâs are placed on the spines in the four directions at the *retasi* range, just over where the five Vaisvadevî bricks were placed in the second layer (see the sketch, p. 24). Between them and the central (naturally-perforated) brick there is thus an

the regions: it is the regions he thus bestows (on the air-world). And these are those same regions not separated (from the air) wherewith Vāyu on that occasion¹ stepped nigh: it is them he thereby bestows. But prior to these same (bricks) he lays down² both the bunch of Darbha grass and the clod-bricks; and these (disyās) being yonder sun³, he thus places yonder sun over the regions, and builds him up upon (or, in) the regions. But were these (laid down) at the same time (as the bunch of grass and the clod-bricks), they would be outside (of the altar); and outside of the womb (foundation), indeed, is that sacrificial work regarding the fire-altar which is done prior to the lotus-leaf⁴. When he

empty space a foot square, and the two southern Disyās are half-bricks lying north and south of each other.

¹ See VI, 2, 3, 4. The second naturally-perforated brick represents the air-world with which Vāyu, the wind, is most closely associated.

² That is to say, he laid them down on the site of the altar, before the first layer was commenced, viz. the darbha-bunch in the centre of the 'body' of the altar, where the two spines (anūka) intersect each other (VII, 2, 3, 1 seqq.); and the clod-bricks (logesh/akā) on the four ends of the two spines (VII, 3, 1, 13 seqq.), that is, in the middle of each of the four sides of the square of which the 'body' consists.

³ The symbolic interpretation here seems somewhat confused, inasmuch as the Disyās, which are now apparently identified with the sun, have just been stated to represent the regions. At VI, 7, 1, 17 the sun was represented as the central point of the universe to which these three worlds are linked by means of the quarters (as by the strings of a scale). The clod-bricks, on the other hand, were indeed, in VII, 3, 1, 13, identified with the regions (quarters); and the bunch of grass, being laid down in the centre, might be regarded as marking the fifth region, that upwards from here. Cf. IX, 5, 1, 36.

⁴ The lotus-leaf is placed in the centre of the altar when the first layer is about to be laid down. See VII, 4, 1, 7 seqq., where

now brings and lays down these (bricks), he thereby establishes them in the womb, on the lotus-leaf, and thus these (bricks) are not outside (the fire-altar). He lays them down so as not to be separated¹ from the naturally-perforated one; for the middle² naturally-perforated one is the air: he thus places the regions so as not to be separate from the air. Subsequently³ (to the central brick he lays them down): subsequently to the air he thus sets up the regions. In all (four) directions he places them: he thus places the regions (quarters) in all directions, whence the regions are in all (four) directions. [He places them] on all sides so as to face each other: he thereby makes the regions on all sides face each other, and hence the regions on all sides face each other⁴.

12. And, again, as to why he lays down the regionals. The regions, doubtless, are the metres—the eastern region being the Gâyatri, the southern the Trishūbh, the western the Gagati, the northern the Anushūbh, and the upper region the Pañkti;—and the metres are animals⁵, and the middlemost layer is the air: he thus places animals in the air,

it is explained as representing the foundation of the fire-altar, or rather, the womb whence Agni is born.

¹ That is, not separated therefrom by other special bricks; though the full space of one brick is left between the Disyās and the central brick. Perhaps, however, 'anantarhita' here means 'immediately after.'

² That is, the second of the three svayam-âtrinnâs, the one in the third layer.

³ Uttara seems here and elsewhere to have a double meaning, viz. that of subsequent, and upper, or left, inasmuch as looking towards these bricks from the centre of the altar, they are placed to the left of the particular section of the anūkas.

⁴ See p. 26, note 3.

⁵ The metres are commonly represented as cattle.

and hence there are animals that have their abode in the air¹.

13. And, again, as to why he lays down the regionals. The regions, doubtless, are the metres, and the metres are animals, and animals are food, and the middlemost layer is the middle: he thus puts food in the middle (of the body). He places them so as not to be separated (by special bricks) from the naturally-perforated one; for the naturally-perforated one is the vital air: he thus places the food so as not to be separated from the vital air. Subsequently (to the central brick he lays them down): subsequently to (or upon) the vital air he thus places food. On the range of the *Retaḥsik* (he places them): the *Retaḥsik* being the ribs, and the ribs being the middle (of the body), he thus places the food in the middle of this (Agni's body). On every side he places them: from everywhere he thus supplies him, with food.

14. [He lays them down, with, *Vâg. S. XIV, 13*], 'Thou art the queen, the Eastern region! Thou art the far-ruler, the Southern region! Thou art the all-ruler, the Western region! Thou art the self-ruler, the Northern region! Thou art the supreme ruler, the Great region!' these are their names: he thus lays them down whilst naming them. Separately he lays them down, separately he settles them, and separately he pronounces the *Sûdadohas* over them, for separate are the regions.

¹ That is all (four-footed) animals that dwell on, not in, the earth. The *Gâyatri* metre, at any rate, is also represented as a bird which fetches the Soma from heaven, but it is not the air as such that is intended here, but the face of the earth.

SECOND BRÂHMĀNA.

1. He then lays down a Visvagyotis (all-light brick). Now the middle Visvagyotis is Vâyu¹, for Vâyu (the wind) is all the light in the air-world: it is Vâyu he thus places therein. He places it so as not to be separated from the regional (bricks): he thus places Vâyu in the regions, and hence there is wind in all the regions.

2. And, again, as to why he lays down the Visvagyotis,—the Visvagyotis, doubtless, is offspring (or creatures), for offspring indeed is all the light: he thus lays generative power (into that world). He places it so as not to be separated from the regional ones²: he thus places creatures in the regions, and hence there are creatures in all the regions.

3. [He lays it down, with, Vâg. S. XIV, 14], 'May Visvakarman settle thee!' for Visvakarman saw this third layer³;—'on the back of the air, thee the brilliant one!' for on the back of the air that brilliant Vâyu indeed is.

4. 'For all up-breathing, down-breathing, through-breathing,'—for the Visvagyotis is breath,

¹ The three Visvagyotis bricks, placed in (the fourth easterly place from the centre of) the first, third and fifth layer respectively, are supposed to represent the regents of the three worlds—earth, air and sky—which these three layers represent, viz. Agni, Vâyu and Âditya (Sûrya). See VI, 3, 3, 16.

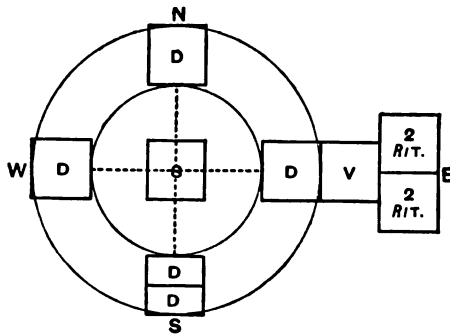
² Though, properly speaking, the Visvagyotis lies close to only one of the Disyâs, viz. the eastern one, it may at any rate be said to lie close to the range of the Disyâs. Here, too, the sense 'immediately after, not separated from them in respect of time,' would suit even better.

³ See VIII, 3, 1, 4 with note.

and breath indeed is (necessary) for this entire universe;—‘give all the light!’—that is, ‘give the whole light;’—‘Vâyu is thine over-lord,’—it is Vâyu he thus makes the over-lord of that (layer and the air-world). Having settled it, he pronounces the Sûdadohas over it: the significance of this has been explained.

5. He then lays down two *Rîtavyâ* (seasonal¹ bricks);—the two seasonal ones being the same as the seasons, it is the seasons he thus places therein.—[Vâg. S. XIV, 15], ‘Nabha and Nabhasya, the two rainy seasons,’ these are the names of those two (bricks): it is by their names he thus lays them down. There are two (such) bricks, for a season consists of two months. He settles them once only: he thereby makes (the two months) one season. He places them on *avakâ*-plants and covers them

THE CENTRAL PART OF THE THIRD LAYER.



¹ These two *Rîtavyâs* are placed beside (east of) the *Vir-vagyotis*, one north of the other, just over those of the first and second layers, that is to say, in the fifth space from the centre. In the present case, however, these bricks are only of half the usual thickness; two others, of similar size, being placed upon them.

with avakâ-plants¹; for avakâ-plants mean water: he thus bestows water on that season, whence it rains most abundantly in that season.

6. Then the two upper ones, with (Vâg. S. XIV, 16), 'Isha and Ūrga, the two autumnal seasons,'—these are the names of those two (bricks): it is by their names he thus lays them down. There are two (such) bricks, for a season consists of two months. He settles them only once: he thereby makes (the two months) one season. He places them on avakâ-plants, for the avakâ-plants mean water: he thus bestows water before that season, whence it rains before that season. He does not cover them afterwards, whence it does not likewise rain after (that season).

7. And as to why he places these (four bricks) in this (layer),—this fire-altar is the year, and the year is the same as these worlds, and the middlemost layer is the air (-world) thereof; and the rainy season and autumn are the air (-world) thereof: hence when he places them in this (layer), he thereby restores to him (Agni) what (part) of his body these (formed),—this is why he places them in this (layer).

8. And, again, as to why he places them in this (layer),—this Agni (the fire-altar) is Pragâpati, and Pragâpati is the year. Now the middlemost layer is the middle of this (altar), and the rainy season and the autumn are the middle of that (year): hence when he places them in this (layer), he thereby restores to him (Agni-Pragâpati) what part of his

¹ As in the case of the live tortoise, in the first layer; see VII, 5, 1, 11 with note—'Blyxa octandra, a grassy plant growing in marshy land ("lotus-flower," Weber, Ind. Stud. XIII, p. 250).'

body these (formed),—this is why he places them in this (layer).

9. There are here four seasonal (bricks) he lays down in the middlemost layer; and two in each of the other layers,—animals (cattle) are four-footed, and the middlemost layer is the air: he thus places animals in the air, and hence there are animals that have their abode in the air.

10. And, again, why there are four,—animals are four-footed, and animals are food; and the middlemost layer is the middle (of Agni's body): he thus puts food in the middle.

11. And, again, why there are four,—‘*antariksha*’ (air) consists of four syllables, and the other layers (*kṛiti*) consist of two syllables; hence as much as the air consists of, so much he makes it in laying it down.

12. And, again, why there are four,—this Agni (altar), doubtless, is an animal: he thus makes the animal biggest towards the middle; whence an animal is biggest towards the middle.

13. There are here four *Ritavyâs*, the *Visvagyotis* being the fifth, and five *Disyâs*,—this makes ten: the *Virâg* consists of ten syllables, and the *Virâg* is food, and the middlemost layer is the middle;—he thus puts food in the middle (of the body). He lays them down so as not to be separated from the naturally-perforated one¹, for the naturally-perforated one is the vital air: he thus places the food so as not to be separated from the vital air. Subsequently (to the central brick) he lays them down: sub-

¹ That is to say, the three sets of bricks are not separated by any others from the *Svayamâtṛinnâ*.

sequently to (or upon) the vital air he thus places food.

14. He then lays down the *Prâṇabhṛit*¹ (bricks);—the *Prâṇabhṛits* (breath-holders), doubtless, are the vital airs: it is the vital airs he thus lays into (Agni's body). There are ten of them, for there are ten vital airs. He places them in the forepart (of the altar),—for there are these vital airs in front,—with (*Vâg. S. XIV, 17*), 'Protect my vital strength! protect mine up-breathing! protect my down-breathing! protect my through-breathing! protect mine eye! protect mine ear! increase my speech! animate my mind! protect my soul (or body)! give me light!'—He lays them down so as not to be separated from the seasonal ones, for the vital air is wind: he thus establishes the wind in the seasons.

THIRD BRÂHMANA.

1. He then lays down the *Kḥandasyâ*² (metres' bricks). Now the metres are cattle, and the middlemost layer is the air: he thus places cattle in the air, whence cattle have their abode in the air.

¹ The ten *Prâṇabhṛits* are placed—five on each side of the spine—either along the edge of the altar, or so as to leave the space of one foot between them and the edge, to afford room for another set of bricks, the *Vâlakḥilyâs*.

² The thirty-six *Kḥandasyâ* bricks are laid down, in three sets of twelve each, along the edge of the body of the altar where the two wings and the tail join it; six bricks being placed on each side of the respective spine. At the back the bricks are not, however, placed close to the edge separating the body from the tail, but sufficient space is left (a foot wide) for another set of bricks to be laid down behind the *Kḥandasyâs*.

2. And, again, as to why he lays down *K'handasyâs*,—the metres are cattle, and cattle are food, and the middlemost layer is the middle (of Agni, the altar): he thus places food in the middle (of Agni's body).

3. He lays them down by twelves,—for the *Gagati* consists of twelve syllables; and the *Gagati* is cattle, and the middlemost layer is the air: he thus places cattle in the air, whence cattle have their abode in the air.

4. And, again, why (he lays them down) by twelves,—the *Gagati* consists of twelve syllables, and the *Gagati* is cattle, and cattle is food, and the middlemost layer is the middle: he thus places food in the middle. He places them so as not to be separated from the *Prâṇabhṛts*: he thus places the food so as not to be separated from the vital airs; subsequently (to them he places them): he thus bestows food after (bestowing) the vital airs.

5. [He lays down the right set, with, *Vâg. S. XIV, 18*], 'The metre Measure;—the measure (*mâ*), doubtless, is this (terrestrial) world, for this world is, as it were, measured (*mita*);—'the metre Fore-measure!'—the fore-measure (*pramâ*), doubtless, is the air-world, for the air-world is, as it were, measured forward from this world;—'The metre Counter-measure,'—the counter-measure (*pratimâ*), doubtless, is yonder (heavenly) world, for yonder world is, as it were, counter-measured¹ in the air;—'The metre *Asṛivayas*,'—'asṛivayas,' doubtless, is food: whatever food there is in these worlds that is 'asṛivayas.' Or, whatever food (*anna*) flows (*sṛavati*) from these

¹ That is, made a counterfeit, or copy, of the earth.

worlds that is 'asṛtvayas.' Hereafter, now, he puts down only defined metres.

6. 'The Paṅkti metre! the Ushnih metre! the Brīhati metre! the Anuṣṭubh metre! the Virâg metre! the Gâyatri metre! the Trishṭubh metre! the Gāgati metre!' these eight defined metres, including the Virâg, he puts down.—[The back set, with, Vâg. S. XIV, 19], 'The metre Earth! the metre Air! the metre Heaven! the metre Years! the metre Stars! the metre Speech! the metre Mind! the metre Husbandry! the metre Gold! the metre Cow! the metre Goat! the metre Horse!' he thus puts down those metres which are sacred to those particular deities.—[The left set, with, Vâg. S. XIV, 20], 'The deity Fire! the deity Wind! the deity Sun! the deity Moon! the deity Vasa-vaḥ! the deity Rudrâḥ! the deity Âdityâḥ! the deity Marutaḥ! the deity Visve Devâḥ! the deity Brīhaspati! the deity Indra! the deity Varuṇa!'—these deities, doubtless, are metres: it is these he thus lays down.

7. He lays down both defined and undefined (metres). Were he to lay down such as are all defined, then the food would have an end, it would fail; and (were he to lay down) such as are all undefined, then the food would be invisible, and one would not see it at all. He lays down both defined and undefined ones: hence the defined (certain) food which is eaten does not fail.

8. These then are those (sets of) twelve he lays down,—that makes thirty-six, and the Brīhati consists of thirty-six syllables: this is that same Brīhati, the air, which the gods then saw as a third

layer. In that (*brîhati* set of bricks) the gods come last (or, are highest).

9. And, again, as to why he lays down these bricks. When *Pragâpati* became relaxed, all living beings went from him in all directions.

10. Now that same *Pragâpati* who became relaxed is this very *Agni* (fire-altar) that is now being built up; and those living beings which went from him are these bricks: hence when he lays down these (bricks), he thereby puts back into him (*Pragâpati-Agni*) those same living beings which went from him.

11. Now when he first lays down ten (*Prâṇabhṛîts*), they are the moon. There are ten of these,—the *Virâḡ* consists of ten syllables, and the *Virâḡ* is food, and the moon is food. And when subsequently he lays down thirty-six (*Kḥandasyâs*), they are the half-months and months—twenty-four half-months and twelve months: the moon, doubtless, is the year, and all living beings.

12. And when the gods restored him (*Pragâpati-Agni*), they put all those living beings inside him, and in like manner does this one now put them therein. He lays them down so as not to be separated from the seasonal (bricks): he thus establishes all living beings in the seasons.

FOURTH BRÂHMANA.

1. He then lays down the *Vâḷakhilyâs*;—the *Vâḷakhilyâs*, doubtless, are the vital airs: it is the vital airs he thus lays (into *Agni*). And as to why they are called *Vâḷakhilyâs*,—what (unploughed piece of ground lies) between two cultivated fields is called

'khila;,' and these (channels of the) vital airs¹ are separated from each other by the width of a horse-hair (vâla), and because they are separated from each other by the width of a horse-hair, they (the bricks) are called Vâ lakhilyâs.

2. He places seven in front, and seven at the back. When he places seven in front, he thereby restores to him those seven (organs of the) vital airs here in front.

3. And those seven which (he places) behind he thereby makes the counter-breathings to those (first breathings); and hence by means of (the channels of) these breathings he passes over the food which he eats with those (other) breathings.

4. And, again, as to why he places seven in front,—there are seven (channels of the) vital airs here in the front part (of the animal)²—the four upper and lower parts of the fore-feet, the head, the neck, and what is above the navel that is the sixth, for in each limb there is a vital air: this makes seven vital airs here in front; it is them he thus lays into him (Agni-Pragâpati).

5. And as to what seven (bricks) he places behind,—there are seven vital airs here in the back part—the four thighs and knee-bones, the two feet, and what is below the navel that is the seventh, for in each limb there is a vital air: this makes seven vital airs here at the back; it is them he thus lays into him.

6. [He lays them down, with, Vâg. S. XIV, 21, 22], 'The head thou art, the ruler! steady thou

¹ Or, these bricks representing the vital airs.

² Or, in the upper part of man.

art, steadfast! a holder thou art, a hold!—
 'A guider, a ruler! a guider thou art, a guide!
 steady thou art, a steadier!' he truly bestows
 steady vital airs unto him.

7. And, again, as to why he lays down the
 Vāḷakhilyās,—it was by means of the Vāḷakhilyās
 that the gods then ranged over these worlds, both
 from hence upwards and from yonder downwards;
 and in like manner does the sacrifice now, by means
 of the Vāḷakhilyās, range over these worlds, both
 from hence upwards and from yonder downwards.

8. By 'The head thou art, the ruler!' they
 stepped on this (terrestrial) world; by 'Steady
 thou art, steadfast!' on the air-world; by 'A holder
 thou art, a hold!' on that (heavenly) world.—
 'For life-strength (I bestow) thee! for vigour
 thee! for husbandry thee! for prosperity thee!'—
 There are four (kinds of) four-footed (domestic)
 animals, and (domestic) animals are food: by means
 of this food, these four four-footed animals, they
 (the gods) established themselves in yonder world;
 and in like manner does the Sacrificer now by means
 of this food, these four four-footed animals, establish
 himself in yonder world.

9. That was, as it were, an ascent away from
 hence; but this (earth) is a foothold: the gods came
 back to this foothold; and in like manner does the
 Sacrificer now come back to this foothold.

10. By 'A guider, a ruler!' they stepped on that
 (heavenly) world; by 'A guider thou art, a guide!'
 on the air-world; by 'Steady thou art, a steadier!'
 on this (terrestrial) world.—'For sap (I bestow) thee!
 for strength thee! for wealth thee! for thrift
 thee!'—There are four four-footed (domestic) animals,

and (domestic) animals are food : by means of this food, these four four-footed animals, they (the gods) established themselves in this world ; and in like manner does the Sacrificer, by means of this food, these four four-footed animals, establish himself in this world.

11. Now as to the restoration (of Pragâpati-Agni). Those eleven bricks he lays down¹, which (constitute) that first anuvâka², are the air and this body (of Agni, the altar). And as to why there are eleven of these, it is because the Trishûbh consists of eleven syllables, and the air is of the trishûbh nature. And the sixty subsequent (bricks) are Vâyu, Pragâpati, Agni, the Sacrificer.

12. Those which he places in front are his head : there are ten³ of them, because there are ten vital airs, and the head is (the focus of) the vital airs. He places them in front, because the head (of an animal) is here in front.

13. And those which he places on the right (south) side are that (part) of him which is above the waist and below the head. And those at the back are that (part) of him which is above the feet and below the waist. Those on the left (north) side are the feet themselves.

14. And the seven (Vâ lakhilyâs) which he places in front are these seven vital airs here in the fore-part (of an animal) : it is these he thus puts into

¹ That is to say, the first eleven bricks of the third layer, viz. one *svayamâtrinnâ*, four *disyâs*, one *visvagyotis*, and four *ritavyâs*.

² The formulas used with these bricks, Vâg. S. XIV, 11-16, constitute the first anuvâka of the texts relating to the third layer (XIV, 11-22).

³ Viz. ten *Prânabhrits*, see VIII, 3, 2, 14.

him (Agni). He places them so as not to be separated from those ten (Prâṇabhṛits): he thereby puts in vital airs that are not separate from the head.

15. And the seven he places at the back (of the altar) are those seven vital airs behind: it is these he thereby puts into him. He places them so as not to be separated from those twelve (*Khandasyâs*): he thereby puts into him vital airs that are not separate from the body. That same Vâyu-Pragâpati is turned round in all directions in this trishûbh-like air; and when he lays down the third layer, having made up both Vâyu (the wind) and the air, he thereby adds them to himself. He then puts down two Lokamprînâ (space-filling bricks) in that corner¹: the significance of them (will be explained) further on². He throws loose earth (on the layer): the significance of this (will be explained) further on³.

THE FOURTH LAYER.

FOURTH ADHYÂYA. FIRST BRÂHMANA.

1. He lays down the fourth layer. For the gods having laid down the third layer, now ascended; but, the third layer being the air; it was the air which, having completed it, they ascended.

2. They spake, 'Meditate ye!' whereby, indeed,

¹ Whilst, in laying down the Lokamprînâs of the first and second layers, he started from the south-east and south-west corners respectively, in the third layer he starts from the left hip (or north-west corner) of the altar; filling up the available spaces in two turns, in sunwise fashion. Cf. p. 22, note 1; and p. 41, note 1.

² See VIII, 7, 2, 4 seq.

³ See VIII, 7, 3, 1 seq.

they meant to say, 'Seek ye a layer! Seek ye (to build) from hence upwards!' Whilst meditating, they saw that fourth layer, (to wit) what is above the air and below the heavens; that world was to their minds, as it were, unstable and unsettled.

3. They said to the Brahman, 'We will lay thee down (or, set thee up) here!'—'What will therefrom accrue to me?'—'Thou shalt be the highest of us!'—'So be it!' They accordingly laid the Brahman down here, whence people say that the Brahman is the highest of gods. Now, by this fourth layer these two, heaven and earth, are upheld, and the fourth layer is the Brahman, whence people say that heaven and earth are upheld by the Brahman. He lays down the Stomas (hymn-forms)¹: the stomas being the vital airs, and the Brahman also being the vital airs, it is the Brahman he thereby lays down.

4. And, again, as to why he lays down the Stomas. The gods, at that time, said to Pragâpati, 'We will lay thee down here!'—'So be it!' He did not say, 'What will therefrom accrue unto me?' but whenever Pragâpati wished to obtain anything from the gods, they said, 'What will therefrom accrue to us?' And hence even now if a father wishes to obtain anything from his sons, they say, 'What will there-

¹ This refers to the first eighteen bricks of the fourth layer; but as the names of the bricks (*ish/akâ*, f.) are invariably of the feminine gender, it is doubtful whether *stoma* (m.), in this case, is meant as the designation of these bricks, or merely as their symbolical analogon. In the former case, one would rather, from the analogy of other bricks, expect some such term as '*stomyâ*.' To the first four of them Mahîdhara, on Vâg. S. XIV, 23, applies the epithet *mṛityumohinî*, or 'confounders of death.'

from accrue unto us?' and when the sons (wish to obtain anything) from the father, he says, 'So be it!' for in this way Pragâpati and the gods used of old to converse together. He lays down the Stomas: the stomas being the vital airs, and Pragâpati also being the vital airs, it is Pragâpati he thus lays down.

5. And, again, as to why he lays down the Stomas. Those vital airs, the *Rishis*¹, that saw this fourth layer², and who stepped nigh with that essential element (of the altar), are these (vital airs): it is them he now lays down. He lays down the Stomas:—the stomas being the vital airs, and the *Rishis* also being the vital airs, it is the *Rishis* he thus lays down.

6. And, again, as to why he lays down the Stomas. When Pragâpati had become relaxed (disjointed), the gods took him and went away. Vâyu, taking that (part) of him which was above the waist and below the head, kept going away from him, having become the deities and the forms of the year.

7. He spake to him, 'Come to me and restore to me that wherewith thou hast gone from me!'—'What will therefrom accrue unto me?'—'That part of my self shall be sacred unto thee!'—'So be it!' thus Vâyu restored that unto him.

8. Those eighteen (bricks³) which there are at

¹ See VI, 1, 1, 1; VII, 2, 3, 5.

² See VI, 2, 3, 7. 8.

³ These eighteen bricks, representing the Stomas, or hymn-forms, are laid down in the following order. At each end of the spine (running from west to east) one brick, of the size of the shank (from knee to ankle), is placed, with its line-marks running from west to east; the eastern one being placed north, and the western one south, of the spine. Thereupon an ordinary brick, a foot square, is placed

first, are that very (part) of his (Pragâpati's) body ; and when he places them in this (layer), he thereby restores to him that (part) of his body which these (form) : therefore he places them in this (layer). He lays down the Stomas : the stomas being the vital airs, and Vāyu (the wind) also being the vital airs, it is Vāyu he thus lays down.

9. In front he lays down one, with (Vāg. S. XIV, 23), 'The swift one, the Trivṛit!' he therewith lays down that hymn-form which is trivṛit (threefold, or thrice-three-versed). And as to why he calls it 'the swift one,' it is because this, indeed, is the swiftest of stomas. But the swift threefold one, doubtless, is Vāyu : he exists in these three worlds. And as to why he calls him 'the swift one,' it is because he is the swiftest of all beings : being (or, in the form of) Vāyu it remained in front,—it is that form he now lays down.

10. [The back one¹, with], 'The bright one², the Pañkadasa!' he therewith lays down that

at the southern end of the 'cross-spine,' so as to lie on the spine (though not apparently exactly in the middle, but so that only one-fourth of the brick lies on one side of the spine) with its line-marks running from south to north ; and a second brick of the same size is placed on the north, but so as to leave the full space of another such brick between it and the northern edge of the altar. Behind (west of) the front brick, fourteen half-foot bricks are then laid down, in a row from north to south, seven on each side of the spine.

¹ The formulas of the first four of these (stoma) bricks are not given here (in paragraphs 9-12) in the order in which the bricks are actually laid down, viz. E. W. S. N., but in the order E. S. N. W. ; cp. Kātyāy. Srautas. XVII, 10, 6-9. For a symbolic explanation of this change of order see VIII, 4, 1 seq.

² Or, perhaps, 'the angry one.' The author of the Brāhmaṇa, however, evidently connects 'bhānta' with the root 'bhā,' to shine.

hymn-form which is fifteenfold (fifteen-versed). And when he calls it 'the bright one,' it is that the bright one is the thunderbolt, and the thunderbolt is fifteenfold. But the bright, fifteenfold one, doubtless, also is the Moon : he waxes during fifteen days, and wanes during fifteen days. And as to his calling him 'the bright one,' the Moon indeed shines: being the Moon it remained on the right side,—it is that form he now lays down.

11. [The left (north) one, with], 'The (aerial) space, the Saptadasa!' he therewith lays down that hymn-form which is seventeenfold. And as to his calling it 'the space,'—the (aerial) space is Pragâpati, and the seventeenfold one is Pragâpati. But indeed the seventeenfold space also is the year : in it there are twelve months and five seasons. And as to his calling it space, the year indeed is space : being space, it remained on the left side,—it is that form he now lays down.

12. [The right (south) one, with], 'The upholder, the Ekavimsa!' he therewith lays down that hymn-form which is twenty-one-fold. And as to his calling it 'the upholder,'—the upholder means a foothold, and the Ekavimsa is a foothold. But indeed the twenty-one-fold upholder also is yonder sun : to him belong the twelve months, the five seasons, these three worlds, and yonder sun himself is the upholder, the twenty-one-fold. And as to his calling him 'the upholder,'—when he sets everything here holds its peace: being the sun, it remained at the back,—it is that form he now lays down; and the forms of the year he lays down.

13. 'Speed, the Ashvâdasa!' he therewith lays down that hymn-form which is eighteenfold. Now,

speed, the eighteenfold one, doubtless, is the year : in it there are twelve months, five seasons, and the year itself is speed, the eighteenfold. And as to his calling it 'speed,' the year indeed speeds all beings : it is that form he now lays down.

14. 'Heat, the Navadasa!' he therewith lays down that hymn-form which is nineteenfold. But heat, the nineteenfold one, doubtless, is the year : in it there are twelve months, six seasons, and the year itself is heat, the nineteenfold. And as to his calling it 'heat,' the year indeed burns all beings : it is that form he now lays down.

15. 'Victorious assault, the Savimsa!' he therewith lays down that hymn-form which is twentyfold. But victorious assault, the twentyfold one, doubtless, is the year : in it there are twelve months, seven seasons, and the year itself is victorious assault, the twentyfold. And as to why he calls it 'victorious assault,' the year indeed assails all beings : it is that form he now lays down.

16. 'Vigour, the Dvâvimsa!' he therewith lays down that hymn-form which is twenty-two-fold. But vigour, the twenty-two-fold one, doubtless is the year : in it there are twelve months, seven seasons, the two, day and night, and the year itself is vigour, the twenty-two-fold. And as to why he calls it 'vigour,' the year is indeed the most vigorous of all existing things : it is that form he now lays down.

17. 'The array, the Trayovimsa!' he therewith lays down that hymn-form which is twenty-three-fold. But array, the twenty-three-fold one, doubtless, means the year : in it there are thirteen months, seven seasons, the two, day and night, and the year itself is the array, the twenty-three-fold.

And as to his calling it 'array,' the year is indeed arrayed over all beings: it is that form he now lays down.

18. 'The womb, the *Katurvimsa*!' he therewith lays down that hymn-form which is twenty-four-fold. But the womb, the twenty-four-fold one, doubtless, is the year: in it there are twenty-four half-months. And as to his calling it 'the womb,' the year is indeed the womb of all beings: it is that form he now lays down.

19. 'The embryos, the *Pañkavimsa*!' he therewith lays down that hymn-form which is twenty-five-fold. But the embryos, the twenty-five-fold one, doubtless, is the year: in it there are twenty-four half-months, and the year itself is the embryos, the twenty-five-fold. And as to his calling it 'the embryos,'—the year, as an embryo, in the shape of the thirteenth month, enters the seasons: it is that form he now lays down.

20. 'Strength, the *Trinava*!' he therewith lays down that hymn-form which is thrice ninefold. And as to his calling it 'strength,'—strength (*ogas*) means the thunderbolt (*vagra*), and the *Trinava* is a thunderbolt. But strength also means the year: in it there are twenty-four half-months, the two, day and night, and the year itself is strength, the thrice-ninefold. And as to his calling it 'strength,' the year indeed is the strength of all beings: it is that form he now lays down.

21. 'Design, the *Ekatrimsa*!' he therewith lays down that hymn-form which is thirty-one-fold. But design, the thirty-one-fold, doubtless, means the year: in it there are twenty-four half-months, six seasons, and the year itself is design, the thirty-one-fold. And

as to his calling it 'design,' the year indeed designs (makes, forms) all beings: it is that form he now lays down.

22. 'The foundation, the *Trayastrimsa*!' he therewith lays down that hymn-form which is thirty-three-fold. And as to why he calls it 'the foundation,' the thirty-three-fold is indeed a foundation. But indeed the foundation, the thirty-three-fold, also is the year: in it there are twenty-four half-months, six seasons, the two, day and night, and the year itself is the foundation, the thirty-three-fold. And as to his calling it 'the foundation,' the year is indeed the foundation of all beings: it is that form he now lays down.

23. 'The range of the ruddy one, the *Katustrimsa*!' he therewith lays down that hymn-form which is thirty-four-fold. But the range of the ruddy one (the sun), the thirty-four-fold one, doubtless, is the year: in it there are twenty-four half-months, seven seasons, the two, day and night, and the year itself is the range of the ruddy one, the thirty-four-fold. And as to his calling it 'the range of the ruddy one,' the range of the ruddy one, doubtless, means supreme sway, and the thirty-four-fold one means supreme sway: it is that form he now lays down.

24. 'The firmament, the *Shatstrimsa*!' he therewith lays down that hymn-form which is thirty-six-fold. But the firmament, the thirty-six-fold one, doubtless, is the year: in it there are twenty-four half-moons, and twelve months. And as to why he calls it 'the firmament' (*nākam*), it is because there is no pain (*na akam*) for whosoever goes there. And the firmament indeed is the year, the heavenly world is the year: it is that form he now lays down.

25. 'The revolving sphere, the *Ashṭāvatvārimsa*!' he therewith lays down that hymn-form which is forty-eight-fold. But the revolving sphere, the forty-eight-fold, doubtless, is the year: in it there are twenty-six half-months, thirteen months, seven seasons, and the two, day and night. And as to his calling it 'the revolving sphere,' from the year all creatures indeed are evolved: it is that form he now lays down.

26. 'The stay, the *Katushṭoma*!' he therewith lays down the chant of praise consisting of four stomas¹. And as to his calling it 'the stay,'—stay means support, and the *Katushṭoma* is a support. But the stay, the *Katushṭoma*, doubtless, is *Vāyu* (the wind), for he sings from all those four quarters. And as to his calling him 'the stay,'—stay means support; and the wind indeed is the support of all beings: it is that form he now lays down. The wind he places first and last: by the wind he thus encloses all these beings on both sides.

27. These, then, are eighteen bricks he lays down; this makes two *Trivrits*,—the *Trivrit* being breath, and breath being wind, this layer is *Vāyu*.

28. And as to why there are eighteen,—the year is eighteenfold: twelve months and six seasons. And *Pragâpati* indeed is the year, *Pragâpati* is eighteenfold: as great as *Agni* is, as great as is his measure, so great he makes it when he lays it down.

SECOND BRĀHMANA.

1. He then lays down the *Sprītaḥ*² (freeing

¹ For particulars on the *Katushṭoma*, see note on XIII, 1, 3, 4.

² The ten *Sprītaḥ* are placed in close connection with the preceding set;—viz. at the front and back ends of the spine, two

bricks). For when that (part) of his body had been restored, Pragâpati became pregnant with all beings : whilst they were in his womb, evil, death, seized them.

2. He spake to the gods, 'With you I will free all these beings from evil, from death !'—'What will accrue unto us therefrom?'—'Choose ye!' said he.—'Let there be a share for us!' said some to him. 'Let lordship be unto us!' said others. Having bestowed a share on some, and lordship on others, he freed all beings from evil, from death ; and inas-much as he freed (*sprī*) them, therefore (those bricks are called) '*Sprītaḥ*.' And in like manner does this Sacrificer, by bestowing a share on some, and lordship on others, now free all beings from evil, from death ; and hence (the word) '*spritam* (freed)' recurs with all of them.

3. [He lays them down ², with, Vâg. S. XIV, 24-26], 'Agni's share thou art, Dikshâ's lordship!'—Dikshâ, doubtless, is Speech : having bestowed a share on Agni, he bestows lordship on Speech ;—'the Brahman is freed ; the Trivṛit-stoma!'—by means of the thrice-threefold hymn-form he freed

bricks, exactly corresponding in size to those already lying there, are placed south and north of these respectively. Similarly two bricks, a foot square, are placed on the 'cross-spine' immediately north of the two stoma-bricks lying there. The remaining six bricks are then placed behind the row of fourteen 'stomas' in the front part of the altar, three on each side of the spine.

¹ Or, from that evil, death.

² In the case of the first four *Sprītaḥ*, as in that of the corresponding Stomas (see p. 61, note 1), while the bricks themselves are laid down in the order E.W.N.S., the order in which the formulas are given in paragraphs 3-6, is that of E.N.S.W.—Cp. Kāty. Śrautas. XVII, 10, 11-14. For a symbolical explanation of this change of order, see VIII, 4, 4, 1 seq.

the Brahman (priesthood) for living beings from evil, from death.

4. 'Indra's share thou art, Vishṇu's lordship!'—Having bestowed a share on Indra, he bestowed lordship on Vishṇu;—'the Kshatra is freed; the Pañkadasa-stoma!'—by means of the fifteenfold hymn-form he freed the Kshatra (nobility) for living beings from evil, from death.

5. 'The man-viewers' share thou art, the creator's lordship!'—the man-viewers, doubtless, are the gods: having bestowed a share on the gods, he bestowed lordship on the creator;—'the birth-place is freed, the Saptadasa-stoma!'—the birth-place, doubtless, is the peasantry: by means of the seventeenfold hymn-form he frees the peasantry for living beings from evil, from death.

6. 'Mitra's share thou art, Varuṇa's lordship!'—Mitra, doubtless, is the out-breathing, and Varuṇa the down-breathing: having bestowed a share on the out-breathing, he bestowed lordship on the down-breathing;—'heaven's rain, the wind is freed; the Ekaviṃśa-stoma!'—by means of the twenty-one-fold hymn-form he frees both rain and wind for living beings from evil, from death.

7. 'The Vasus' share thou art, the Rudras' lordship!'—having bestowed a share on the Vasus, he bestowed lordship on the Rudras;—'the four-footed is freed, the Katurviṃśa-stoma!'—by means of the twenty-five-fold hymn-form he freed the four-footed for living beings from evil, from death.

8. 'The Ādityas' share thou art, the Maruts' lordship!'—having bestowed a share on the Ādityas, he bestowed lordship on the Maruts;—'the

embryos are freed, the *Pañkavimsa*-stoma!—by means of the twenty-five-fold hymn-form he freed the embryos for living beings from evil, from death.

9. 'Aditi's share thou art, Pûshan's lordship!—Aditi, doubtless, is this (earth): having bestowed a share on her, he bestowed lordship on Pûshan,—'vigour is freed; the *Trinava*-stoma!' by means of the thrice-ninefold hymn-form he freed vigour for living beings from evil, from death.

10. 'God Savitṛi's share thou art, Bṛihaspati's lordship!—having bestowed a share on the god Savitṛi, he bestows lordship on Bṛihaspati;—'the facing quarters are freed, the *Katushotoma*!—by means of the chant of praise consisting of four stomas he freed all the (four) quarters for living beings from evil, from death.

11. 'The Yavas' share thou art, the Ayavas' lordship!—the Yavas, doubtless, are the first (light) fortnights, and the Ayavas the latter (dark) fortnights, for these gain (yu) and obtain (â-yu) everything here¹: having bestowed a share on the first fortnights, he bestowed lordship on the latter fortnights;—'the creatures are freed, the *Katuskatvârimsa*-stoma!—by means of the forty-four-fold hymn-form he freed all creatures from evil, from death.

12. 'The Rîbhus' share thou art, the All-gods' lordship!—having bestowed a share on the Rîbhus, he bestowed lordship on the Visve-Devâh;—

¹ This is clearly a fanciful etymology. If 'yava' and 'ayava,' in the sense of the bright and dark fortnights, are really genuine terms, it is more likely that they are derived from yu, 'to keep off,'—the bright half of the moon being looked upon as capable of averting evil spirits, and the dark half as the reverse of this.

'the living being is freed, the *Trayastrimsa-stoma*!'—by means of the thirty-three-fold hymn-form he freed all living beings from evil, from death; and in like manner does the Sacrificer, by means of the thirty-three-fold hymn-form, now free all living beings from evil, from death.

13. These, then, are ten bricks he lays down,—the *Virâg* consists of ten syllables, and *Agni* is *Virâg* (wide-shining); there are ten regions, and *Agni* is the regions; there are ten vital airs, and *Agni* is the vital airs: as great as *Agni* is, as great as is his measure, by so much he thus frees all these creatures from evil, from death.

14. He then lays down two *Ritavyâs*¹ (seasonal bricks);—the seasonal ones being the same as the seasons, it is the seasons he thus lays down;—with (*Vâg. S. XIV, 27*), 'Saha and Sahasya, the two winter-seasons!' These are the names of those two, it is with their names he thus lays them down. There are two such bricks, for a season consists of two months. Only once he settles them: he thus makes (the two months) one season.

15. And as to why he places these two (bricks) in this (layer),—this *Agni* (fire-altar) is the year, and the year is these worlds: what part thereof is above the air, and below the sky, that is this fourth layer, and that is the winter-season thereof; and when he places these two in this (layer), he thereby restores to him (*Pragâpati-Agni*, the year and fire-altar) what part of his body these two (constitute). This is why he places these two in this (layer).

¹ These are placed over the *Ritavyâs* of the preceding layers, viz. in the fifth place to the east of the centre, south and north of the spine.

16. And, again, as to why he places these two in this (layer),—this Agni is Pragâpati, and Pragâpati is the year: what (part) of him there is above the waist, and below the head, that is this fourth layer, and that is the winter-season of him (or, of it, the year). And when he places these two in this (layer), he thereby restores to him what part of his body these two (constitute). This is why he places these two in this (layer).

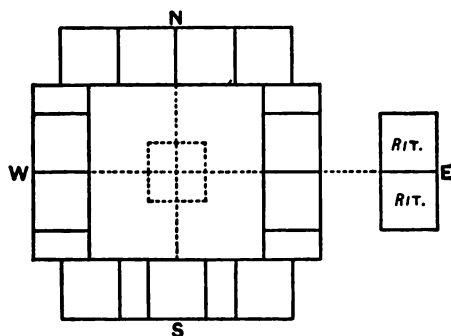
THIRD BRĀHMANA.

1. He then lays down the *Srîshṭis*¹ (creations). For Pragâpati, having freed all beings from evil,

¹ The seventeen *Srîshṭis* are to be placed round the centre, along the *retâṣiṣṭ* range, in such a way that nine bricks lie south

THE CENTRAL PART OF THE FOURTH LAYER.

(Seventeen *sṛîṣṭî* and two *ritavyâ*.)



and eight bricks north, of the spine; and that five bricks form the southern side, and four bricks each of the three other sides. Whilst the bricks of the south side are further specified as consisting of a brick, a foot square, lying on the cross-spine, being flanked on both sides by half-foot bricks, and these again by square bricks; no particulars are given regarding the other sides. Most likely, however, as indicated in the accompanying sketch, four square bricks, two on each side of the cross-spine, are to form the left (north) side, whilst the front and hind sides are to consist of two

from death, he now desired, 'May I produce creatures, may I procreate!'

2. He spake unto the vital airs¹, 'Together with you, I will here bring forth creatures!'—'Wherewith shall we sing praises²?'—'With me and with your-

square bricks lying north and south of the spine, and flanked by half-foot bricks.

¹ That is, to the deities representing the vital airs, viz. the regions, &c.' Mahīdh.

² Professor Delbrück, in his *Altindische Syntax*, pp. 136, 257, 265, takes 'stoshyāmahe' in this passage in a passive sense—'by whom shall we be praised?' I think, however, that this is a mistake, and Harisvāmin's commentary certainly takes it in the same sense as I have done; and, indeed, the paragraphs which follow seem to me to make it quite clear that no other interpretation is possible. Pragâpati is about to perform the 'sṛishśis,' i.e. the creation of living beings by means of sacrifice (his own self). He requires the assistance of the Prâṇas (vital airs) in order to produce creatures endowed with breath, and he also appeals to (the three most prominent of) them in their capacity as *Rishis* (VI, 1, 1, 1 seq.) to officiate as his (Udgâtri) priests. They ask, 'Wherewith shall we sing praises?' and he answers, 'With me and with your own selves.' The 'wherewith,' according to Harisvāmin, refers both to the 'stotriyâ' verses to be used, and to the deities of the *sṛishśi*-stotras. That the former, at all events, is indeed the case, a glance at the subsequent paragraphs shows, where the stotriyâs are identified with the vital airs, and, when their number (ten) becomes exhausted, with parts of the year (Pragâpati), and of his (the Sacrificer's, or Pragâpati's) body. As regards the deities whom Harisvāmin considers to be likewise implied, this also is by no means improbable, though I must confess that it did not occur to me, before I looked at the commentary. In the Udgâtri's text-books, the chanting of stotras is usually interpreted as symbolising the production of 'food' (cf., for instance, *Tândya*-Br. I, 3, 6, 'annam karishyāmy annam pravishyāmy annam ganayishyāmi'), whilst here it seems identified with the production of life, or breath itself (cf. ib. 5, 'br̥haspatīs tvā yunaktu devebhyaḥ prāṇāya &c.'); and, accordingly, in *Sat. Br.* X, 3, 1, 1, 7, the principal vital air, the breath proper, is called 'praganana-prāṇa.'

selves!'—'So be it!' So they sang praises both with the vital airs and with Pragâpati; and whatsoever the gods do, that they do with praise, that—praise being sacrifice—they do with sacrifice. Hence (the words) 'they sang praises' recur with all (these bricks).

3. [They lay them down, with, Vâg. S. XIV, 28-31], 'With one they sang praises,'—the one, doubtless, is speech: it is with speech they then sang praises;—'creatures were conceived,'—creatures indeed were now conceived;—'Pragâpati was the lord!'—Pragâpati indeed was now the lord.

4. 'With three they sang praises,'—there are three vital airs: the out-breathing, the up-breathing, and the through-breathing: it is with them they then sang praises;—'the Brahman was created,'—the priesthood indeed was now created;—'Brahmanaspati was the lord!' Brahmanaspati indeed was now the lord.

5. 'With five they sang praises,'—what (four) vital airs there are here, with mind as a fifth: it is with them they then sang praises;—'the living beings were created,'—the living beings indeed were now created;—'the lord of beings was the lord!'—the lord of beings indeed was now the lord.

6. 'With seven they sang praises,'—what seven vital airs there are here in the head: it is with them they then sang praises;—'the seven *Rishis* were created,'—the seven *Rishis* indeed were now created;—'the creator was the lord!'—the creator indeed was now the lord.

7. 'With nine they sang praises,'—there are nine vital airs, seven in the head, and two downward

ones: it is with them they then sang praises;—‘the Fathers were created,’—the Fathers indeed were now created;—‘Aditi was the ruler!’—Aditi indeed was now the ruler.

8. ‘With eleven they sang praises,’—there are ten vital airs, and the trunk is the eleventh: it is therewith they then sang praises;—‘the seasons were created,’—the seasons indeed were now created;—‘the seasonal periods were the lords!’—the seasonal periods indeed were now the lords.

9. ‘With thirteen they sang praises,’—there are ten vital airs, and two feet, and the trunk is the thirteenth: it is therewith they then sang praises;—‘the months were created,’—the months indeed were now created;—‘the year was the lord!’—the year indeed was now the lord.

10. ‘With fifteen they sang praises,’—there are ten fingers, four fore-arms and upper arms, and what is above the navel is the fifteenth: it is therewith they then sang praises;—‘the Kshatra was created,’—the nobility indeed was now created;—‘Indra was the lord!’—Indra indeed was now the lord.

11. ‘With seventeen they sang praises,’—there are ten toes, four thighs and shanks, two feet, and what is below the navel is the seventeenth: it is therewith they then sang praises;—‘the tame animals were created,’—the tame animals indeed were now created;—‘Bṛihaspati was the lord!’—Bṛihaspati indeed was now the lord.

12. ‘With nineteen they sang praises,’—there are ten fingers, and nine vital airs: it is with these they then sang praises;—‘the Sûdra and Ārya were created,’—the Sûdra and Ārya indeed

were now created;—‘the day and night were the rulers!’—the day and night indeed were now the rulers.

13. ‘With twenty-one they sang praises,’—there are ten fingers, ten toes, and the trunk is the twenty-first: it is therewith that they then sang praises;—‘the one-hoofed animals were created,’—the one-hoofed animals indeed were now created;—‘Varuṇa was the lord!’—Varuṇa indeed was now the lord.

14. ‘With twenty-three they sang praises,’—there are ten fingers, ten toes, two feet, and the trunk is the twenty-third: it is therewith they then sang praises;—‘the small animals were created,’—the small animals indeed were now created;—‘Pûshan was the lord!’—Pûshan indeed was now the lord.

15. ‘With twenty-five they sang praises,’—there are ten fingers, ten toes, four limbs, and the trunk is the twenty-fifth: it is therewith they then sang praises;—‘the wild animals were created,’—the wild animals indeed were now created;—‘Vâyu was the lord!’—Vâyu indeed was now the lord.

16. ‘With twenty-seven they sang praises,’—there are ten fingers, ten toes, four limbs, two feet, and the trunk is the twenty-seventh: it is therewith they then sang praises;—‘Heaven and Earth went asunder,’—heaven and earth indeed now went asunder;—‘the Vasus, Rudras and Âdityas separated along with them: they indeed were the lords!’ and they indeed were now the lords.

17. ‘With twenty-nine they sang praises;’—

there are ten fingers, ten toes, and nine vital airs : it is with these they then sang praises ;—‘the trees were created,’—the trees indeed were now created ; —‘Soma was the lord,’—Soma indeed was now the lord.

18. ‘With thirty-one they sang praises,’—there are ten fingers, ten toes, ten vital airs, and the trunk is the thirty-first : it is therewith they then sang praises ;—‘the creatures were created,’—the creatures indeed were now created ;—‘the Yavas and Ayavas were the lords,’—the bright and dark fortnights indeed were now the lords.

19. ‘With thirty-three they sang praises,’—there are ten fingers, ten toes, ten vital airs, two feet, and the trunk is the thirty-third : it is therewith they then sang praises ;—‘the living beings lay quiet,’—all living beings now indeed lay quiet ;—‘Pragâpati, the supreme, was the lord!’—Pragâpati, the supreme, indeed was now the lord.

20. These, then, are seventeen bricks he lays down,—the year, Pragâpati, is seventeenfold, he is the progenitor : it is thus by this seventeenfold year, by Pragâpati, the progenitor, that he caused these creatures to be generated. And what he generated, he created ; and inasmuch as he created (*srig*), therefore they are called creations (*srishîti*). Having created them, he made them enter his own self : and in like manner does the Sacrificer now cause these creatures to be generated by that seventeenfold year, by Pragâpati, the progenitor ; and having created them, he makes them enter his own self¹. On the

¹ That is, he makes them pass into his own power, makes them his own.

range of the Reta/siḱ (he lays down these bricks) : the Reta/siḱ being the ribs, and the ribs the middle (of the body), it is in the very middle that he causes these creatures to enter him. He lays them on all sides : from all sides he thus makes these creatures to enter him.

FOURTH BRĀHMANA.

1. Now, then, as to the order of proceeding. That (brick) which contains the Trivṛit (thrice-threefold stoma) he places in front, that containing the twenty-one-fold (stoma) at the back, that containing the fifteenfold (stoma) on the right (south) side, that containing the seventeenfold (stoma) on the left (north) side.

2. Now when the one containing the Trivṛit had been laid down, Death lay in wait for Pragâpati in the one (on the south side) containing the fifteenfold (stoma), thinking, 'After that he will lay down this one : I will here seize upon him !' He (Pragâpati) was aware of him, and having seen him, he walked round and laid down (at the back) the (brick) containing the twenty-one-fold (stoma). Death came thither, and he (Pragâpati) laid down the one (on the south side) containing the fifteenfold (stoma). Death came to the fifteenfold one, and he (Pragâpati) laid down the one (on the north side) containing the seventeenfold (stoma). It was here¹ that he put down and confounded Death ; and in like manner does the Sacrificer now put down and confound all evils.

¹ That is, in the laying down of these bricks. For the order followed in laying down the bricks, see also p. 67, note 2.

3. Then as to the subsequent (bricks). Alongside of the one (in front) containing the Trivṛit he lays down one containing the Trivṛit; alongside of that (at the back) containing the Ekavimsa (he lays down) one containing the Ekavimsa; alongside of that (on the south, or right, side) containing the Pañkadāsa (he lays down) one containing the Saptadāsa; alongside of that (on the north, or left, side) containing the Saptadāsa (he lays down) one containing the Pañkadāsa. And because he thus changes in laying them down¹, therefore they (the bricks) are of diverse stomas; and because these stomas are then otherwise with regard to the former ones², therefore also they (the bricks) are of diverse stomas. And in this way the gods laid them down, and otherwise the Asuras; whereupon the gods succeeded, and the Asuras came to naught: he who knows this, succeeds of himself, and his hateful enemy comes to naught.

4. Now, this Agni (fire-altar) is an animal, and he is made up (restored) here whole and entire. His head is the two (bricks) containing the Trivṛit; and as to why these two are such as contain the Trivṛit,—the head is threefold (trivṛit). There are two of them, because the head consists of two bones (kapāla). He lays them down in front, for this head is in the front (of the animal).

5. The two (behind) containing the Ekavimsa are the foundation (the feet). And as to why these are such as contain the Ekavimsa,—the Ekavimsa is

¹ The Sanskrit text, as usual, makes our gerundial clause the principal clause: 'because he lays them down in changing them.'

² On the south side a Sprit representing the Saptadāsa is placed immediately north of a stoma (brick) representing the Pañkadāsa; and vice versâ on the north (left) side.

a foundation. There are two of them, because the foundation is a pair (of feet). He places them behind, because this foundation (the hind-feet) is behind.

6. The two containing the *Pañkadasa*¹ are the arms (or fore-feet). And as to why these are such as contain the *Pañkadasa*,—the arms are fifteenfold. There are two of them, because these arms are two. He places them on the sides, because these two arms are at the sides.

7. The two containing the *Saptadasa* are food. And as to why they are such as contain the *Saptadasa*,—food is seventeenfold. There are two of them, because 'anna' (food) has two syllables. He lays them down close to those containing the *Pañkadasa*: he thus puts the food close to the arms. Those containing the *Pañkadasa* are on the outside, and those containing the *Saptadasa* on the inside: he thus encloses the food on both sides by the arms.

8. And those he places in the middle are the body (trunk). He places them on the range of the *Retaḥsik* (bricks), for—the *Retaḥsik* being the ribs, and the ribs being the middle (of the body)—this body is in the middle (of the limbs)². He places them in every direction, for this body (extends) in every direction. And as to what other (space) there is besides this, that is left over;—and what is left over for the gods, that is these metres;—and as to these

¹ Viz. the southern one of the two on the south (right) side, and the northern one of the two on the north (left) side.

² *Atha yâ madhya upadadhâti sa âtmâ, tâ retaḥsikor velayo-padadhâti—prish/ayo vai retaḥsikau, madhyam u prish/ayo—madhyato hy ayam âtmâ.*—Here the two clauses with 'vai' are inserted to substantiate the reason introduced by 'hi.'

metres, they are cattle;—and as to cattle, they are (objects of) good fortune;—and as to these (objects of) good fortune, they are yonder sun : he is that one to the south of them.

9. Now some lay down these (rows of bricks¹) immediately after the two containing the Trivṛt, saying, 'They are the tongue and the jaws : those fourteen are the jaws, and those six are the tongue.' Let him not do so : they cause a redundancy,—it would be just as if one were to put two other jaws to the already existing jaws, as if one were to put another tongue to the already existing tongue. That (brick) wherein the head is indeed (includes) the jaws and the tongue.

10. Now some lay down (these bricks) in the intermediate (south-eastern) space of it (the altar)², saying, 'This is the sun : we thus place yonder sun in that direction.' Let him not do so : surely there are those other rites³ by which he places him in that (direction).

11. Some, again, lay them down on the right

¹ Viz. the row of fourteen bricks lying behind the two front bricks, and the row of six bricks again placed behind these. It will be remembered that only the northern one of the two front bricks was laid down at first, and that then three others were placed in the different directions, after which the row of fourteen was laid down behind the front one ; and similarly the laying down of the second front brick was separated from that of the second row by the laying down of three other bricks in the different quarters.

² In that case, the two shank-sized bricks are laid down in the south-east corner, and the rows of smaller bricks are placed to the north of them. See Kâty. Srautas. XIV, 10, 4.

³ See, for instance, VI, 7, 3, 9 where the Ukhyā Agni, representing the sun, is held up by the Agniḥit (sacrificer) in the south-easterly direction. The south-east corner is sacred to Agni.

(south ¹) side, saying, 'We thus place these signs of good fortune (*puṇyâ lakshmi*) on the right side:' whence he who has a mark ² (*lakshman*) on his right side is said to have good luck (*puṇya-lakshmtka*), and on the left side in the case of a woman ³; for the woman has her position on the left side (of the man): therefore it is done thus. But let him place them in front; for where the head is there are also the jaws and the tongue: and thus he places the signs of good fortune at the head (or, in the mouth, *mukhataḥ*), whence they say that he who has a (peculiar) mark in his mouth ⁴ has good luck.

12. This, indeed, is Brahman's layer: inasmuch as they (the gods) laid down the Brahman ⁵, therefore it is Brahman's layer. It is Pragâpati's layer: inasmuch as they laid down Pragâpati ⁶, it is Pragâpati's layer. It is the *Rîshis*' layer: inasmuch as they laid down the *Rîshis* ⁷, it is the *Rîshis*' layer. It is Vâyu's layer: inasmuch as they laid down Vâyu ⁸, it is Vâyu's layer. It is the Stomas' layer: inasmuch as they laid down the hymn-forms ⁹, it is the Stomas'

¹ In that case, they are laid down north of the two bricks lying on the southern end of the cross-spine, first the row of fourteen, and then, north of these, the row of six.

² *Yasya dakshinapârśve lakshanam kâyasya vâ varne vâ kimtârâtmakam (?) bhavati*; comm.

³ This clause is rather abrupt, and is, moreover, hardly logical. It is not clear whether it is the two southern bricks that are compared with the woman, or the bricks to be placed alongside of them on the north (left) side.

⁴ Viz. such as an excess of sharp teeth (incisors)—*yasya mukha-lakshanam dakshinadamsh/râtirekâdi bhavati*; comm.

⁵ See VIII, 4, 1, 3.

⁶ See VIII, 4, 1, 4.

⁷ See VIII, 4, 1, 5.

⁸ See VIII, 4, 1, 8.

⁹ See VIII, 4, 1, 4 seq.

layer. It is the layer of the vital airs : inasmuch as they laid down the vital airs¹, it is the layer of the vital airs. Hence, whatsoever one may know, that comes to be included in the ancestry, in the kinship² of this layer.—He then lays down two Lokamprînâs (space-filling bricks) in that corner³: the significance of these (will be explained) farther on⁴. He throws loose soil thereon : the significance of this (will be explained) farther on⁵.

THE FIFTH LAYER.

FIFTH ADHYÂYA. FIRST BRÂHMANA.

1. He lays down the fifth layer. For now, having laid down the fourth layer, the gods mounted it,—having completed what is above the air, and below the sky, they mounted it.

2. They spake, 'Meditate ye (*ketay*)!' whereby, doubtless, they meant to say, 'Seek ye a layer (*keti*)! Seek ye from hence upwards!' Whilst meditating, they saw that fifth layer, the far-shining heaven : that world pleased them.

3. They desired, 'Would that we could make that world foeless, undisturbed!' They spake, 'Think ye upon this, how we shall make this world

¹ See VIII, 4, 1, 5.

² Or, in the (symbolic) meaning. The literal reading of the clause is,—'Thereby this layer of his becomes possessed of an ancestry and kinship (or mystic sense).'

³ Viz. in the north-east corner, or on the left shoulder, whence, in two turns, the available spaces of the altar are filled up. In laying down the Lokamprînâs of the first three layers he started from the south-east, the south-west, and the north-west corners respectively. Cf. p. 22, note 1; p. 41, note 1; p. 58, note 1.

⁴ See VIII, 7, 2, 4 seq.

⁵ See VIII, 7, 3, 1 seq.

foeless, undisturbed!' They spake, 'Meditate ye!' whereby, indeed, they meant to say, 'Seek ye a layer! Seek ye how we shall make this world foeless, undisturbed!'

4. Whilst meditating, they saw these Asapatnâ ('foeless') bricks; they laid them down, and by means of them they made that world foeless, undisturbed; and because by means of them they made that world foeless, undisturbed, these (are called) Asapatnâs. And in like manner does the Sacrificer, by laying them down, now make that world foeless, undisturbed. On all (four) sides he lays them down: on all sides he thus makes that world foeless, undisturbed. He places them on the other side: he thereby makes that whole world foeless, undisturbed.

5. He then lays down the Virâgs¹ (far-shining bricks): this Virâg, indeed, is that far-shining (virâg) fifth layer which the gods saw. He lays them down by tens: the Virâg (metre) consists of ten syllables, and this layer is 'virâg.' He places them on every side; for he who shines (rules) in one direction only, does not shine far and wide, but whosoever shines in all directions, he alone shines far and wide.

6. And as to why he lays down those Asapatnâs. Now at that time, when that (part) of his body had been restored, evil beset Pragâpati on every side. He saw those foeless bricks, and laid them down, and by means of them he drove off evil, for foe means evil; and because, by means of them he drove off the foe, evil, therefore they are (called) 'foeless' (bricks).

¹ For particulars respecting these, also called *Khandasyâh*, see VIII, 5, 2, 1, seq.

7. And what the gods did, the same is done now. Evil, indeed, does not now beset this (Sacrificer), but when he now does this, it is that he wants to do what the gods did; and he thereby drives off whatever evil, whatever foe besets him; and because, by means of them, he drives off the foe, evil, therefore they are (called) the 'foeless' (bricks). He places them on every side: he thereby drives off the foe, evil, on every side. He places them on the other side: from his whole self he thereby drives off the foe, evil.

8. He lays down (one) in front¹, with (Vâg. S. XV, 1), 'O Agni, drive away the foes of ours that are born, drive back those unborn, O knower of beings! cheer us, kindly and unfrowning! may we be in thy threefold-sheltering, steadfast protection!' as the text so the sense. Then behind, with (Vâg. S. XV, 2), 'With might drive away the foes of ours that are born,

¹ The first four of the five Asapatnâs are laid down near the four ends of the spines (in the order east, west, south, north); their exact place being the second space on the left side of the spine (in looking towards them from the centre), that is to say, the space of one (? or half a) foot being left between them and the respective spine. Their position thus is the same as those of the Ârvinîs in the second layer (see p. 31, note 1) except that these were placed on the Retaḥsik range instead of at the ends of the spines. The line-marks of these four bricks run parallel to the respective spines. The fifth Asapatnâ is thus laid down north of the southern one, so as to leave the space of a cubit (about a foot and a half) between them. These latter two Asapatnâs are full-sized bricks (one foot square), and not half-sized, as were the two southern Ârvinîs. Moreover, whilst the southern Asapatnâ has its line-marks running parallel to the adjoining cross-spine (south to north), the fifth Asapatnâ has them running from west to east (? as well as from south to north).

drive back, O knower of beings, those unborn! cheer us with kindly feeling! may we prevail! drive off our foes!' as the text so the sense.

9. That which is (placed) in front is Agni, and that behind is Agni: with Agni he (Pragâpati) then drove away evil both in front and in the rear; and in like manner now does the Sacrificer with Agni drive away evil both in front and in the rear.

10. Then on the right (south) side, with (Vâg. S. XV, 3), 'The sixteenfold Stoma, vigour, wealth!' The Trishûbh consists of eleven syllables, and—the air being of Trishûbh nature—there are (in the air) four quarters. The thunderbolt is fifteenfold, and yonder sun is the sixteenfold wielder of that thunderbolt: with that thunderbolt, with that Trishûbh, he (Pragâpati) drove away evil in the south; and in like manner does the Sacrificer, with that thunderbolt, with that Trishûbh, now drive away evil in the south.

11. Then on the left (north) side, with, 'The forty-four-fold Stoma, lustre, wealth!' The Trishûbh consists of forty-four syllables, and the thunderbolt is of Trishûbh nature: with that forty-four-fold thunderbolt, with that Trishûbh, he (Pragâpati) drove away evil in the north; and in like manner does the Sacrificer, with that thunderbolt, with that Trishûbh, now drive away evil in the north.

12. Then in the middle (the fifth), with, 'Agni's soil-cover thou art!'—the fourth layer indeed is the Brahman, and the Brahman is Agni, and this, the fifth layer is, as it were, the (soil-)cover of that (fourth layer);—'his sap, in truth: may the All-gods sing thy praises! Seat thee here, laden with Stomas, and rich in fat! Gain for us, by

sacrifice, wealth with offspring!' as the text so the sense.

13. This one he lays down with its line-marks running eastward and crosswise¹; for by that one Pragâpati then cut out the root of evil, and in like manner does this (Sacrificer) now thereby cut out the root of evil. On the right (south) side (from the centre he places it), for the thunderbolt has a string² on the right side;—inside the one in the southern quarter, for it is for the sake of extension that he leaves that space.

14. The one which (lies) in front is the out-breathing, the one at the back the off-breathing: by the out-breathing he (Pragâpati) then drove away evil in front, and by the off-breathing in the rear; and in like manner does the Sacrificer now by the out-breathing drive away evil in front, and by the off-breathing in the rear.

15. And the two on both sides (of the spine) are the two arms: whatever evil there was sideways of him, that he drove away with his arms; and in like manner does this Sacrificer now drive away with his arms whatever evil there is sideways of him.

¹ That is to say, crosswise, or marked in the opposite direction to the Asapatnâ brick near it, viz. to the one placed east of the southern end of the cross-spine which (like all bricks placed between shoulder and thigh) has its line-marks running from south to north. The fifth Asapatnâ, lying immediately north of that southern one, thus has its line-marks parallel, not (as one would expect) to the cross-spine, but to the further removed spine.

² This is a doubtful rendering of 'udyâma,' which is accepted by the St. Petersburg Dict. for 'shad-udyâma,' at VI, 7, 1, 16, 18; whilst in the present case 'dakshinâta-udyâma' seems to be taken by it to mean 'southward erected, southward drawn (aufgespannt).' Udyâma, in the sense 'extension,' might mean a protruding part, serving as a handle.

16. The soil-bedded one¹ means food : whatever evil there was above him, that he (Pragâpati) drove away by means of food ; and in like manner does the Sacrificer now, by means of food, drive away whatever evil there is above him.

17. And, verily, whenever he, knowing this, breathes out, he thereby drives away the evil which is in front of him ; and when he breathes backward, he thereby (drives away) that which is in the rear ; and when he does work with his arms, he thereby (drives away) that which is sideways of him ; and when he eats food, he thereby (drives away) that (evil) which is above him : at all times, indeed, even while sleeping, does he who knows this drive away evil. Hence, one must not speak ill of him who knows this, lest one should be his evil (enemy).

SECOND BRĀHMAṆA.

1. He then lays down those *Khandasyâs*² (relating to the metres). For Pragâpati, having freed himself from evil, death, asked for food ; hence, to this day, a sick man, when he gets better, asks for food ; and people have hope for him, thinking, ' He asks for food, he will live.' The gods gave him that food, these (bricks) relating to the metres ; for the metres are cattle, and cattle are food. They (the metres) pleased him, and inasmuch as they pleased (*khand*) him they are (called) metres (*khandas*).

2. He lays them down by tens,—the *Virâg* consists of ten syllables, and all food is 'virâg'

¹ That is, the fifth *Asapatnâ*, which has a bed or layer of loose soil (*purîsha*) spread under it.

² The *Khandasyâ* or *Virâg* bricks are laid down at the end of the spines, ten in each quarter.

(shining, or ruling) : he thus bestows all food on him. On all (four) sides he places them : from all sides he thus bestows food on him.

3. [He lays them down, with, Vâg. S. XV, 4. 5], 'The Course metre,'—the 'course' metre, doubtless, is this (terrestrial) world ;—'the Expanse metre,'—the 'expanse' metre, doubtless, is the air ; 'the Blissful metre,'—the 'blissful' metre, doubtless, is the sky ;—'the Encircler metre,'—the 'encircler' metre, doubtless, is the regions ;—'the Vestment metre,'—the 'vestment' metre, doubtless, is food ;—'the Mind metre,'—the 'mind' metre, doubtless, is Pragâpati ; 'the Extent metre,'—the 'extent' metre, doubtless, is yonder sun.

4. 'The Stream metre,'—the 'stream' metre, doubtless, is the breath ;—'the Sea metre,'—the 'sea' metre, doubtless, is the mind ;—'the Flood metre,'—the 'flood' metre, doubtless, is speech ;—'the Kakubh (peak) metre,'—the 'Kakubh' metre, doubtless, is the out(and in)-breathing ;—'the Three-peaked metre,'—the 'three-peaked' metre, doubtless, is the up-breathing ;—'the Wisdom metre,'—the 'wisdom' metre, doubtless, is the threefold science ;—'the Arikupa metre,'—the 'Arikupa'¹ metre, doubtless, is the water ;—'the Aksharapañkti metre,'—the Aksharapañkti (row of syllables) metre, doubtless, is yonder (heavenly) world ;—'the Padapañkti metre,'—the Padapañkti (row of words or steps) metre, doubtless, is this (terrestrial) world ;—'the Vishârapañkti metre,'—the Vishârapañkti (row of expansion) metre, doubtless, is the regions ;—'the Bright Razor metre,'—the 'bright

¹ A word of doubtful meaning (? drinking its own windings).

razor' metre, doubtless, is yonder sun;—'the Vestment metre, the Investment metre,'—the 'vestment' metre, doubtless, is food, and the 'investment' metre is food.

5. 'The Uniting metre,'—the 'uniting' metre, doubtless, is the night;—'the Separating metre,'—the 'separating' metre, doubtless, is the day;—'the *Bṛihat* metre,'—the '*bṛihat*' (great) metre, doubtless, is yonder world;—'the Rathantara metre,'—the 'rathantara' metre, doubtless, is this world;—'the Troop metre,'—the 'troop' metre, doubtless, is the wind;—'the Yoke metre,'—the 'yoke' metre, doubtless, is the air;—'the Devourer metre,'—the 'devourer' metre, doubtless, is food;—'the Bright metre,'—the 'bright' metre, doubtless, is the fire;—'the *Samstubh* metre, the *Anushṭubh* metre,'—the '*samstubh*' metre, doubtless, is speech, and the '*anushṭubh*' metre is speech;—'the Course metre, the Expanse metre,'—the meaning of this has been explained.

6. 'The Strength metre,'—the 'strength' metre, doubtless, is food;—'the Strength-maker metre,' the 'strength-maker' metre, doubtless, is Agni (the fire);—'the Striver metre,'—the 'striver' metre, doubtless, is yonder world;—'the Ample metre,'—the 'ample' metre, doubtless, is this world;—'the Cover metre,'—the 'cover' metre, doubtless, is the air;—'the Unclimbable metre,'—the 'unclimbable' metre, doubtless, is yonder sun;—'the Slow metre,'—the 'slow' metre, doubtless, is the *Pañkti*;—'the *Aṅkāṅka* metre,'—the '*aṅkāṅka*'¹ metre, doubtless, is water:

¹ Another word of doubtful meaning (? winding-winding).

7. Now of those which he lays down in front, the first is the out (and in)-breathing, the second the through-breathing, the third the up-breathing, the fourth the up-breathing, the fifth the through-breathing, the sixth the out-breathing, the seventh the out-breathing, the eighth the through-breathing, the ninth the up-breathing, and the tenth, in this case, is the Sacrificer himself: this same Sacrificer, being raised and firmly established on this Virâg (brick), made up of breath, lays down (bricks) extending both backward and forward, for the breathings move both backward and forward.

8. And of those on the right (south) side, the first is Agni (fire), the second Vâyu (the wind), the third Âditya (the sun), the fourth Âditya, the fifth Vâyu, the sixth Agni, the seventh Agni, the eighth Vâyu, the ninth Âditya, and the tenth, in this case, is the Sacrificer himself: this same Sacrificer, being raised and firmly established on this Virâg, made up of deities, puts on (bricks) extending both hitherwards and thitherwards, for those gods move both hitherwards and thitherwards.

9. And of those behind, the first is this (terrestrial) world, the second the air, the third the sky, the fourth the sky, the fifth the air, the sixth this world, the seventh this world, the eighth the air, the ninth the sky, and the tenth, in this case, is the Sacrificer himself: this same Sacrificer, being raised and firmly established on that Virâg, made up of the worlds, lays down (bricks) extending both hitherwards and thitherwards;—whence these worlds extend both hitherwards and thitherwards.

10. And of those on the left (north) side, the first is the summer, the second the rainy season, the

third the winter, the fourth the winter, the fifth the rainy season, the sixth the summer, the seventh the summer, the eighth the rainy season, the ninth the winter, and the tenth, in this case, is the Sacrificer himself: this same Sacrificer, being raised and firmly established on that Virâg, made up of the seasons, lays down (bricks) extending both hitherwards and thitherwards;—whence those seasons move both hitherwards and thitherwards¹.

11. And, again, those which he lays down in front are the vital airs. There are ten of them, for there are ten vital airs. He places them in the front part, for these vital airs are in the front part.

12. And those on the right (south) side are the deities,—Agni, the Earth, Vâyu, the Air, Âditya, the Sky, Kandra (the moon), the Stars, Food, and Water.

13. And those behind are the regions (quarters),—four regions, four intermediate regions, the upper region, and this (earth).

14. And those on the left (north) side are the months,—two spring-months, two summer-months, two months of the rainy season, two autumn-months, and two winter-months.

15. And, again, the first ten are this (terrestrial) world, the second the air, the third the sky. By the first set of ten they (the gods) ascended this (earth), by the second the air, by the third the sky; and in like manner does the Sacrificer now, by the first set of ten, ascend this (earth), by the second the air, and by the third the sky.

16. This, then, is, as it were, an ascent away from

¹ That is to say, they come and go.

here; but this (earth) is the foundation: the gods came back to this (earth), the foundation; and in like manner does the Sacrificer now come back to this (earth), the foundation. And that last set of ten is this world: hence, even as (takes place) that start from the first set of ten, so from the last; for this is the same,—those two sets of ten (the first and last) are this (terrestrial) world.

17. Now these are forty bricks and forty formulas,—that makes eighty, and eighty (*ashti*) means food¹: thus whatever he now says that he makes to be food, *ashti*, and gives it him, and thereby gratifies him (*Agni*).

THIRD BRÂHMANA.

1. He then lays down the *Stomabhâgâ* (praise-sharing bricks). For at that time *Indra* set his mind upon that food of *Pragâpati*, and tried to go from him. He spake, 'Why dost thou go from me? why dost thou leave me?'—'Give me the essence of that food: enter me therewith!'—'So be it!' so he gave him the essence of that food, and entered him therewith.

2. Now he who was that *Pragâpati* is this very *Agni* (the fire-altar) that is now being built up; and that food is these *Khandasyâ* (bricks); and that essence of food is these *Stomabhâgâs*; and he who was *Indra* is yonder *Âditya* (the sun): he indeed is the *Stoma* (hymn of praise), for whatsoever praises they sing, it is him they praise thereby,—it is to that same *Stoma* he gave a share; and inasmuch as

¹ The author apparently connects '*ashti*' with the root '*as*,' to eat.

he gave a share (bhâga) to that Stoma, these are (called) Stomabhâgâs.

3. [He lays them down, with, Vâg. S. XV, 6. 7], 'By the ray quicken thou the truth for truth!'—the ray, doubtless, is that (sun), and ray is food; having put together that (sun) and the essence thereof, he makes it enter his own self;—'by the starting, by the law, quicken the law!'—the starting, doubtless, is that (sun), and the starting also means food: having put together that (sun) and the essence thereof, he makes it enter his own self;—'by the going after, by the sky, quicken the sky!'—the going after, doubtless, is that (sun), and the going after also means food; having put together that (sun) and the essence thereof, he makes it enter his own self. Thus whatever he mentions here, that and the essence thereof he puts together and makes it enter his own self: 'By such and such quicken thou such and such!'—'Such and such thou art: for such and such (I deposit) thee!'—'By the lord, by strength, quicken strength!' thus they (the bricks) are divided into three kinds, for food is of three kinds.

4. And as to why he lays down the Stomabhâgâs. Now the gods, having laid down the far-shining layer, mounted it. They spake, 'Meditate ye!' whereby, doubtless, they meant to say, 'Seek ye a layer!' Whilst meditating, they saw even the firmament, the heavenly world, and laid it down. Now that same firmament, the heavenly world, indeed is the same as these Stomabhâgâs, and thus in laying down these, he lays down the firmament, the heavenly world.

5. The first three (bricks) are this (terrestrial)

world, the second (three) the air, and the third (three) the sky, the fourth the eastern, the fifth the southern, the sixth the western, and the seventh the northern regions.

6. These twenty-one bricks, then, are these worlds and the regions, and these worlds and the regions are a foundation, and these worlds and the regions are twenty-one : whence they say, 'the *Ekavimsa* (twenty-one-fold) is a foundation.'

7. And the eight bricks which remain over are the *Gâyatri* consisting of eight syllables ; but the *Gâyatri* is the Brahman, and as to that Brahman, it is yonder burning disk : it burns, while firmly-established on that twenty-one-fold one, as on a foundation, whence it does not fall down.

8. Now some lay down a thirtieth (*Stomabhâgâ*), with, 'Beautifully arrayed, quicken thou the kshatra for the kshatra!' saying, 'Of thirty syllables is the *Virâg* (metre) and this layer is *virâg* (far-shining).' But let him not do so : they (who do so) exceed (this layer so as not to be) amounting to the twenty-one-fold, and to the *Gâyatri* ; and that undiminished *Virâg*, doubtless, is the world of Indra : in the world of Indra they raise a spiteful enemy of equal power (to Indra), and thrust Indra out of the world of Indra. And at his own sacrifice the Sacrificer assuredly is Indra : in the Sacrificer's realm they raise for the Sacrificer a spiteful enemy of equal power, and thrust the Sacrificer out of the Sacrificer's own realm. But, surely, that fire which they bring hither is no other than this Sacrificer : by means of his foundation it is he who is the thirtieth (brick) in this (layer).

FOURTH BRĀHMANA.

1. He lays them down on the range of the *Ashādḥā*; for the *Ashādḥā* is speech, and this (set of bricks¹) is the essence (of food): he thus lays into speech the essence of food; whence it is through (the channel of) speech that one distinguishes the essence of food for all the limbs.

2. And, again, as to why (on the range) of the *Ashādḥā*;—the *Ashādḥā*, doubtless, is this (earth), and the *Stomabhāgās* are yonder sun: he thus establishes yonder sun upon this earth as a firm foundation.

3. And, again, why (on that) of the *Ashādḥā*;—the *Ashādḥā*, doubtless, is this (earth), and the *Stomabhāgās* are the heart: he thus lays into this (earth) the heart, the mind: whence on this (earth) one thinks with the heart, with the mind. He lays them down on every side: he thus places the heart, the mind everywhere; whence everywhere on this (earth) one thinks with the heart, with the mind. And, moreover, these (bricks) are lucky signs: he places them on all sides; whence they say of him who has a (lucky) sign (*lakshman*) on every (or any) side that he has good luck (*puṇyalakshṁika*).

4. He then covers them with loose soil; for loose soil (*purtsha*) means food, and this (set of bricks) is the essence (of food): he thus makes it invisible, for invisible, as it were, is the essence of food.

5. And, again, as to why (he covers it) with loose

¹ Or, this fire-altar.

soil ;—loose soil, doubtless, means food, and this (set of bricks) is the essence : he thus joins and unites the food and its essence.

6. And, again, as to why with loose soil ;—the Stomabhâgâs are the heart, and the loose soil is the pericardium : he thus encloses the heart in the pericardium.

7. And, again, as to why with loose soil ;—this fire-altar is the year, and by means of the soil-coverings of the layers he divides it : those first four layers are four seasons. And having laid down the Stomabhâgâs, he throws loose soil thereon : that is the fifth layer, that is the fifth season.

8. Here now they say, ‘Since the other layers conclude with Lokamprînâs (space-filling bricks), and no space-filler is laid down in this (layer) : what, then, is the space-filler therein?’ The space-filler, surely, is yonder sun, and this layer is he ; and this is of itself¹ a space-filling layer. And what there is above this (layer) up to the covering of soil that is the sixth layer, that is the sixth season.

9. He then throws down the loose soil. Thereon he lays down the Vikarṇī and the naturally-perforated (brick) ; he bestrews them with chips of gold, and places the fire thereon : that is the seventh layer, that is the seventh season.

10. But, indeed, there are only six of them ; for as to the Vikarṇī and the Svayam-âtrinnâ, they belong to the sixth layer.

11. And, indeed, there are only five of them,—on the other (layers) he throws down the loose soil with a prayer, and here (he does so) silently : in that

¹ Or, and he (the sun) himself.

respect this is not a layer. And the other layers end with space-fillers, but here he lays down no space-filler : in that respect also this is not a layer.

12. And, indeed, there are only three of them,—the first layer is this very (terrestrial) world ; and the uppermost (layer) is the sky ; and those three (intermediate layers) are the air, for there is, as it were, only one air here : thus (there are) three, or five, or six, or seven of them.

SIXTH ADHYÂYA. FIRST BRÂHMANA.

1. He lays down the Nâkasads (firmament-seated bricks) : the firmament-seated ones, assuredly, are the gods. In this (layer) that whole fire-altar becomes completed, and therein these (bricks are) the firmament (nâka), the world of heaven : it is therein that the gods seated themselves ; and inasmuch as the gods seated themselves on that firmament, in the world of heaven, the gods are the firmament-seated. And in like manner does the Sacrificer, when he lays down these (bricks), now seat himself on that firmament, in the world of heaven.

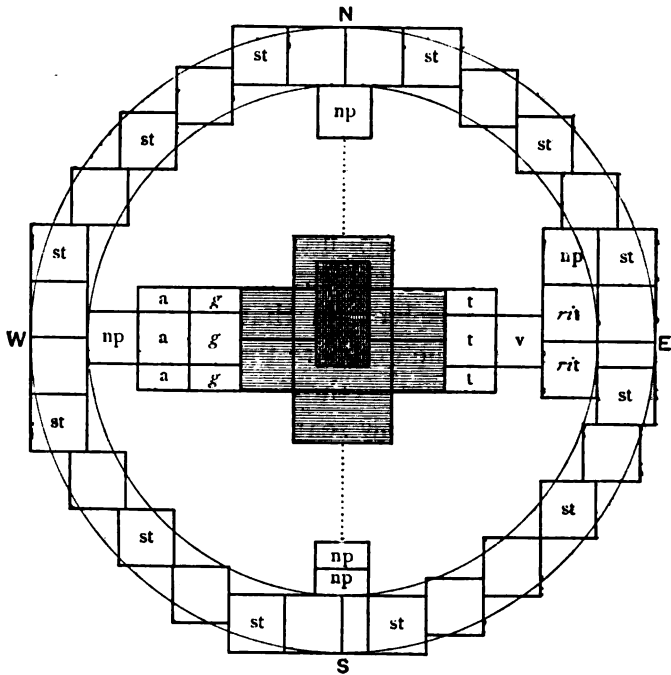
2. And, again, why he lays down the Nâkasads. Now at that time the gods saw that firmament, the world of heaven, these Stomabhâgâs¹. They spake,

¹ The central portion of the fifth layer is here characterised as symbolically representing the firmament, the blue canopy of heaven, and the region of bliss beyond it. The outer rim of this central structure is formed by a continuous ring of twenty-nine Stomabhâgâ (st) bricks representing, it would seem, the horizon on which the vault of heaven rests. There is some doubt as to the exact manner in which this ring of bricks is to be arranged. According to Kâty. Srautas. XVII, 11, 10, fifteen bricks are to be placed south (and fourteen north) of the anûka, or spine (running through the

‘Think ye upon this, how we may seat ourselves on that firmament, in the world of heaven!’ They spake,

centre from west to east). As regards the southern semicircle, the fifteen bricks are to be distributed in such a way that eight fall within the south-easterly, and seven into the south-westerly, quadrant. Some such arrangement as that adopted in the diagram below would seem to be what is intended. It will be seen that this arrangement includes two half-size bricks in the south-easterly

THE CENTRAL PART OF THE FIFTH LAYER.



quadrant, the one lying immediately south of the ‘spine,’ and the other immediately east of the ‘cross-spine.’ It is an awkward fact, however, that one of the commentators on the Sûtra referred to, states that there are to be two half-foot bricks, (one) on each side of the spine—that is, as would seem, the ‘cross-spine.’ I cannot but think, however, that this must be a mistake, as otherwise it would seem to make the construction of a continuous ring impossible. Inside this ring, on the adjoining range (viz. the *Ritavyâ*

‘Meditate ye! seek ye a layer!’ whereby, indeed, they said, ‘Seek ye this, how we may seat ourselves on this firmament, in the world of heaven!’

3. Whilst meditating, they saw these bricks, the Nākasads, and placed them on (the altar): by means of them they seated themselves on that firmament, in the world of heaven; and inasmuch as through them they seated themselves (sad) on that firmament (nāka), in the world of heaven, these are the Nāka-sad (bricks); and in like manner does the Sacrificer, when he lays down these (bricks), now seat himself on that firmament, in the world of heaven.

range, being the fifth range from the centre, see the diagram of the first layer, p. 17), five Nākasads (n) are placed on the spines, with the exception of the eastern one, which is to be placed in the second space north of the spine, that is to say, a foot from it (so as to leave space between it and the spine for the left *Ritavyā*; cf. VIII, 7, 1, 11, with note). In the south two half-sized bricks are laid down instead of one full-sized one. All these five bricks are of half the usual thickness so as to allow five others, the *Pañkaśûdās* (p), being placed upon them. Of the *khandasyās*, or bricks representing the metres, only three sets (of three bricks each, viz. a full-sized one flanked on either side by a half-sized one) fall within the circle formed by the stomabhâgâ-ring, viz. the *trishubhs* (t), *gagatīs* (g), and *anushubhs* (a). The remaining space in the centre is now filled up by the Gârhapatya hearth, consisting of eight bricks. Thereon is placed a second layer of eight bricks exactly corresponding to the first, and called *Punaskiti*. This pile (marked by hatching in the sketch) thus rises above the fifth layer by the full depth of a brick. He then lays down the two *Ritavyās* (*rit*) just within the ring on the east side; and the *Visvagyotis* (v), representing the sun, immediately west of them. Having now filled up the available spaces of the layer with *Lokamprînās*, and scattered loose soil on it, he finally lays down two perforated bricks (marked in the sketch by cross-hatching), the *Vikarnī* and the *Svayamâtṛinnā*, so that the latter lies exactly in the centre, and the former immediately north of it, over the ‘cross-spine.’

4. He places them in the (four) quarters; for that firmament, the world of heaven, is the quarters: he thus establishes them in the world of heaven. On the range of the *Ritavyās* (he places them); for the *Ritavyās* (seasonal bricks) are the year, and the world of heaven is the year: it is in the world of heaven he thus establishes them. Within the *Stomabhâgās* (he places them); for this is the firmament, the world of heaven: it is therein he thus establishes them.

5. In front he lays down one, with (*Vâg. S. XV, 10*), 'Queen thou art, the Eastern region,' for a queen indeed the eastern region is;—'The divine *Vasus* are thine overlords¹,' for the divine *Vasus* are indeed the overlords of that region;—'Agni is the repeller of shafts,' for Agni, indeed, is here the repeller of shafts;—'The *Trivrit-Stoma* may uphold thee on earth!' for by the threefold hymn(-form) this one is indeed upheld on earth;—'The *Āgya-sastra* may support thee for steadiness' sake²!' for by the *Āgya-sastra* it is indeed supported on earth for steadiness' sake;—'the *Rathantara-sâman* for stability in the air!' for by the *Rathantara-sâman* it is indeed established in the air;—'May the *Rishis*, the first-born, magnify³ thee among the gods!'—the *Rishis*, the first-born, doubtless, are the vital airs⁴, for they are the first-born Brahman⁵;—'with the measure, the width of the sky!'—that is, 'as great as the sky is, so much in width may they broaden thee!'—

¹ Or, perhaps, 'the *Vasus* are thy divine overlords;' but see paragraph 9.

² Lit. for unwaveringness (so as not to totter).

³ Lit. broaden, widen.

⁴ See VI, 1, 1, 1; VII, 2, 3, 5.

⁵ See VI, 1, 1, 8.

‘And he, the upholder, and the overlord,’—these two are speech and mind, for these two uphold everything here;—‘may they all, of one mind, settle thee, and the Sacrificer, on the back of the firmament, in the world of heaven!’ as the text, so its import.

6. Then on the right (south) side (he lays down one¹), with (Vâg. S. XV, 11), ‘Wide-ruling thou art, the southern region,’ for wide-ruling indeed is that southern region;—‘The divine Rudras are thine overlords,’ for the divine Rudras are indeed the overlords of that region;—‘Indra is the repeller of shafts,’ for Indra, indeed, is here the repeller of shafts;—‘The Pañkadasa-stoma may uphold thee on earth!’ for by the fifteenfold hymn it is indeed upheld on earth;—‘The Praûga-sastra may support thee for steadiness’ sake!’ for by the Praûga-sastra it is indeed supported on earth for steadiness’ sake;—‘the Brîhat-sâman for stability in the air!’ for by the Brîhat-sâman it is indeed established in the air;—‘May the Rîshis, the first-born, magnify thee among gods . . .!’ the import of this (and the rest) has been explained.

7. Then behind (he lays down one), with (Vâg. S. XV, 12), ‘All-ruling thou art, the western region,’ for all-ruling indeed is that western region;—‘The divine Âdityas are thine overlords,’ for the divine Âdityas are indeed the overlords of that region;—‘Varuṇa is the repeller of shafts,’ for Varuṇa, indeed, is here the repeller of shafts;—‘The Saptadasa-stoma may uphold thee on

¹ That is, the southern of the two half-sized ones to be placed in this quarter.

earth!' for by the seventeenfold hymn it is indeed upheld on earth;—'The Marutvattya-sastra may support thee for steadiness' sake!' for by the Marutvattya-sastra it is indeed supported on earth for steadiness' sake;—'the Vairûpa-sâman for stability in the air!' for by the Vairûpa-sâman it is indeed established in the air;—'May the *Rishis*, the first-born, magnify thee among the gods . . .!' the import of this has been explained.

8. Then on the left (north) side (he lays down one), with (Vâg. S. XV, 13), 'Self-ruling thou art, the northern region,' for self-ruling that northern region indeed is;—'The divine Maruts are thine overlords,' for the divine Maruts are indeed the overlords of that region;—'Soma is the repeller of shafts,' for Soma, indeed, is here the repeller of shafts;—'The Ekavimsa-stoma may uphold thee on earth!' for by the twenty-one-fold hymn this one is indeed upheld on earth;—'The Nishkevalya-sastra may support thee for steadiness' sake!' for by the Nishkevalya-sastra it is indeed supported on earth for steadiness' sake;—'the Vairâga-sâman for stability in the air!' for by the Vairâga-sâman it is indeed established in the air;—'May the *Rishis*, the first-born, magnify thee among the gods . . .!' the import of this has been explained.

9. Then in the middle (he lays down one¹), with (Vâg. S. XV, 14), 'The sovereign mistress thou art, the Great region!' for the sovereign mistress that great region indeed is;—'the All-gods are

¹ That is, he lays down a half-sized brick immediately north of the southern one, and thus in the direction of the centre from that brick.

thine overlords,' for the All-gods are indeed the overlords of that region ;—' *Bṛihaspati* is the repeller of shafts,' for *Bṛihaspati*, indeed, is here the repeller of shafts ;—' The *Trinava-* and *Trayas-trimsa-*stomas may uphold thee on earth ;'—for by the twenty-nine-fold and thirty-three-fold hymns this one is indeed upheld on earth ;—' The *Vaisvadeva-* and *Āgnimâruta-*sastras may support thee for steadiness' sake !' for by the *Vaisvadeva-* and *Āgnimâruta-*sastras it is indeed supported on earth for steadiness' sake ;—' May the *Rîshis*, the first-born, magnify thee among the gods . . . !' the import of this has been explained.

10. Thus much, indeed, is the whole sacrifice, and the sacrifice is the self of the gods : it was after making the sacrifice their own self that the gods seated themselves on that firmament, in the world of heaven ; and in like manner does the Sacrificer now, after making the sacrifice his own self, seat himself on that firmament, in the world of heaven.

11. He then lays down the *Pañkakûdâ* ('five-knobbed') bricks ; for the *Nâkasads* are (parts of) the sacrifice, and so indeed are the *Pañkakûdâs* the sacrifice : the *Nâkasads* are these four sacrificial priests together with the Sacrificer as the fifth ; and the *Pañkakûdâs* are the *Hotrâs*¹. Now the *Hotrâs* are additional (to the officiating staff, or to the *Hotri*) and whatever is additional is an excrescence (*kûda*) ; and hence, as they are five additional (bricks), they are (called) *Pañkakûdâs*².

¹ That is, the offices of *Hotrakas*, or assistants to the *Hotri*.

² These bricks would seem to have had some kind of protuberances or bulgings (*kûda*), or perhaps tufts, resembling a man's crest-lock or top-knot (*kûdâ*). Possibly, however, these five bricks,

12. And, again, as to why he lays down the Nākasad-Pañkakûdās;—it is for the sake of completeness; for the Nākasads are the self, and the Pañkakûdās the mate, and this, the mate, doubtless, is one half of the self; for when one is with his mate¹, then he is whole and complete.

13. And, again, as to why he lays down the Nākasad-Pañkakûdās;—the Nākasads are the self, and the Pañkakûdās are offspring (or subjects)². Now progeny is something additional to the self, and whatever is additional is an excrescence; and hence, as they are five additional ones, they are (called) Pañkakûdās.

14. And, again, as to why he lays down the Nākasad-Pañkakûdās;—the Nākasads are the regions, and the Pañkakûdās, too, are the regions: what five regions there are on this side of yonder sun, they are the Nākasads, and those which are on the other side are the Pañkakûdās. Now those regions which are on the other side of yonder sun are additional, and what is additional is an excrescence (kûda): and hence, as they are five additional ones, they are called Pañkakûdās.

15. And, again, as to why he lays down the Pañkakûdās. Now, at that time the gods were afraid lest the fiends, the Rakshas, should destroy

being placed on the top of the Nākasads, are themselves here represented as something additional. Such, at any rate, seems to be the definition of the term given in the text above and in parag. 13. The MS. of the commentary reads, 'kāyasya vai tat pāvargitam (!) sa kûdah kesapuñgah.'

¹ This, doubtless, is here the meaning of mithunam; and similarly in I, 7, 2, 11, we ought to translate, 'The vasha/kâra is the mate of those two (anuvākya and yāgyā).'

² See paragraph 21.

these worlds of theirs from above. They put those protectors over these worlds, to wit, those shafts and missiles; and in like manner does the Sacrificer now put those protectors over these worlds, to wit, those shafts and missiles.

16. He places one in front, with (Vāg. S. XV, 15), 'This one in front, the yellow-haired one,'—Agni, no doubt, is in front; and as to his saying of him as (being) 'in front,' it is because they take him out (of the Gârhapatya hearth) towards the front, and attend upon him towards the front¹; and as to why he calls him yellow-haired, it is because Agni is, as it were, yellow;—'the sun-rayed one,' for Agni's rays are like those of the sun;—and Rathagṛītsa and Rathaugas², his commander and his chieftain, the two spring-months are these two;—'and the nymphs Puṣṭikasthalâ and Kratussthalâ³,—'quarter and intermediate quarter,' said Mâhitthi; but army and battle these two are;—'mordacious beasts the shaft, manslaughter the missile,'—inasmuch as they fight in army and battle, those mordacious beasts are the shaft; 'manslaughter the missile,'—inasmuch as they slay one another, manslaughter is the missile;—'to them be homage!' it is to them he pays homage;—'be they gracious unto us!' they are indeed gracious to him;—'he whom we hate, and he who hates us,

¹ See p. 3, note 2.

² That is, 'skilled in chariot (-fight),' and 'mighty in chariot (-fight).'

³ The meaning of these names is rather obscure: the symbolical explanations 'army and battle' might seem to point to some such meanings as 'grounded on heaps' and 'grounded on intelligence (or plan).'

him we put into their jaws!' whomsoever he hates, and whoever hates him, him he puts into their jaws. 'N. N. I put into their jaws,' thus he may name him whom he hates, and thereafter he will not be there any more. Let him disregard this also, for indeed marked out of himself is he whom he who knows this hates.

17. Then on the right (south) side (he places one), with (Vâg. S. XV, 16), 'This one on the right, the all-worker,' the all-worker is this Vâyu (the wind) who blows here, for he makes everything here; and because he speaks of him as (being) 'on the right,' therefore it is in the south that he blows most;—'and Rathasvana (chariot-noise) and Ratheṣittra (glorious on the chariot), his commander and chieftain;' these are the two summer-months;—'and the two nymphs, Menakâ and Sahaganyâ,'—'quarter and intermediate quarter,' said Mâhitthi; but these two are heaven and earth;—'Goblins the shaft, demons the missile;' for goblins indeed are here the shaft (weapon), and demons the missile;—'to them be homage...!' the import of this has been explained.

18. Then behind (in the west, he lays down a brick), with (Vâg. S. XV, 17), 'This one behind, the all-embracer,'—the all-embracer, doubtless, is yonder sun; for as soon as he rises all this embracing space comes into existence; and because he speaks of him as (being) 'behind,' therefore one sees him only when he goes towards the back (west);—'and Rathaprota (fixed on the chariot) and Asamaratha (of matchless chariot), his commander and chieftain;' these are the two rainy months;—'and the nymphs Pramloṅanti (the setting one) and

Anumlokaṅti (the rising one),—‘quarter and intermediate quarter,’ said Māhitthi, but they are day and night, for these two set and rise; ‘tigers the shaft, snakes the missile,’ for indeed tigers are here the shaft, and snakes the missile;—‘to them be homage . . .!’ the import of this has been explained.

19. Then on the left (north) side (he places one), with (Vāg. S. XV, 17), ‘This one on the left, of everflowing blessings;’ on the left is the sacrifice; and as to why he speaks of it as ‘on the left,’ it is because the sacrifice is performed from the left (north) side; and as to why he speaks of it as ‘of ever-flowing blessings (samyadvasu),’ they do indeed flow together (samyanti) to the sacrifice, thinking, ‘this is a blessing;’—‘and Târکشya and Arishṭanemi, his commander and chieftain,’ these are the two autumn-months; ‘and the nymphs Visvâṅti (the all-inclined) and Ghrīṭâṅti (the ghee-inclined),’—‘quarter and intermediate quarter,’ said Māhitthi, but they are the vedi (altar) and the offering-spoon, for the altar is all-inclined¹, and the offering-spoon is ghee-inclined;—‘water the shaft, wind the missile,’—water indeed is here the shaft, and wind the missile, for from this side it blows hot, and from that side cold;—‘to them be homage . . .!’ the import of this has been explained.

20. Then in the middle (he lays down one), with (Vāg. S. XV, 19), ‘This one above, the boon-bestower²,’ the one above, doubtless, is Parganya (the rain-god); and when he speaks of him as (being)

¹ That is, extending in every direction, or open (common) to all.

² Lit. ‘he whose boons are (bestowed) hitherwards.’

'above,' it is because Parganya is indeed above; and when he calls him the boon-bestower, it is because from there the boon, rain, food for creatures, is bestowed hitherwards;—'and Senagit (the conqueror of armies) and Sushena (leader of a fine army), his commander and chieftain,' these are the two winter-months;—'and the nymphs, Urvast and Pûrvasṅgitti,'—'quarter and intermediate quarter,' said Mâhitthi, but they are oblation and dakṣiṇâ (priest's sacrificial fee);—'thunder the shaft, lightning the missile,' for indeed thunder is here the shaft, and lightning the missile;—'to them be homage . . . !' the import of this has been explained.

21. These, then, are the shafts and missiles which the gods then put as protectors over these worlds, and as to offspring (or subjects¹), they are the commander and chieftain; and as to the mates, they are those nymphs,—having thus become complete with offspring and with mates, the gods seated themselves on that firmament, in the world of heaven; and in like manner does the Sacrificer, having become complete with offspring and a mate, now seat himself on that firmament, in the world of heaven.

22. Now, these are ten (Nâkasad-Pañṅakûḍâ) bricks he lays down;—of ten syllables the Virâg consists, and this layer is virâg (far-shining). There are, however, only five of them, for he lays them down by two and two. And, verily, they are prayers for prosperity to Agni (the fire-altar). He places them in the last layer, for this, the last, layer is the end of Agni: it is thus at the end that he

¹ See paragraph 13.

pronounces the prayers for prosperity to Agni. There are five of them, for at the sacrifice there are five prayers for prosperity¹. Between (each) two he throws loose soil, for these two bricks being fires, he does so fearing lest these two fires should blaze up together. And, moreover, loose soil means food: it is thus by means of food that he brings about concord between them.

23. Now, then, as to the order of proceeding. Having laid down (a brick) in front, he lays down those on the right, behind, on the left, and in the middle. Then the upper ones: having first laid down one in front, he lays down those on the right, on the left, in the middle, and behind. And, indeed, the world of heaven is entered from below, for the gods, having at that time, closed up these worlds on all sides, entered the world of heaven from below; and in like manner does the Sacrificer now, having closed up these worlds on all sides, enter the world of heaven from below.

SECOND BRÂHMANA.

1. He lays down *Khandasyâs*² (bricks pertaining to the metres). Completed now was the entire

¹ Viz. for long life, offspring, cattle, social distinction, and a seat in heaven;—see the *Sûktavâka* I, 9, 1, 12 seqq.

² The *Khandasyâs* represent the principal metres, the formulas used in laying down the bricks being composed in the respective metres. They consist of ten sets of three bricks each, representing the ten metres, and an additional (thirty-first) brick representing the *Atikhandas*, or redundant metre. Each of the ten sets consists of a central brick of full size (a foot square) placed on one of the two spines, and flanked on the two sides not in contact with the spines by two half-size bricks, viz.:—1. *gâyatrî* at the east end of the 'spine'; 2. *trishubh* on the *Retaṣi* range (joining the

Agni (fire-altar). He now wished for distinction¹; for, indeed, heretofore he was not equal thereto, that he should sustain distinction; whence people here say even to this day, 'This one is not equal to sustain distinction, either in regard to kingship or to headmanship.' The gods bestowed on him this distinction, these *Khandasyās*; for the metres (*Khandas*) are cattle, and cattle are food, and (a position of) distinction is food.

2. He lays down triplets, for the beast is threefold—father, mother, son; and, embryo, amnion, chorion; and food also is threefold—ploughing, rain, seed. One of them is an *Atikhandas*² (excessive metre); for even whilst being one, that one is beyond all the metres. And as to that distinction, it is this great hymn of praise³; and as to this great hymn of praise, it is these *Khandasyās*.

Gārhapatya on the front, or east, side); 3. *gagatī*, on the *Retaśiḥ* range (joining the Gārhapatya on the west side); 4. *anush/ubh*, immediately behind (west) of the preceding set; 5. *brīhatī*, immediately in front (east) of the *Aśhādḥā* range (on which the ring of *Stomabhāgās* lies); 6. *ushñih*, immediately behind (west of) the *Gāyatrīs*; 7. *kakubh*, immediately in front of the *brīhatī* bricks; 8. *pañkti*, at the right (south) end of the 'cross-spine'; 9. *pada-pañkti*, at the left (north) end of the 'cross-spine'; 10. the single *atikhandas*, immediately in front (east) of the fifth *Asapatnā* (see p. 84, note 1); 11. (three) *dvipadā* at the back, or west, end of the 'spine.'

¹ That is, a position of honour, or dignity (*śrī*).

² By the metres, here and in the sequel, we have to understand bricks laid down with verses of the respective metres (*Vāg. S. XV, 20 seq.*).

³ That is, the so-called Great Litany (*mahad uktham*) recited, by the *Hotṛi*, in response to the *Mahāvṛata-sāman*, or Chant of the Great Rite, at the midday service of the last but one day—the so-called *Mahāvṛata* day—of the sacrificial session called '*Gavām ayanam*,' or 'cows' walk.' The Great Litany consists of numerous

3. Gâyatrî verses are the head thereof, Trishṭubh verses the body, Gagatî verses the spine, and Paṅkti verses the wings; and of each of those Kakubh verses he takes four syllables¹, and adds them to

hymns, and some detached verses and prose formulas; the whole matter recited being stated to amount to as many syllables as would make up a thousand *Brīhatî* verses (of thirty-six syllables each)—or 36,000 syllables in all. From an analysis I have made of the Mahad uktham (or *Brīhad uktham*, as it is also called) as contained in MS. Ind. Off. 1729 D, I find it very difficult to check the accuracy of this statement; my own calculation yielding somewhere about 37,200 syllables. By leaving out of account the prose formulas, as well as certain repetitions, this gross amount might, however, be reduced to something approximating the stated number of syllables; and, indeed, the calculation was probably not meant to be a strictly accurate one. Cf. II, 3, 3, 19, 20 (where read Litany, instead of Chant), part ii, p. 430. See also IX, 1, 1, 44; 3, 3, 19; 5, 2, 12.

¹ The three Kakubh verses (Vâg. S. XV, 38-40) consist each of three pādas, of eight, twelve, and eight syllables respectively, making together twenty-eight syllables. In muttering these verses, whilst laying down the Kakubh bricks, he is to omit four syllables from the middle pāda of each verse (so as to make it equal to the other two pādas), and mutter the words thus omitted at the beginning of the verse (XV, 47) used in laying down the *Atiḥāṇḍas* brick. The syllables omitted make up complete words in each case, viz. 'bhadrâ râtiḥ' at the beginning of the middle pāda of the first verse, 'vr̥tra-tūrye' at the end of the middle pāda of the second verse, and 'ava sthirâ' at the beginning of the second pāda of the third verse. The remaining portions of the Kakubh verses consist each of twenty-four syllables, or a Gâyatrî verse. The references here made to the different parts of the Mahad uktham are not quite clear, and seem to point to a somewhat different arrangement of that sastra from that known from the *Aitareyāranyaka* and the *Sāṅkhâyana-sūtra*. The head, indeed, consists of Gâyatrî verses, viz. *Rig-veda* I, 7, either the whole, or, according to some, only certain verses of it; the first three, or nine, verses also forming the opening triplet, or triplets, of the Mahāvratā-sāman, the chanting of which precedes the recitation of the Great Litany.—For the trunk (*ātman*) consisting of trishṭubh verses, see p. 113, note 1. The Paṅkti verses, on the other hand, said to form the wings, would seem to be *Rig-veda* VIII, 40 (consisting of mahāpaṅktis),

the *Atikhandas*: that is just (what makes) that *Atikhandas* (excessive metre). The others result in *Gâyatrîs*: this is just that fourscore of *Gâyatrîs*¹, the *Bṛihatîs* (make up) the *Bârhata* one, and the *Ushnihs* the *Aushniha* one. And as to the *Vasa* hymn², the two half-verses, the *Aindrâgna* (hymn), and the insertion, they are *Atikhandas*; and as to

which in the *Aitareya* arrangement forms the thighs, whilst *Sāṅkhâ-yana* makes it part of the tail; and the *Gagatîs* here referred to as constituting the spine would seem to be X; 50, which immediately follows the hymn just referred to, and is not otherwise identified with any special part of the body. The MSS. of *Harisvâmin's* commentary are unfortunately hopelessly corrupt in this place.

¹ The Great Litany begins with seven sets of hymns and verses, meant symbolically to represent certain parts of *Agni-Pragâpati's* bird-shaped body which the ceremony is intended to reconstruct, viz. the trunk, neck, head, the roots (sinews) of the wings, the right and left wings, and the tail, between each two of which the so-called *Sûdadohas* verse (*Rîg-veda* VIII, 69, 3), meant to represent the vital air pervading the body, is inserted, as it also is between (and before) the succeeding parts. In the first place there follow three eighties of triplets (or, 3 sets of 240 verses each) in the *Gâyatrî*, *Bṛihatî* and *Ushnih* metres respectively. Then comes the *Vasa* hymn representing the belly, and finally a course of recitations (beginning with hymn VIII, 40) forming the thighs. For the part which the number eighty plays in the *Agnîkayana* ceremony, see Weber, *Ind. Stud.* XIII, p. 167. The term for 'eighty,' viz. 'asîti,' gives rise to a constant etymological play. *Sâyana*, on *Aitareyâranyaka* I, 4, 3, 1, takes it in the sense of 'food' (cf. above, VIII, 5, 2, 17); whilst the *Âranyaka* itself takes it in that of 'obtainment':—*yad evâsmin loke yaso, yan maho, yan mithunam, yad annâdyaṁ, yâ 'pakitis tad aṁnavai, tad âpnavâni, tad avarunadhâi, tan me 'sad iti.*

² This is the hymn *Rîg-veda* VIII, 46, ascribed to *Vasa Asvya*, and remarkable for the variety of metres in which the different verses are composed. In the *Aitareya* recension of the *Mahad uktham* (which is followed in the MS. of this *sastra* referred to in the preceding notes) only the first twenty verses are recited, but verse 15 being divided into two verses, a *dvipadâ* and an *ekapadâ*, they are thus made to consist of twenty-one verses.

the Nada-verse¹, the Sûdadohas, the pâda-appendages, and whatever Anushṭubh matter there is, they make up the Anushṭubhs.

4. Dvipadâ verses are the feet. Thus much is the great hymn of praise, and the great hymn of praise means distinction: the gods bestowed upon him (Agni) all that distinction, and so does this (Sacrificer) bestow upon him all that distinction.

5. And, again, as to why he lays down the *Kṛandasyâs*. The gods at that time saw that firmament, the world of heaven, to wit, those Stomabhâgâs, and entered it. Of those entering, Pragâpati entered

¹ The Nada-verse, *Rig-veda* VIII, 69, 2 (in the *ushnih* metre) deriving its name from its first word 'nadam,' plays a peculiar part in the recitation of the Great Litany. The opening set of recitations, representing the trunk, consists of twenty-two trishṭubh verses; these are recited in such a way that after each pâda (or quarter of a verse) one of the four pâdas of the Nada-verse is inserted. The chief object of this insertion seems to be a metrical one, viz. that of making each two pâdas (trishṭubh = eleven, and *ushnih* = seven syllables) to form half a *br̥hatī* verse (eighteen syllables), the whole Litany being computed by *br̥hatī* verses. Moreover, of v. 3 of the first Trishṭubh hymn of this set (*Rig-veda* X, 120) only the first two pâdas are recited at this stage (whilst the remaining two are recited in different places later on), and this half-verse is followed by a *br̥hatī* and a *satobr̥hatī* pâda (VII, 32, 23 c, and VI, 46, 2 c), after which the recitation proceeds with verse 4 of the first hymn. This seems to account for one of the two half-verses here referred to, whilst the other would seem to be VII, 20, 1 a, b, recited later on in the *śastra*. Cf. Prof. F. Max Müller's translation of *Aitareyâr.*, *Sacred Books of the East*, vol. i, p. 181 seqq.—The *Aindrâgna* hymn is VIII, 40, 1–9; 11; 12, being the first hymn of the portion representing the thighs. It consists of ten *mahâpañkti* verses (6 × 8 syllables)—each of which is split up into two *Gâyatri* verses (3 × 8 syllables)—and one trishṭubh verse.—The chief anushṭubh verses are those of *Rig-veda* I, 11, 1–8, which are recited in a peculiar way (towards the end of the *śastra*), the last pâda of each verse interchanging with the first pâda of the next verse.

last; and thus Pragâpati is the same as these *Khandasyâs*.

6. *Gâyatrîs* are his head; and as to its being *Gâyatrîs*, it is because the head is of *Gâyatrî* nature¹. There are three, for the head is threefold. He places them on the forepart (of the altar), for the head (of the animal or bird) is in front.

7. *Trishûbhs* are the chest: he places them on the range of the two *Retaksik*; for the *Retaksik* are the ribs, and the ribs lie against the chest.

8. *Gagatîs* are the hips; at whatever distance from the naturally-perforated (central) brick he places the *Trishûbhs* in front, at the same distance from it he places the *Gagatîs* behind; for that naturally-perforated brick is this vital air in the middle (of the body), and as far from that vital air as the chest is in front, so far are the hips behind.

9. *Anushûbhs* are the thighs: he places them close to the *Gagatîs*, and thereby places the thighs close to the hips.

10. *Brîhatîs* are the ribs, *Kakubhs* the breast-bone. The *Brîhatîs* he places between the *Trishûbhs* and *Kakubhs*, whence these ribs are fastened on both sides, on the breast-bone and the costal cartilages².

11. *Ushûih*s are the neck: he places them close to the *Gâyatrîs*, and thereby places the neck close to the head.

12. *Pañktîs* are the wings: and as to their being

¹ Either because the *Gâyatrî* is the foremost and noblest of metres (whence its symbolical connection with the priestly office and caste), and the one used for the first stoma at the Soma-sacrifice; or on account of its being best adapted for singing. For the threefold nature of the head, as consisting of skin, bone, and brain, see XII, 2, 4, 9.

² That is, on both sides of the chest; see XII, 2, 4, 11, with note.

Pañktis, it is because the wings are of Pañkti (five-fold) nature. He places them sideways, for these wings are sideways. Whatever metre is larger that he places on the right side: he thus makes the right half of the animal the stronger, and hence the right side of an animal is the stronger.

13. An Atikḥandas is the belly; for the metres are cattle, and cattle are food, and food is (what fills) the belly, because it is the belly that eats the food: hence when the belly gets the food, it becomes eaten and used up. And inasmuch as this (brick) eats (atti) the metres (ḥandas), the cattle, it is called Attikḥandas, for Attikḥandas is really what is mystically called Atikḥandas; for the gods love the mystic.

14. A (brick) covered with loose soil is the womb. These two he lays close to each other, for the belly and the womb are close to each other. They are connected with loose soil, for loose soil means flesh, and both the belly and the womb are connected with flesh. The former is an Atikḥandas, the latter a soil-bedded one (purishavatti), for the belly is higher, and the womb lower.

15. He places them so as to extend eastwards, for in an easterly direction¹ this Agni (fire-altar) is built; and, moreover, in one moving forward, both the belly and the womb are moving forward. Outside the Stomabhâgâs (he places them), for the Stomabhâgâs are the heart, and the heart is highest, then (comes) the belly, then the womb.

16. He places them south of the naturally-perforated (brick). Now, in the first layer, he places

¹ Or, as one tending (flying) eastwards.

both the belly and the womb north of the naturally-perforated one¹; for that naturally-perforated one, indeed, is what this vital air in the middle (of the body) is: he thus places the belly and the womb on both sides of that (central) vital air, and hence the belly and the womb are on both sides of that central vital air.

17. The Dvipadâs are the feet (the stand);—and as to its being Dvipadâs (verses of two feet), it is because the feet are a pair. There are three (such verses), for a stand² (tripod) is threefold. He lays them down at the back, for the feet are at the back (of the body).

18. That body of his (Agni) is well-made;—and, indeed, for whomsoever they thus make that body of his so as to be well-made, he becomes possessed of that body of his as a well-made one; but for whomsoever they make it otherwise than that, for him they make that body of his so as to be ill-made, and he becomes possessed of an ill-made body.

19. It is with reference to this that these two sâma-nidhanas (finales of sâman-hymns) are uttered,—‘The light (is) in the highest heaven of the gods,’ and, ‘The gods (are) in the highest heaven of the

¹ According to VII, 5, 1, 38, the fire-pan is supposed to represent the belly, and the mortar the yoni; and these two were, in the first layer, placed north of the svayam-âtrinnâ, or naturally-perforated brick, so as to leave the space of a full brick between them and that central brick of the layer; cf. VII, 5, 1, 13. In the sketch of the central part of the first layer (p. 17), the two northernmost bricks, marked *p*, represent the fire-pan and mortar.

² That is, the feet and back part of the body, or the tail, the latter, in a sitting bird, forming, as it were, a third foot or support to the body.

light;—for when on that occasion the gods were entering (heaven), Pragâpati was the last to enter: that is why he says, ‘The light (is) in the highest heaven of the gods.’ And as to why he says, ‘The gods (are) in the highest heaven of light,’—the light, doubtless, is this Agni (the fire-altar), and it is on his highest layer that all the gods have thus entered: this is why he says, ‘The gods are in the highest heaven of light.’

THIRD BRÂHMANA.

1. He lays down the Gârhapatya. For the gods, having obtained this much, thought they had succeeded. They spake, ‘Whereby have we succeeded in this?’—‘By means of the Gârhapatya,’ they said; ‘for, after building the Gârhapatya¹ and mounting thereon, we saw the first layer, from the first (we saw) the second, from the second the third, from the third the fourth, from the fourth the fifth, and from the fifth this one.’

2. They spake, ‘Think ye upon this, how there may be success here for us!’ They spake, ‘Meditate ye (kîti)!’ whereby, indeed, they meant to say, ‘Seek ye a layer (kîti)! seek ye whereby there may be success here for us!’

3. Whilst meditating, they said this: ‘Let us bring this one here and put it on (the fire-altar)!’ Having brought this (Gârhapatya) here, they put it

¹ For the building of the separate Gârhapatya hearth, on which the sacred fire was transferred from the Ukhâ (fire-pan), see part iii, p. 298 seq.; its sketch, p. 302. A similar hearth is now built on the fifth layer of the Âhavanîya fire-altar.

on. They disputed about it:—in the front part (of the fifth layer) the Vasus, on the right side the Rudras, on the hind part the Âdityas, on the left side the Maruts, and above it the Visve Devâs said, 'Here let us lay it down! here let us lay it down!'

4. They spake, 'Let us lay it down in the middle: when laid down in our midst, it will belong to all of us.' They laid it down in the middle (of the fifth layer), and thus they laid that success into the self (or the body of the altar);—in the middle (they laid it): they thus laid that success into the very middle of (Agni's and their own) self. And in like manner does the Sacrificer, when he lays down the Gârhapatya, lay that success into (his own) self; and (by laying it down) in the middle, he lays that success into the very middle of the self.

5. And, again, as to why he lays down the Gârhapatya. The Gârhapatya, doubtless, is food, and this built Agni is an eater: it is to the eater he thus offers that food;—in the centre (he lays down the Gârhapatya): in the very middle (of the body) he thus lays food into him.

6. And, again, as to why he lays down the Gârhapatya. The world of the gods, doubtless, is the Vedi (altar-ground); but that (original Gârhapatya) is built up outside the Vedi: thus, when he brings it here and lays it down (on the fire-altar), he then establishes it (or him, Agni) on the Vedi, in the world of the gods.

7. And, again, as to why he lays down the Gârhapatya. The lotus-leaf¹, doubtless, is a womb, but

¹ For the lotus-leaf, which is the first thing laid down in the centre

that (Gârhapatya) is built up outside the womb, and outside of the womb indeed takes place that performance regarding the fire-altar which takes place prior to the (laying down of the) lotus-leaf: thus, when they bring it (the Gârhapatya) here and lay it down, he then establishes it in the womb, on the lotus-leaf; and thus indeed it is not outside. Eight bricks he lays down: the significance of this has been explained¹. He builds it up with the same formulas and in the same order, for this one is the same as that (former Gârhapatya Agni): he thus brings it (or him) here and lays it down.

8. He then lays down the Punasṅiti². Now at that time the gods, having built the Gârhapatya, did not find success therein; for the Gârhapatya pile is a womb, and success in a womb consists in seed, in generative power; and in this womb they saw no seed, no generative power.

9. They spake, 'Think ye upon this, how we may lay seed and generative power into this womb!' They spake, 'Meditate ye!' whereby, indeed, they meant to say, 'Seek ye a layer! seek ye that we may lay seed and generative power into this womb!'

10. Whilst meditating, they saw this Punasṅiti, and put it on (the Gârhapatya), and thereby laid seed and generative power into this womb;—in the centre (they placed it): they thus laid seed and

of the altar-site on which the (Āhavanīya) altar is to be raised, see VII, 4, 1, 7 seqq. The Gârhapatya had been built previous to that (VII, 1, 1, 1 seqq.).

¹ See VII, 1, 1, 19 seqq.

² The Punasṅiti (re-piling) is a second pile or layer of eight bricks corresponding exactly to the first, and placed thereon.

generative power into the very middle of this womb. And in like manner does the Sacrificer now, when he lays down the *Punaskiti*, lay seed and generative power into this womb;—in the centre (he lays it down): he thus lays seed and generative power into the very middle of this womb.

11. Now some lay it down on the hind part (of the bird-like altar), because it is from the hind part that seed is introduced,—(to wit) on the juncture of the tail (and the body), for it is from (the part near) the tail that seed is introduced. Let him not do this, for they who do this lay seed and generative power outside the womb; but let him rather place it in the centre: he thus lays seed and generative power right into the womb.

12. He lays down eight bricks,—the *Gâyatri* (metre) consists of eight syllables, and Agni (the fire-altar) is of *Gâyatri* nature: as great as Agni is, as great as is his measure, so great he thus introduces him in the form of seed. Five times he 'settles' it,—of five layers consists the fire-altar, five seasons make a year, and Agni is the year: as great as Agni is, as great as is his measure, by so much he thus introduces him in the form of seed. Eight bricks he 'settles' five times, that makes thirteen,—thirteen months make a year, and there are thirteen 'layer-fillings' of the altar: as great as Agni is, as great as is his measure, so great he thus becomes.

13. And as to why he lays down the *Punaskiti*. Now, in laying down the *Gârhapatya* (hearth) upon the *Âhavantya*, he surely does what is improper; but when he lays down the *Punaskiti* he thereby brings this Agni (or altar) that has been built, and builds it up again thereon; and because he again

(punas) builds up (kī) that (Agni) already built, therefore (this is called) Punasṅiti.

14. Now some lay down the Gârhapatya on the hind part, and the Punasṅiti on the front part (of the built altar), for these two are the Âhavanīya and the Gârhapatya, and these two fires are (placed) in this way¹. Let him not do this, for the Gârhapatya is this (terrestrial) world, and the Âhavanīya is the sky; and above this (earth) surely is yonder (sky); let him therefore place it (the Punasṅiti) on the top of that (Gârhapatya).

15. And as to why he lays down both the Gârhapatya and the Punasṅiti. These two, doubtless, are the Vedi and the Uttaravedi (high-altar) of Agni. Now those two former (altars of this kind) which he throws up² belong to the Soma-sacrifice, but these belong to the fire-altar; and when, after laying down these two, he deposits Agni (the fire) thereon, then he establishes him both on the Vedi and the Uttaravedi.

16. And, again, as to why he lays down the Punasṅiti. This, doubtless, is a repeated sacrifice (punaryagña), and higher (than the ordinary sacrifice) is this worship of the gods: he thus sets up a repeated sacrifice, and the higher worship of the gods; and the repeated sacrifice inclines (accrues) to him.

17. And, again, as to why he lays down the

¹ In the ordinary sacrifices the Gârhapatya hearth is placed behind (west of), and the Âhavanīya on the front (or east) end of, the Vedi.

² That is, at the performance of an ordinary Soma-sacrifice. For the vedi and uttaravedi on that occasion, see III, 5, 1, 1 seq.; 12 seqq. (part ii, p. 111 seqq.)

Punaskṛiti. This (altar), doubtless, is that same Agni whom in the beginning the vital airs, the *Rīshis*, made up¹. He now builds him up again; and inasmuch as he again (punas) builds up (kṛi) that (Agni) already built, therefore also it is (called) Punaskṛiti.

18. [He lays down the first brick, with, Vāg. S. XV, 49], 'With what fervour the *Rīshis* entered upon the sacrificial session,'—he thereby means those *Rīshis* (the vital airs);—'kindling the fire and gaining the light,'—that is, 'kindling the fire, and gaining the heavenly world;'—'upon that firmament I place the Fire,'—the firmament, doubtless, is the heavenly world;—'whom thinkers call the straw-spreader,'—the thinkers (or men) are they who are wise; and 'straw-spreader' he says, because he (Agni) has ever the (sacrificial) straw spread for him.

19. [The second brick, with, Vāg. S. XV, 50], 'With our wives let us follow him, O gods! with our sons and brothers, or our golden treasures;'—that is, 'let us follow him with our all;'—'gaining the firmament in the world of righteousness;'—the firmament, doubtless, is the heavenly world: thus, 'gaining the heavenly world in the world of righteousness;'—'above the third luminous back of the sky,'—for this, indeed, is the third luminous back of the sky where this (Agni) now burns².

¹ See part iii, p. 143.

² That is, on this altar where the fire will soon be burning. It seems also to refer to the sun burning over the third heaven—as the counterpart of the Agni of the fire-altar.

20. [The third brick, with, Vâg. S. XV, 51], 'Unto the centre of speech did he mount, the nimble,'—for this, indeed, is the centre of speech where he now is built up; and 'the nimble (bhuranyu),' that is, 'the sustainer¹ (bhartar);'—'this Agni, the good lord, the heedful,'—that is, 'this Agni, the lord of the good, the heeding one;'—'established upon the back of the earth, he the brilliant,'—that is, 'established on the back of the earth, the shining one;'—'let him tread under foot any hostile!'—that is, 'let him tread under foot all evildoers.'

21. [The fourth brick, with, Vâg. S. XV, 52], 'This Agni, the most mettlesome bestower of strength,'—that is, 'the most vigorous bestower of strength;'—'may he glow a thousandfold, unremitting,'—that is, 'may he shine a thousandfold, not unheedful;'—'blazing in the middle of the sea,'—the sea, doubtless, means these worlds: thus, 'shining in these worlds;'—'go forth to the divine abodes!'—that is, 'go forth to the heavenly world!'

22. [The fifth brick, with, Vâg. S. XV, 53], 'Gather ye together! draw ye nigh together!'—he thereby says to those *Rishis*, 'Gather ye him together! draw ye nigh to him together!'—'Make ye Agni's² paths to lead to the gods!'—as the text so the meaning;—'making the parents

¹ That is, the sustainer of the world (*gagad-bhartar*), according to Mahîdhara; an etymological play on the word 'bhuranyu.'

² The texts have 'agne,' O Agni! the verbal form '*kṛinudhvam*' being explained by Mahîdhara as an irregular singular form for '*kṛinū*,' (make thou). The verse seems, however, corrupt.

young again,'—the young parents, doubtless, are speech and mind, and these two fires also are speech and mind;—'in thee hath he spun out this thread,'—he thereby means that thread (of the sacrifice) which has been spun out by the *Rishis*.

23. [The sixth brick, with, *Vâg. S. XV, 54*], 'Awake, O Agni, and be watchful!'—he thereby says to this Agni, 'Wake thou over this one¹, and watch thou over him!'—'Wish and fulfilment, meet ye and he together²!'—as the text, so the meaning;—'Upon this, the higher seat,'—the higher seat, doubtless, is the sky;—'sit ye down, O All-gods, and the Sacrificer!'—he thereby makes the Sacrificer sit down together with the *Visve Devâs*.

24. [The seventh brick, with, *Vâg. S. XV, 55*], 'Whereby thou carriest a thousand, whereby, O Agni, all wealth,'—for that, indeed, is his most acceptable power whereby he carries a thousand, and all wealth;—'thereby lead thou this sacrifice of ours unto the light to go to the gods!'—that is, 'thereby lead thou this our sacrifice to the heavenly world to go to the gods.'—[The eighth brick, with, *Vâg. S. XV, 56*], 'This is thy natural womb . . .';—the meaning of this has been ex-

¹ The author (not Mahîdhara) seems rather to take 'udbudyasva' in a transitive sense ('wake thou him'), as Mahîdhara certainly does the second imperative 'pratigâgrîhi,' 'make him (the Sacrificer) careful!'

² The text has the 2nd person dual, which Mahîdhara explains by the 3rd dual (*yagamânena saha samsrîshite bhavatâm*—'May the two become united with the Sacrificer'), because of the nominative 'ish/âpûrve,' instead of the vocative.

plained¹. Eight bricks he lays down : the meaning of this also has been explained².

SEVENTH ADHYÂYA. FIRST BRÂHMANA.

1. He lays down two *Ritavyâ* (seasonal bricks). The seasonal (bricks) are the same as these seasons: it is the seasons he thereby lays down. And, indeed, the seasonal ones are everything here, for the seasonal ones are the year, and the year is everything here: he thus lays down everything here. And generative power they also are,—for the seasonal ones are the year, and the year means generative power: it is generative power he thus lays down (or bestows on Agni and the Sacrificer).

2. And, again, as to why he lays down seasonal (bricks),—the seasonal (ones) are the nobility and these other bricks are the peasantry: he thus places the nobility as the eater among the peasantry. He lays down (some of) them in all the layers: he thus places the nobility as the eater among the whole people³.

3. And, again, as to why he lays down seasonal (bricks),—this fire-altar is the year, and it is joined together by means of the seasonal (bricks): he thus makes the year continuous, and joins it together, by means of the seasons. These (formulas of the seasonal bricks) begin in a different way, but end in the same way; for the seasons were created, and, when created, they were different.

4. They spake, ' While being thus, we shall not be

¹ Viz. VII, 1, 1, 28.

² Viz. VII, 1, 1, 32.

³ Or, he places the chieftaincy in every clan.

able to procreate : let us unite with our forms !' They united in each single season with their forms, whence there is in each single season the form of all the seasons. As to their (formulas) beginning in a different way, it is because they were created different (or separately) ; and as to their ending in the same way, it is because they united with their forms.

5. He lays them down, with (Vâg. S. XV, 57), 'Tapa and Tapasya, the two dewy seasons,'—these are the names of these two : it is thus by their names that he lays them down. Tapa (the burner), doubtless, is yonder sun : from him these two seasons are not separated ; and inasmuch as these two seasons are not separated from him, they are called Tapa and Tapasya.

6. 'Agni's coupling-link thou art,'—this fire-altar is the year, and it is joined together by means of the seasonal (bricks) : he thus makes the year continuous, and joins it together by means of the seasons ;—'May Heaven and earth fit into one another ! may the waters and plants fit into each other !'—he thereby makes everything here¹ to fit in by means of the seasons :—'May the fires fit into one another, each singly, working harmoniously together for my supremacy !'—for these single bricks are the same as those fires : he thus says this so that they may fit in with each other for the supremacy of those two seasons ;—'whatever fires there are, at one with each other, within these two, Heaven and Earth ;'—as the text is, so is its meaning ;—'let them draw

¹ Or, all this universe.

together, fitting in with the two dewy seasons, even as the gods draw together unto Indra;—that is, ‘even as the gods are drawing together round Indra, so may they draw together for supremacy round these two seasons.’ Two bricks there are, because the season consists of two months. Only once he ‘settles’ them: he thereby makes the season to be one.

7. And as to why he now lays down these two;—this fire-altar is the year, and the year is these worlds: the fifth layer of this (altar) is the sky, and the dewy season of this (year) is the sky; and when he now lays down these two (bricks), he thereby restores to his (Agni’s) body what these two are thereto: this is why he now lays down these two (bricks).

8. And, again, as to why he now lays down these two;—this Agni (the fire-altar) is Pragâpati (the lord of generation), and Pragâpati is the year: the fifth layer is his (Agni’s) head, and the dewy season is its (the year’s) head; and when he now lays down these two (bricks), he thereby restores to his (or its) body what these two are thereto: this is why he now lays down these two (bricks).

9. He lays down the two seasonal ones prior to the naturally-perforated one and to the Visvagyotis; for the last naturally-perforated one is the sky¹, and the last Visvagyotis² (all-light brick) is

¹ For the symbolic meaning of the three *svayam-âtrinnâs*, as the central bricks of the first and third layers, and the one lying on the centre of the fifth layer, see part iii, p. 155, note 8.

² On the three Visvagyotis bricks, placed in the same layers, as representing the gods Agni, Vâyu and Âditya respectively, see VI, 3, 3, 16; 5, 3, 3.

the sun: he thus places the seasons on this side of the sky and the sun; whence the seasons are on this side thereof. But generative power there also is (in these seasonal bricks)¹: he thus places generative power on this side of the sky and the sun; whence procreation takes place only on this side of them, but stationary, indeed, is procreation beyond them, for just as many gods as there were of old, so many there are now.

10. Now, the (first) two seasonal (bricks) he lays down subsequently to the first naturally-perforated one, and to the first *Visvagyotis*; for the first naturally-perforated one is this (earth), and the first *Visvagyotis* is *Agni*: thereupon he places the seasons, whence the seasons are upwards from this (earth). But generative power there also is therein: he thus places generative power above this (earth); whence procreation only takes place above (upon, not under) this (earth).

11. Let him not derange these (seasonal bricks)² lest he should derange the seasons, for deranged are

¹ Or, But these (bricks) also are (or mean) generative power, cf. paragraph 1.

² That is, he is not to shift them from their proper place, but place each subsequent pair exactly on those laid down before. As a matter of fact, however, these two bricks (if we determine their site by mere calculation) would seem, in the fifth layer, to lie by half a foot further away from the central point, than the *Ritavyās* of the other layers do. This is owing to the fact that whilst, in the layers in which a *Svayamātrinnā* lies in the middle, only one half of these central bricks lie on the east side of the central point, in the present layer the eastern portion of the *Gārhapatya* (occupying the central part of the layer) consists of full-sized bricks. This discrepancy of half a foot was probably made good by some space being left, which was afterwards filled up with earth; unless, indeed, the *Svayamātrinnās*, as apparently natural stones, were allowed to somewhat exceed the ordinary size of bricks.

the seasons for him who dies : hence, in whatever place he lays down the first two, there let him lay down all.

12. But the seasonal (bricks), indeed, are also these (three) worlds : by the (different) layers he thus builds up these worlds one above the other. And the seasonal (bricks), indeed, are also the nobility : by the (different) layers he thus builds up the nobility above (the peasantry). And the seasonal ones, indeed, are also the year : by the (different) layers he thus builds up the year. Let him not thereafter place over them any other brick with a sacrificial formula, lest he should place the peasantry above the nobility.

13. Now these same (bricks) are indeed stepping-stones, for by means of the seasonal (bricks) the gods then stepped over these worlds, both from hence upwards and from above downwards : and in like manner does the Sacrificer now, by means of the seasonal (bricks), step over these worlds, both from hence upwards and from above downwards.

14. Now, the *Karakādhvaryu*s lay down here yet other 'stepping-stones' ; but let him not do so, for they do what is redundant, and these are indeed (all) the stepping-stones.

15. He then lays down a *Visvagyotis* (all-light brick) ;—the last *Visvagyotis*, doubtless, is the sun, for in yonder (celestial) world the sun, indeed, is 'all the light' : it is the sun he thereby sets up.

16. And, again, as to why he lays down a *Visvagyotis* :—the *Visvagyotis*, doubtless, means progeny, for progeny indeed is all the light :—he thus lays generative power into it (or into him, Agni and the Sacrificer).

17. He lays down the Visvagyotis prior to the naturally-perforated one;—for the last naturally-perforated one is the sky, and the last Visvagyotis is the sun: he thus places the sun on this side (below) the sky, whence he burns only on this side thereof. But there also is generative power therein: he thus places generative power on this side of the sky, whence procreation takes place only on this side thereof.

18. Now the (first) Visvagyotis he lays down subsequent to the first naturally-perforated one; for the first naturally-perforated one is this (earth), and the first Visvagyotis is Agni: he thus sets up Agni upwards from this (earth), whence the fire blazes upwards from here. But there also is generative power therein: he thus places generative power above this (earth), whence procreation only takes place above this (earth).

19. And the (second) Visvagyotis he lays down subsequent to the second naturally-perforated one (in the third, or central) layer; for the second naturally-perforated one is the air, and the second Visvagyotis is Vâyu (the wind): he thus places the wind in the air, whence that wind (has his abode) in the air.

20. These (three) then are the lights;—and when he lays down these (three Visvagyotis bricks) in this way, he thereby sets up those same lights so as to face each other; and hence the fire blazes upwards from this (earth), and yonder sun shines downwards, and that wind blows sideways in the air.

21. [He 'settles' the Visvagyotis, with, Vâg. S. XV, 58], 'May Parameshthin settle thee'—for Parameshthin saw this fifth layer;—'on the back

of the sky, thee, the luminous one!'—for on the back of the sky is yonder luminous sun.

22. 'For all out-breathing, and off-breathing, and through-breathing,'—for the Visvagyotis is the breath, and breath, indeed, is (necessary) for everything here;—'bestow thou all the light!'—that is, 'bestow thou the whole (or every) light;'—'Sûrya is thine overlord,'—he thereby makes Sûrya (the sun) its overlord. Having 'settled' it, he pronounces the Sûdadohas on it: its (symbolical) meaning has been told¹.

23. Now, these (bricks) are indeed stepping-stones, for by means of the Visvagyotis (bricks) the gods then stepped over these worlds, both from hence upwards, and from above downwards: and in like manner does the Sacrificer now, by means of the Visvagyotis, step over these worlds, both from hence upwards, and from above downwards.

24. Now, the *Karakâdhvaryus* lay down here yet other 'stepping-stones'; but let him not do so, for they do what is redundant, and these are indeed the stepping-stones.

SECOND BRÂHMANA.

1. He then lays down a *Lokamprînâ*² (space-filling brick); the *Lokamprînâ*, doubtless, is yonder

¹ For this verse see part iii, p. 307, note 2; for its symbolic meaning (as the breath, or vital air) VII, 1, 1, 15; 26. See also VIII, 7, 3, 21, where the verse itself is explained.

² In laying down the *Lokamprînâs* of the fifth layer, he begins, as in the first layer, from the right shoulder, or the south-east corner, of the altar, but so that in this case the first 'space-filler' is laid down, not at the corner, but a cubit to the west of it. Starting from that spot, he fills up the available spaces, in two turns, moving in the sunwise fashion.

sun, for he fills these worlds: it is thus yonder sun he thereby sets up. He lays down this (Lokam-*prinâ*) in all the (five) layers, for those layers are these (three) worlds¹: he thus places the sun in (all) these worlds, whence he shines for all these worlds.

2. And, again, as to why he lays down a Lokam-*prinâ*,—the Lokam*prinâ*, doubtless, is the nobility (or chieftaincy)², and these other bricks are the peasants (or clansmen): he thus places the nobility (or chieftain), as the eater, among the peasantry. He lays it down in all the layers: he thus places the nobility, as the eater, among the whole peasantry (or in every clan).

3. Now this is only a single (brick): he thus makes the nobility (or the chieftaincy) and (social) distinction to attach to a single (person). And what second (such brick there is) that is its mate, —a mate, doubtless, is one half of one's own self, for when one is with a mate then he is whole and complete: (thus it is laid down) for the sake of completeness. With a single formula he lays down many bricks³: he thereby endows the nobility pre-

¹ Rather, the first, second, and third layers are the three worlds.

² At VI, 1, 2, 25 *Tândya* was made to maintain that the Yagush-mat̥s, or bricks laid down with special formulas, were the nobility, and that the Lokam*prinâ*s, laid down with one and the same formula, were the peasants, and as the noble (or chieftain) required a numerous clan for his subsistence, there should be fewer of the former kind of bricks, than the established practice was. This view was however rejected by the author of the Brâhmana, and here, in opposition to that view, the Lokam*prinâ* is identified with the nobility, and the Yagushmat̥s with the clan.

³ The common formula used with these bricks, and from which they derive their name—beginning as it does 'Lokam *prina*,' 'Fill the space!' see parag. 6—is pronounced once only after every ten such bricks, and after any odd ones at the end.

eminently with power¹, and makes the nobility more powerful than the peasantry. And the other (bricks) he lays down singly, with separate formulas: he thereby makes the peasantry less powerful than the nobility, differing in speech, and of different thoughts (from one another).

4. The first two (*Lokamprînâs*) he lays down in that (south-east) corner: he thereby places yonder sun in that quarter: from this (earth) he follows him (the sun) from that (place) there²; from this (earth) he follows him from that (place) there; from this (earth) he follows him from that (place) there; from this (earth) he follows him from that (place) there.

5. And in whatever place he lays down the first two (bricks), let him there lay down alongside of

¹ In the translation of VII, 5, 2, 14 (part iii, p. 404), the passage 'having taken possession of the man by strength,' which was based on a wrong reading (see Weber, Berl. Cat. II, p. 69), should read thus: 'having pre-eminently endowed man with power' (or, perhaps, 'having placed him above (others) in respect of power,' St. Petersburg. Dict.)

² I do not know whether 'atas' might be taken here in the sense of 'thither,' or whether it goes along with 'tasmât,' merely strengthening it. The meaning in either case would seem to be this. In the first turn of filling up the empty spaces he first moves along from the south-east corner (the point where the sun rises) to the back or west end of the spine (the place where the sun sets) and the central brick; and having thus, as it were, touched the earth again, he proceeds from there in the same sunwise fashion, filling up the north part of the altar until he reaches the east end of the spine, and there, as it were, touches the earth once more. In the second turn he again begins (with the second brick) in the south-east, and repeats the same process, in filling up the south part of the altar, and completing at the south-east corner. The laying down of the *Lokamprînâs* would thus be supposed to occupy the full space of two days and two nights.

them the last two (bricks): for (otherwise) having once revolved round these worlds, that sun would not pass by them. Let him lay down the two last alongside the two first by reaching over them: he thus causes that sun to pass by these worlds; and hence that sun revolves incessantly round these worlds again and again (from left) to right.

6. [He lays them down, with, Vâg. S. XV, 59], 'Fill the space! fill the gap!'—that is, 'fill up the space! fill up the gap;'—'and lie thou steady!'—that is, 'and lie thou firm, settled!'—'Indra and Agni, and *Bṛihaspati*, have settled thee in this womb;' that is, 'Indra and Agni, and *Bṛihaspati*, have established thee in this womb.' Thus (he establishes them) by an *anushṭubh* verse; for the *Anushṭubh* is speech, and Indra is speech, and the 'space-filler' is Indra. He does not settle them, for that (sun) is unsettled. He pronounces the *Sûdadohas* on them, for the *Sûdadohas* is vital air: he thus makes him (Agni) continuous and joins him together by means of the vital air.

7. Here now they say, 'How does that *Lokamprinâ* become of unimpaired strength?' Well, the *Lokamprinâ* is yonder sun, and he assuredly is of unimpaired strength. And the *Lokamprinâ* also is speech, and of unimpaired strength assuredly is speech.

8. Having laid down those (bricks) possessed of (special) sacrificial formulas, he covers (the altar) with the *Lokamprinâ*; for the bricks possessed of formulas mean food, and the *Lokamprinâ* means the body: he thus encloses the food in the body, whence food enclosed in the body is the body itself.

9. Those (bricks) possessed of formulas he places on the body (of the altar) itself, not on the wings and tail: he thus puts food into the body; and whatever food is put into the body that benefits both the body and the wings and tail; but that which he puts on the wings and tail benefits neither the body, nor the wings and tail.

10. On the body (of the altar) he places both (bricks) possessed of formulas and Lokamprinâs; whence that body (of a bird) is, as it were, twice as thick. On the wings and tail (he places) only Lokamprinâs, whence the wings and tail are, as it were, thinner. On the body (of the altar) he places them both lengthwise and crosswise, for the bricks are bones: hence these bones in the body run both lengthwise and crosswise. On the wings and tail (he places them so as to be) turned away (from the body), for in the wings and tail there is not a single transverse bone. And this, indeed, is the difference between a built and an unbuilt (altar): suchlike is the built one, different therefrom the unbuilt one¹.

11. The Svayamâtrinnâ (naturally - perforated brick) he encloses with Lokamprinâ (bricks); for the naturally-perforated one is the breath, and the 'space-filler' is the sun: he thus kindles the breath by means of the sun, whence this breath (of ours) is warm. With that (kind of brick) he fills up the whole body: he thereby kindles the whole body by means of the sun, whence this whole body (of ours) is warm. And this, indeed, is the difference between one that will live and one that will die:

¹ That is, one not properly built.

he that will live is warm, and he that will die is cold.

12. From the corner in which he lays down the first two (*Lokamprinâs*) he goes on filling up (the altar) by tens up to the *Svayamâtrinnâ*. In the same way he goes on filling it up from left to right behind the naturally-perforated one up to (the brick on) the cross-spine¹. He then fills it up whilst returning to that limit².

13. The body (of the altar) he fills up first, for of (a bird) that is produced, the body is produced first, then the right wing, then the tail, then the left (wing): that is in the rightward (sunwise) way, for this is (the way) with the gods, and thus, indeed, yonder sun moves along these worlds from left to right.

14. The *Lokamprinâ*, doubtless, is the same as the vital air; he therewith fills up the whole body (of the altar): he thus puts vital air into the whole body. If he were not to reach any member thereof, then the vital air would not reach that member of him (*Agni*); and whatever member the vital air does not reach, that, assuredly, either dries up or withers away: let him therefore fill up therewith the whole of it.

15. The wings and tail he builds on to the body, for the wings and tail grow on to the body; but were he first to lay down those (bricks) turned away (from the body), it would be as if he were to take a limb from elsewhere and put it on again.

¹ This would seem to be the *Vikarnî* (see VIII, 7, 3, 9 seqq.) which, however, like the central *Svayamâtrinnâ*, is only to be laid down after the layer has been levelled up.

² Viz. to the east end of the 'spine.'

16. Let him not lay down either a broken (brick) or a black one ; for one that is broken causes failure, and sickly is that form which is black : ' Lest I should make up a sickly body,' he thinks ¹. Let him not throw aside an unbroken (brick), lest he should put what is not sickly outside the 'body. Whatever (bricks), in counting from the *dhishnya* hearths, should exceed a *Virâg* ², and not make up another, such (bricks) indeed cause failure : let him break them and throw them ³ (*ut-kir*) on the heap of rubbish (*utkara*), for the heap of rubbish is the seat of what is redundant : thus he thereby settles them where there is the seat of that which is redundant.

17. Now, then, of the measures of the bricks. In the first and last layers let him lay down (bricks) of a foot (square), for the foot is a support ; and the hand is the same as the foot. The largest (bricks) should be of the measure of the thigh-bone, for there is no bone larger than the thigh-bone. Three layers should have (their bricks) marked with three lines, for threefold are these worlds ; and two (layers

¹ Here, as so often before, the effect to be avoided is expressed by a clause in *oratio directa* with 'ned' ; the inserted clause with 'vai' indicating the reason why that effect is to be dreaded. To adapt the passage to our own mode of diction, we should have to translate :—Let him not lay down either a broken brick or a black one, lest he should form a sickly body ; for a brick which is broken comes to grief, and what is black is of sickly appearance.—In the next sentence of the translation, the direct form of speech has been discarded.

² The *pâda* of the *Virâg* consists of ten, and a whole *Virâg* stanza of thirty (or forty), syllables. Hence the number of the bricks is to be divisible by ten.

³ Or, perhaps, dig them in.

may consist) of (bricks) marked with an indefinite number of lines, for these two layers are the flavour, and the flavour is indefinite; but all (the layers) should rather have (bricks) marked with three lines, for threefold are all these worlds.

18. Now, then, of the location¹ of (special) bricks. Any (special) brick he knows, provided with a formula, let him place in the middle (third) layer; for the middle layer is the air, and the air, doubtless, is the location of all beings. Moreover, bricks with (special) formulas are food, and the middle layer is the belly: he thus puts food into the belly.

19. Here, now, they say, 'Let him not lay down (such special bricks) lest he should do what is excessive.' But he may, nevertheless, lay them down; for such bricks are laid down for (the fulfilment of special) wishes, and in wishes there is nothing excessive. But let him rather not lay them down, for just that much the gods then did.

THIRD BRÂHMANA.

1. He now throws loose soil (on the layer); for the loose soil means flesh: he thus covers him (Agni) with flesh. [He does so] after having laid down the bricks;—the bricks are the bone: he thus covers the bone with flesh.

2. He also strews it on (the place where lies) the naturally-perforated (brick), for the naturally-perforated one means vital air, and the loose soil

¹ Âvâpana has also the meaning of 'throwing in, insertion,' which is likewise understood here, whilst further on in this paragraph ('the air is the âvâpanam of all beings') it can scarcely have this meaning (? something injected). Cf. IX, 4, 2, 27.

means food : he thus puts food into (the channels of) the vital air. In that manner¹ he covers the whole body (of the altar) ; whence the food which is put into (the channels of) the vital air benefits the whole body, extends over the whole body.

3. 'Let him not strew it on (the place of) the naturally-perforated one,' say some, 'lest he should stop up (the channels of) the vital airs, for the naturally-perforated one is the vital air.' Let him, nevertheless, strew it, for the vital airs are sustained by food, and whoever eats no food his (channels of the) vital airs grow up (and close) : hence he for whom they act thus, comes to exist in yonder world even like a dry, hollow tube. Let him, therefore, by all means strew (loose soil) on (the place of) the naturally-perforated one.

4. Having strewed it on the *svayamâtrinnâ* (place) he goes on covering (the altar) from the (brick) on the cross-spine up to the enclosing-stones. In the same way he goes on covering it from left to right behind the naturally-perforated one up to the one on the cross-spine again.

5. The body (of the altar) he covers first, for of (a bird) that is produced, the body is the first to be produced ; then the right wing, then the tail, then the left wing : that is in the rightward (sunwise) way, for this is (the way) with the gods.

6. Now this loose soil, indeed, is the vital air ; he therewith covers the whole body : he thus puts vital air into the whole body. And, assuredly, whatsoever member thereof he should not reach, that member of him (Agni) the vital air would not

¹ Or, therewith (with loose soil).

reach ; and whatever member the vital air does not reach that either dries up or withers away : let him, therefore, cover it entirely therewith.

7. [He scatters the loose soil¹, with, *Vâg. S. XV, 56; Rîg-veda I, 11, 1*], ‘They all have magnified Indra,’—for all beings, indeed, magnify Indra;—‘the voices, him, of ocean-wide extent,’—he thereby alludes to his greatness;—‘the foremost of charioteers,’—for of charioteers he is the greatest charioteer;—‘the lordly lord of viands,’—viands mean food : thus, ‘the lordly lord of food.’ With this *anushṭubh* verse addressed to Indra he scatters it; for the loose soil belongs to Indra : that (layer of) loose soil is one half of Agni (the fire-altar), the (other) half is the collection of bricks.

8. Here, now, they say, ‘Whilst he lays down the bricks with all kinds of metres, and with (verses addressed to) all deities, he now scatters (the soil) with a single (verse) addressed to a single deity,—how is this one half of Agni?’ Indra, surely, is equal to all the gods; hence in that he scatters it with a (verse) addressed to Indra, this (soil) is one half of Agni. And as to its being (done) with an *anushṭubh* verse,—the *Anushṭubh* is speech, and all metres are speech : thereby also it is one half.

9. He then lays down the *Vikarṇī* and *Svayam-âtrinnâ* (bricks),—the *Vikarṇī* is *Vâyu* (the wind), and the last naturally-perforated one is the sky : he thus sets up both the wind and the sky. He lays them down as the last (highest), for wind and sky are the highest; and close together, for wind and

¹ Taking it from the edge of the *Kâtavâla* or pit, cf. VII, 1, 1, 36.

sky are close together. The Vikarṇī he lays down first : he thereby places the wind on this side of the sky ; whence that wind blows only on this side (thereof).

10. And, again, as to why he lays down the Vikarṇī. When, on that (former) occasion, they make the horse smell (the pile of bricks of) the (first) layer¹, then yonder sun strings these worlds to himself on a thread. Now that thread is the same as the wind ; and that wind is the same as this Vikarṇī : thus when he lays down the latter, then yonder sun strings to himself these worlds on a thread.

11. And, again, as to why he lays down the Vikarṇī and the Svayamâtrinnâ ; the Vikarṇī, doubtless, is vital power, and the naturally-perforated one is vital air : he thus bestows both vital power and vital air. He lays them down as the two last (highest bricks), because vital power and vital air are the two highest (endowments) ; and close together, because vital power and vital air are closely (bound) together. The upper (northern) Vikarṇī he lays down first² : he thereby encloses the vital air on both sides in vital power.

12. [He lays it down, with, Vâg. S. XV, 62 ; *Rig-veda* VII, 3, 2], 'When, like a snorting steed, that longeth for the pasture, he started forth from the great enclosure, then the wind fanned his flame, and black then was thy path ;'—for when the wind fans his (Agni's) flame,

¹ See VII, 3, 2, 13.

² As 'uttarâm' means both 'northern' and 'higher,' so 'pûrvâm' means both 'first' and 'eastern,' hence, by a whimsical play on these double meanings, 'on both (or two) sides.'

then his path does become black. With a trishṭubh verse he lays it down, because Vāyu (the wind) is of trishṭubh nature; with one relating to Agni, because it is Agni's performance; with an undefined one, because Vāyu is undefined. And as to his saying 'the wind,' Vāyu indeed is the wind.

13. He then lays down the Svayamâtrinnâ, with (Vâg. S. XV, 63), 'I seat thee in the seat of the vital power,'—the vital power, doubtless, is yonder (sun), and his seat this is;—'the animating,'—for he (the sun) animates all this universe;—'in the shadow,'—for in his shadow all this universe is;—'in the heart of the sea,'—for this, indeed, is the heart of the (aerial) sea¹;—'the radiant, the luminous,'—for radiant and luminous is the sky;—'thou that illumines the sky, the earth and the wide air;'—for thus, indeed, does he (the sun) illumine these worlds.

14. 'May Parameshṭhin settle thee,'—for Parameshṭhin saw this fifth layer².

15. And, again, as to why he lays it down by means of Parameshṭhin. When Pragâpati had become disjointed, the deities took him and went off in different directions. Parameshṭhin took his head, and kept going away from him.

16. He spake to him, 'Come to me and restore unto me that wherewith thou hast gone from me!'—'What will therefrom accrue to me?'—'That part of my body shall be sacred to thee!'—'So be it!' So Parameshṭhin restored that to him.

17. Now that last self-perforated (brick) is just

¹ The topmost naturally-perforated brick represents the heavens.

² See VI, 2, 3, 5; 10.

that part of him (Pragâpati-Agni); and when he now lays it down in this place, he thereby restores to him what part of his body this is: that is why he lays it down in this place.

18. 'On the back of the sky, thee, the wide and broad one!'—for this (top of the altar) is indeed the back of the sky, and it is both wide and broad¹;—'Sustain thou the sky! make firm the sky! injure not the sky!'—that is, 'Sustain thy self, make firm thy self, injure not thy self (body)!'

19. 'For all out-breathing, off-breathing, through-breathing, up-breathing!'—the naturally-perforated (brick) is the vital air, and the vital air truly serves for everything here;—'for a resting-place, for a moving-place!'—the naturally-perforated (bricks) are these worlds, and these worlds are the resting-place and the moving-place;—'May Sûrya guard thee,'—that is, 'May Sûrya protect thee,'—'with mighty well-being,'—that is, 'with great well-being;'—'with the safest roof!'—that is, 'with whatever roof (abode) is the safest.'

20. Separately he lays them down, for separate are wind and sky; and once only he 'settles' them: he thereby makes them the same, for vital power and vital air are the same. They are both of them stones and both of them naturally-perforated; for vital power and vital air are the same. He then pronounces the Sûdadohas over them,—the Sûdadohas means vital air; he thus makes them

¹ Though, in the text of the formula, the adjectives are feminine, and evidently refer to the brick, the author here makes them neuter, referring them to 'prish/ham,' the back (of the sky).

continuous, joins them together by means of the vital air.

21. 'Those his well-like milking ones',—a well (sûda) means water, and milking means food;—'the speckled ones mix the Soma,'—the speckled (cow) means food;—'at the birth of the gods,'—the birth of the gods is the year;—'the tribes,'—the tribes (vis), doubtless, are the sacrifice, for all beings are ranged (vishṭa)² under the sacrifice;—'in the three spheres of the heavens,'—the three spheres of the heavens, doubtless, are the (three) pressings (of Soma): he thus means the pressings. With an anushṭubh verse (he performs this rite), for the Anushṭubh is speech, and speech (includes) all vital airs; and by means of speech, that is vital air, he thus makes these two (bricks) continuous, and joins them together. This same Sûdadohas, whilst being a single (verse), extends over all the bricks, whence—the Sûdadohas being the vital air—this vital air, whilst being one only, extends over all the limbs, over the whole body.

FOURTH BRĀHMANA.

1. On the (three) naturally-perforated (bricks) he (the Sacrificer) sings sâmans; for the naturally-perforated ones are these (three) worlds; and they

¹ Part iii, p. 307, note 2, the following translation of this difficult and obscure verse was proposed:—'At his birth the well-like milking, speckled ones mix the Soma (draught), the clans of the gods in the three spheres of the heavens.'

² Literally, have entered, or settled. At XIV, 8, 13, 3, the same etymological word-play occurs, only 'food (anne)' being substituted for 'sacrifice (yagñe)'; where the St. Petersb. Dict. takes 'vishṭa' in the sense of 'entered, i. e. contained.'

are just these (ordinary) stones. The gods, having laid them down, saw them as such: that they were dry stones.

2. They spake, 'Think ye upon this, how we may lay sap, the means of subsistence, into these worlds!' They spake, 'Meditate ye!' whereby, doubtless, they meant to say, 'Seek ye a layer! seek ye how we may lay sap, the means of subsistence, into these worlds!'

3. Whilst meditating, they saw these sâmans (hymn-tunes), and sang them; and by means of them they laid sap, the means of subsistence, into these worlds; and in like manner does the Sacrificer now, when he sings these sâmans, lay sap, the means of subsistence, into these worlds.

4. Over the naturally-perforated ones he sings them: the naturally-perforated ones being these worlds, it is into these worlds that he thereby lays sap, the means of subsistence.

5. He sings (the tunes) on the (mystic) words 'Bhûs, Bhuvās, Svar';—bhûs (earth), doubtless, is this world, bhuvās is the air-world, and svar (light) is yonder world: into these worlds he thereby lays sap, the means of subsistence.

6. They have different preludes, and the same finale¹; and as to their having different preludes, it

¹ These hymn-tunes are given, Sām. Ved. V, p. 487, in the way in which they are here to be chanted. They consist entirely of the respective words, separated four times by musical interjections (stobhas) inserted between them, ending with the common finale: thus, (1) bhûh-bhûh-hoyi-bhûh-hoyi-bhûh-hâ-ûvâ-e-suvargyotî-h; (2) bhuvâh-bhuvâh-hoyi-bhuvâh-hâ-ûvâ-e-suvargyotî-h; (3) suvâh-suvâh-hoyi-suvâh-hoyi-suvâh-hâ-ûvâ-e-suvargyotî-h. Along with these, as to be chanted on the same model, are given, (4) the 'satyam sâman,' beginning 'satyâm-satyam-hoyi' &c., and

is because they (the gods) saw them separately; and as to their having the same finale (*nidhana*), it is because there is only one foundation, only one finale to the sacrifice—even heaven: therefore they have ‘*svar-gyotis* (heaven-light)’ for their finale.

7. He then bestrews him (Agni, the fire-altar and Agni’s body) with chips of gold. Now that whole Agni had been completed, and the gods bestowed on him immortality, that highest form; and in like manner does this one now bestow upon him that highest, immortal form¹.

8. And, again, as to why he bestrews him with chips of gold. Now on that former occasion he first lays into him that pleasing form, the gold plate and the (gold) man²; and he now decks him all over with a pleasing form.

9. With two hundred (chips he bestrews him) each time,—two-footed is the Sacrificer, and Agni

(5) the ‘*purusha-sâman*,’ beginning ‘*purushâh-purusha-hoyi*’ &c.; which are similarly chanted by the Sacrificer at the beginning of the first layer, when laying down the lotus leaf (part iii, p. 363, where note 1 should be corrected in accordance with the present note), and the gold man (ib. p. 369, where the note requires likewise to be corrected), as the ‘*kitre gâyati*,’ ‘he sings on the bright one,’ of the text cannot refer to the ‘*Kitra-sâman*’ there referred to. Cf. *Lâty. S. I*, 5, 8.—In regard to these *sâmans* (hymn-verses), the text might lead one to suppose that they only consist of two, instead of the usual four parts (omitting the intermediate *Udgîtha* and *Pratihâra*, cf. part ii, p. 310 note). The *sâman* being, however, sung by the Sacrificer himself, the usual distinction into parts to be performed by different chanters was probably dispensed with.

¹ That is, the Sacrificer bestows it on Agni; with probably, however, the *double entente*, ‘this Adhvaryu priest bestows it on the Sacrificer.’

² See VII, 4, 1, 10 seq.; 15 seq.

is the sacrificer : as great as Agni is, as great as is his measure, with so much he thus bestows upon him immortality, that highest form. Five times (he strews),—five-layered is the altar, five seasons make a year, and Agni is the year : as great as Agni is, as great as is his measure, with so much he thus bestows upon him immortality, that highest form. With a thousand (chips he bestrews him),—a thousand means everything : with everything he thus confers upon him immortality, that highest form.

10. First (he scatters them) at the back whilst standing with his face towards the east ; then on the left (north) side towards the south ; then in front whilst facing the west ; then, having gone round the back, from the south whilst facing the north : this is from left to right (sunwise), for that is (the way) with the gods. Then, having gone round, (he scatters chips) at the back whilst standing with his face to the east, for in this way that former performance of him¹ took place.

11. [He scatters, with, Vâg. S. XV, 65], 'The fore-measure of a thousand thou art,—The counter-measure of a thousand thou art,—The up-measure of a thousand thou art,—The thousandfold thou art,—For a thousand thee!'—a thousand, doubtless, means everything : thus, 'Everything thou art,—thee for everything!'

12. Now, then, the consideration of the layer-fillings. The first layer is this (terrestrial) world ; and the filling of soil means cattle : thus, in

¹ Viz. of Agni (and the Sacrificer). The ceremony alluded to was the fivefold libation of ghee offered on the gold man (representing Agni and the Sacrificer), see VII, 4, 1, 34-35.

covering the first layer with a filling of soil he covers this (terrestrial) world with cattle.

13. The second layer is the air, and the filling of soil means birds: thus, in covering the second layer with a filling of soil, he covers (fills) the air with birds.

14. The third layer is the sky, and the filling of soil means stars; thus, in covering the third layer with a filling of soil, he covers the sky with stars.

15. The fourth layer is the sacrifice, and the filling of soil means sacrificial gifts: thus, in covering the fourth layer with a filling of soil, he covers the sacrifice with sacrificial gifts (to the priests).

16. The fifth layer is the Sacrificer, and the filling of soil means progeny (or subjects): thus, in covering the fifth layer with a filling of soil, he covers (abundantly supplies) the Sacrificer with progeny (or subjects).

17. The sixth layer is the heavenly world, and the filling of soil means the gods: thus in covering the sixth layer with a filling of soil, he fills the heavenly world with gods.

18. The seventh layer is immortality,—that is the last (layer) he lays down, and thus bestows immortality as the highest thing of all this (universe): therefore immortality is the highest thing of all this (universe); therefore the gods are not separated therefrom; and therefore they are immortal. Thus much as to the deity¹.

19. Now, as to the Self (body). The first layer is the legs, and the downward flowing vital air; and

¹ That is, so much as to the objects to which the different parts of the altar are sacred or dedicated.

the filling of soil is the flesh: thus, in covering the first layer with a filling of soil, he covers that (part) of his (Agni's) body with flesh. [He does so] after laying down bricks, and bricks mean bone: he thus covers the bone with flesh. He does not cover (the altar-site) below (the first layer), whence these vital airs are not closed up below; but he covers it above, and thereby covers that (part) of his body above with flesh; and hence that (part) of his body above, being covered with flesh, is not visible.

20. The second layer is that (part of the body) which is above the legs and below the waist; and the filling of soil is flesh: thus, in covering the second layer with a filling of soil, he covers that (part) of his body with flesh. [He does so] after laying down bricks, and bricks mean bone: he thus covers the bone with flesh. He places them on a filling of soil, and covers them with a filling of soil: he thus covers that (part) of his body on both sides with flesh; whence that part of his body, being on both sides covered with flesh, is not visible.

21. The third layer is the waist itself; the fourth layer is that (part of the body) which is above the waist and below the neck; the fifth layer is the neck, the sixth layer is the head, and the seventh layer is the vital airs. This he lays down as the last (or highest): he thus makes the vital airs the highest of all this (universe), and hence the vital airs are the highest thing of all this (universe). He places it on a filling of soil; and the filling of soil means flesh; he thus covers (the channels of) the vital airs with flesh. He does not cover it above, whence these (channels of the) vital airs are not closed up above.

NINTH KĀṆDA.

THE BUILDING OF THE SACRED FIRE-ALTAR
(continued).SATARUDRIYA LUSTRATION, INSTALMENT AND
CONSECRATION OF FIRE, AND SOMA-SACRIFICE.

FIRST ADHYĀYA. FIRST BRĀHMANA.

THE SATARUDRIYA.

THIS solemn and awful ceremony consists of 425 oblations to Rudra, the representative of the fearful aspects of life and nature, accompanied by appropriate formulas addressed to the various forms of the terrible god, and his associates, with a view to appeasing their wrath. These formulas make up a complete *kāṇḍa* (XVI) of the *Vāgasaneyi-samhitā*, and constitute a special Upanishad. Though only a few of the formulas are actually referred to in the text of the *Brāhmaṇa*, the different portions of which this dismal litany consists are otherwise alluded to, and for this reason, as well as on account of its intrinsic interest, as doubtless reflecting, to a considerable extent, the popular belief in demoniac agencies to which man is constantly exposed, a complete translation of the Satarudriya formulas is here given. For a German translation of the *Taittirīya* recension of the text, with the various readings of the *Kāṇḍa* and *Vāgasaneyin* versions, see A. Weber, *Ind. Stud.* II, p. 14 seqq.

I. 1. Reverence, O Rudra, be to thy wrath; and to thine arrow be reverence; and to both thine arms be reverence! 2. What auspicious form there is of thine, free from terror and boding of evil, with that most propitious form look down upon us, O mountain-dweller! 3. The shaft thou bearest in thy hand to hurl, O mountain-dweller, make it harmless, O protector of mountains, injure not man nor beast! 4. With auspicious speech we call upon thee, O mountain-dweller, that all these living beings of ours may

be healthy and of good cheer! 5. May he plead for us as our intercessor, the first divine physician : crushing all serpents, turn thou aside all practices of witchcraft! 6. That tawny one, and the ruddy and the brown one, the auspicious—the Rudras that hover around him by thousands in the quarters : their wrath do we deprecate. 7. That one who glideth downwards (the sun) blood-red and blue-necked—the cowherds have seen him and the water-bearers (f. the clouds) have seen him—be he gracious unto us, when seen! 8. Reverence be to the blue-necked, thousand-eyed showerer; and what henchmen there are of his, to them do I render homage. 9. Loose thou the string from the ends of thy bow; and cast away the arrows in thy hand, O holy one! 10. Stringless be the bow of the coil-braided one, and arrowless his quiver! may his arrows be futile, and empty his scabbard! 11. With that plague-repelling weapon in thy hand, with thy bow, protect us, O best of showerers, on all sides! 12. May the shaft of thy bow spare us on all sides, and far from us lay down that quiver of thine! 13. Unstringing the bow, and breaking off the points of thy shafts, be thou gracious and well-disposed unto us, O thousand-eyed lord of a hundred quivers! 14. Reverence be to thine unstrung weapon, the powerful one; and reverence be to thine arms and to thy bow! 15. Neither our full-grown, nor our little one, neither the virile, nor the unborn, neither our father strike thou, nor our mother : harm not our dear bodies, O Rudra! 16. Neither to our children, and our children's children, nor to our life, neither to our kine nor to our horses do thou injury! smite not our shining warriors : with offering we ever invoke thee, O Rudra!

II. 17. Reverence be to the golden-armed leader of hosts, and to the lord of regions be reverence! reverence be to the green-haired trees, and to the lord of beasts be reverence! reverence be to the grass-hued shining one, and to the lord of roads be reverence! reverence be to the gold-locked wearer of the sacred cord, and to the lord of the strong-bodied be reverence! 18. Reverence be to the dusky smiter, and to the lord of food be reverence! reverence be to Bhava's weapon, and to the lord of moving creatures be reverence! reverence be to the strung-bowed Rudra, and to the lord of fields be reverence! reverence be to the inviolable charioteer, and to the lord of forests be reverence! 19. Reverence be to the ruddy architect, and to the lord of trees be reverence! reverence be to the ubiquitous producer of wealth, and to the lord of plants be reverence! reverence be to the wise merchant, and to the lord of forest retreats be reverence! reverence be to the loud-noised crier,

and to the lord of wanderers be reverence! 20. Reverence be to the onward-rushing one with his (weapon) levelled everywhere, and to the lord of beings be reverence! reverence be to the victorious smiter, and to the lord of victorious (hosts) be reverence! reverence be to the matchless swordsman, and to the lord of thieves be reverence! reverence be to the prowling rover, and to the lord of the forest be reverence! 21. Reverence be to the tricking arch-trickster, and to the lord of pilferers be reverence! reverence be to the well-quivered swordsman, and to the lord of robbers be reverence! reverence be to the slaying spearmen, and to the lord of pillagers be reverence! reverence be to the night-walking sword-wielders, and to the lord of cut-throats be reverence!

III. 22. Reverence be to the turbaned mountaineer, and to the lord of spoilers be reverence! reverence be to shooters of arrows, and to ye bowmen be reverence! reverence be to the bow-stretching, and to ye that fix the arrow be reverence! reverence be to ye that pull (the bow), and to ye that hurl be reverence! 23. Reverence be to ye that shoot, and to ye that pierce be reverence! reverence be to ye that sleep, and to ye that wake be reverence! reverence be to ye, the lying, and to ye, the sitting, be reverence! reverence be to ye, the standing, and to ye, the running, be reverence! 24. Reverence be to gatherings, and to ye, lords of the gathering, be reverence! reverence be to horses, and to ye, masters of horses, be reverence! reverence be to the victorious (armies), and to ye that smite be reverence! reverence be to the serried (hosts), and to ye that crush be reverence! 25. Reverence be to the troops, and to ye, chiefs of troops, be reverence! reverence be to the bands, and to ye, chiefs of bands, be reverence! reverence be to sharpeners, and to ye, chiefs of sharpeners, be reverence! reverence be to the unshapen, and to ye, the all-shaped, be reverence! 26. Reverence be to armies, and to ye, leaders of armies, be reverence! reverence be to chariot-fighters, and to ye, the chariotless, be reverence! reverence be to car-fighters, and to ye, charioteers, be reverence! reverence be to the adult, and to ye, children, be reverence!

IV. 27. Reverence be to carpenters, and to ye, wheelwrights, be reverence! reverence be to potters, and to ye, blacksmiths, be reverence! reverence be to the jungle tribes, and to ye, fishermen, be reverence! reverence be to dog-keepers, and to ye huntsmen be reverence! 28. Reverence be to dogs, and to ye masters of dogs be reverence! reverence be to Bhava and to Rudra! reverence be to Sarva and to Paśupati (lord of beasts)! reverence be to Nilagrīva

(the blue-necked) and to *Sitikantha* (the white-throated)! 29. Reverence be to him of the coiled hair and to the shaven-haired one! reverence be to the thousand-eyed and to the hundred-bowed one! reverence be to the mountain-dweller and to the bald one! reverence be to the chief of showerers and to the arrow-shooter! 30. Reverence be to the short and the dwarfish one! reverence be to the tall and the old one! reverence be to the full-grown and the growing one! reverence be to the topmost and first one! 31. Reverence be to the swift and agile one! reverence be to the fast and nimble one! reverence be to the surging and roaring one! reverence be to the river-dweller and the isle-dweller!

V. 32. Reverence be to the eldest and to the youngest! reverence be to the firstborn and to the afterborn! reverence be to the middlemost and to the abortive (?) one! reverence be to the hindmost and to the bottommost one! 33. Reverence be to him dwelling in the air-castles, and to him in the magic cord-ring! reverence be to him who is in Yama's (death's) power, and to him who liveth in safety! reverence be to him in (the height of his) fame, and to him who is at his end! reverence be to him on the tilled land, and to him on the threshing-floor! 34. Reverence be to him dwelling in the wood, and to him in the jungle! reverence be to the sound and to the echo! reverence be to him of the swift army, and to him of the swift chariot! reverence be to the hero and the shatterer! 35. Reverence be to the helmeted and the armoured one! reverence be to the mailed and the cuirassed one! reverence be to the famous one, and to the leader of the famous army! reverence be to him dwelling in the drum, and to him in the drum-stick! 36. Reverence be to the bold, and the deliberate one! reverence be to the swordsman, and to the quiver-bearer! reverence be to the sharp-shafted and the armed one! reverence be to the well-armed one, and to the wielder of a goodly bow!

VI. 37. Reverence be to him dwelling in the stream, and to him on the road! reverence be to him in the mere (?), and to him in the pool! reverence be to him in the ditch, and to him in the lake! reverence be to him in the river, and to him in the pond! 38. Reverence be to him dwelling in the well, and to him in the bank! reverence be to him in the clouded sky (?), and to him in the heat of the sun! reverence be to him in the cloud, and to him in the lightning! reverence be to him in the rain, and to him in the drought! 39. Reverence be to him dwelling in the wind, and to him in the storm-cloud (?)! reverence be to him dwelling in the house, and to the guardian of the house! reverence be to Soma

and Rudra! reverence be to the dusky and the ruddy one! 40. Reverence be to the propitious one, and to the lord of beasts! reverence be to the terrible and fearful one! reverence be to the near-hitter and the far-hitter! reverence be to the slayer and the slaughterer! reverence be to the gold-haired trees! reverence be to the deliverer!

VII. 41. Reverence be to the gentle and the friendly one! reverence be to the peaceful and pleasing one! reverence be to the kindly and the kindest!

VIII. 42. Reverence be to him who is on the further shore, and to him on the near shore! reverence be to him who ferrieth over, and to him who bringeth ashore! reverence be to him dwelling in the ford, and to him on the bank! reverence be to him dwelling in the sward, and to him in the foam! 43. Reverence be to him dwelling in the sand, and to him in the current! reverence be to him dwelling in the stony and to him in habitable places! reverence be to the coil-haired and to the straight-haired (?) one! reverence be to him dwelling in barren land, and to him on the beaten track! 44. Reverence be to him dwelling in the cow-pen, and to him in the cattle-shed! reverence be to him dwelling in the couch, and to him in the house! reverence be to him dwelling in the heart, and to him in the whirlpool! reverence be to him dwelling in the well, and to him in the abyss! 45. Reverence be to him dwelling in what is dried up, and to him in what is green! reverence be to him dwelling in the dust, and to him in the mist! reverence be to him dwelling in the copse, and to him in the shrub! reverence be to him in the ground, and to him in the gully! 46. Reverence be to him dwelling in the leaf, and to him in the leaf-fall (sere leaf)! reverence be to the growler, and to the smiter! reverence be to the snatcher, and to the repeller (?)! reverence be to the arrow-makers, and to ye bow-makers!—Reverence be to ye, the sparkling hearts of the gods! reverence be to the discriminating, reverence to the destructive, reverence to the irremovable!

IX. 47. Chaser, lord of the (Soma) plant! blue-red cleaver! fright and hurt not these people and these cattle: let none of us sicken! 48. These prayers we bring before the mighty Rudra, the coil-braided smiter of heroes, that there may be safety for the two-footed and the four-footed, and that everything in this village may be healthy and thriving. 49. That friendly form of thine, O Rudra, friendly and ever healing, friendly and healing to the stricken: therewith be gracious unto us that we may live! 50. May the shaft of Rudra spare us, and the ill-will of the violent and malevo-

lent one : unstring the strong (bow) from (hurting) our patrons, O showerer (of gifts), and be gracious unto our children and our children's children! 51. Be thou kindly *and* well-disposed towards us, O kindest chief of showerers, lay down thy weapon on the highest tree, and putting on the hide come and join us, bearing the spear! 52. O blood-red scatterer, reverence be unto thee, holy one, let those thousand shafts of thine lay low another than us! 53. The thousandfold thousand shafts of thine arms—turn thou away their heads from us, O holy lord! 54. What countless thousands of Rudras there are upon earth, their bows do we unstring (and cast away) at a thousand leagues. 55. The Bhavas in this great sea, the air : their bows do we unstring at a thousand leagues. 56. The blue-necked, white-throated Rudras seated in the sky : their bows do we unstring at a thousand leagues. 57. The blue-necked, white-throated Sarvas dwelling below the earth : their bows do we unstring at a thousand leagues. 58. The grass-green in the trees, the blue-necked, blood-red ones : their bows do we unstring at a thousand leagues. 59. They who are the chiefs of spirits, hairless and coil-braided : their bows do we unstring at a thousand leagues. 60. They who are the guardians of roads, food-bearers, life-fighters (?) : their bows do we unstring at a thousand leagues. 61. They who haunt the bathing-places, wielders of spear and sword : their bows do we unstring at a thousand leagues. 62. They who strike men at their meals, and in their cups those that drink : their bows do we unstring at a thousand leagues. 63. What Rudras are scattered over the regions, so many and more : their bows do we unstring at a thousand leagues.—64. Reverence be to the Rudras dwelling in the sky, whose arrows the rain is! to them (I stretch) ten (fingers) eastward, ten southward, ten westward, ten northward, ten upward : to them be reverence! may they be gracious unto us and help us : whomsoever we hate, and whosoever hateth us, him we cast into their jaws! 65. Reverence be to the Rudras dwelling in the air, whose arrows the wind is! to them (I stretch) ten (fingers) eastward, ten southward, ten westward, ten northward, ten upward : to them be reverence! may they be gracious unto us and help us : whomsoever we hate, and whosoever hateth us, him we cast into their jaws! 66. Reverence be to the Rudras dwelling upon earth, whose arrows food is! to them (I stretch) ten (fingers) eastward, ten southward, ten westward, ten northward, ten upward : to them be reverence! may they be gracious unto us and help us : whomsoever we hate, and whosoever hateth us, him we cast into their jaws!

1. He then performs the Satarudriya offering! This whole Agni has now¹ been completed: he now is the deity Rudra. Upon him the gods bestowed that highest form, immortality. Flaming he there stood longing for food. The gods were afraid of him lest he should hurt them.

2. They spake, 'Let us gather together food for him: therewith we will appease him!' They gathered for him that food, the Sântadevatya², and thereby appeased him; and inasmuch as they thereby appeased (sam) the god (deva), it is called Sântadevatya;—Sântadevatya, doubtless, is here called mystically 'Satarudriya³,' for the gods love the mystic. And in like manner does this Sacrificer now bestow upon him that highest form, immortality. Flaming he there stands, longing for food. He gathers for him that food, the Sântadevatya, and thereby appeases him.

3. He offers wild sesamum seeds. He (Agni) grows when he is being built up: he grows for (the consumption) of every kind of food. And wild sesamum seeds represent both kinds of food, the cultivated as well as the wild-growing: inasmuch as they are sesamum seeds they are a cultivated (kind of food), and inasmuch as they ripen on unploughed land they are wild-growing; he thus satisfies him with both kinds of food, the cultivated as well as the wild-growing.

¹ Or, here, in this (atra), in the shape of this (altar) on which the fire is to be deposited.

² That is, that whereby the deity is propitiated or appeased.

³ A fanciful etymology of Sata-rudriya, as if it were sânta (propitiated) + rudriya, instead of 'that which relates to a hundred Rudras'; cf. paragraph 7.

4. He offers by means of an arka-leaf¹,—the Arka-tree (*Calotropis gigantea*) is food: he thus gratifies him with food.

5. He offers on (three) enclosing-stones:—these enclosing-stones are the (three) Agnis; and thus it is over Agni himself that these oblations of his become offered.

6. And as to why he performs the Satarudriya offering. When Pragâpati had become disjointed, the deities departed from him. Only one god did not leave him, to wit, Manyu (wrath): extended he remained within. He (Pragâpati) cried, and the tears of him that fell down settled on Manyu. He became the hundred-headed, thousand-eyed, hundred-quivered Rudra. And the other drops that fell down, spread over these worlds in countless numbers, by thousands; and inasmuch as they originated from crying (rud), they were called Rudras (roarers). That hundred-headed, thousand-eyed, hundred-quivered Rudra, with his bow strung, and his arrow fitted to the string, was inspiring fear, being in quest of food. The gods were afraid of him.

7. They spake unto Pragâpati, 'We are afraid of this one, lest he should hurt us!' He spake, 'Gather food for him, and appease him therewith!' They gathered for him that food, the Satarudriya (offering), and thereby appeased him; and inasmuch as they thereby appeased (sam) the hundred-headed (sataśrsha) Rudra, it is called Sataśrsharudrasamanīya, —and sataśrsharudrasamanīya, doubtless, is what

¹ That is to say, the leaf is used in lieu of the ordinary offering-spoon. Whilst making continual oblations on one of the three stones from this leaf, held in his right hand, the priest holds a piece of arka wood in his left hand. Mahidh. on Vâg. S. XVI, 1.

they mystically call Satarudriya, for the gods love the mystic. And in like manner does this (Sacrificer) now gather for him that food, the Satarudriya, and appease him thereby.

8. He offers gavedhukâ flour; for from the place where that deity lay disjointed, gavedhukâ plants (coix barbata) sprang forth: he thus gratifies him by his own portion, by his own life-sap.

9. He offers by means of an arka-leaf; for that tree sprang from the resting-place of that god: he thus gratifies him by his own portion, by his own life-sap.

10. He offers on (three) enclosing-stones¹, for the enclosing-stones are the hair, and neither poison nor anything else injures one at the hair. He offers whilst standing on the left (north) side of Agni (the altar), with his face to the north; for in that region lies the house of that god²: it is thus in his own region that he gratifies him, in his own region he contents him with offering.

11. The first Svâhâ ('hail') he utters on the knee-high one,—what is knee-high is, as it were, below, and below, as it were, is this (terrestrial) world: he thus gratifies those Rudras who entered this world.

12. Then on the navel-high one,—what is navel-

¹ The site of the altar is enclosed within a continuous line of 261 parisrits, about half a foot in width, running along its edge. Their height is indeterminate, with the exception of three of them, dug in at the back (west) corner of the left wing, of which one is to reach up to the knee, the second up to the navel, and the third up to the mouth; each of the latter two standing to the left (north) of the preceding one.

² See I, 7, 3, 20, with note. Agni, in the form of the formidable Rudra (who is to be kept at a distance), is referred to.

high is, as it were, the middle ; and the middle, as it were, is the air-world : he thus gratifies those Rudras who entered the air-world.

13. Then on the one reaching up to the mouth,—what reaches up to the mouth is, as it were, above, and above, as it were, is yonder world : he thus gratifies those Rudras who entered yonder world. [He does so] with Svâhâ,—the Svâhâ is food : with food he thus gratifies them.

14. [He offers, with, Vâg. S. XVI, 1], ‘Reverence, O Rudra, be to thy wrath!’ he thereby does reverence to that wrath which remained extended within him ;—‘And to thine arrow be reverence, and to both thine arms be reverence!’ for it was by his arrow and his arms that he was inspiring fear.

15. That god who became the hundred-headed (Rudra) is the chief (kshatra ¹), and those others who originated from the drops are the peasants (clansmen) : those peasants in the first place assigned to that chief this as his special share, to wit, this first chapter of formulas ², and gratified him thereby. And in like manner does this (Sacrificer) now assign this to him as his special fore-share, and gratify him thereby. Hence this (section) is addressed to a single deity, to Rudra ; for it is him he thereby gratifies.

16. There are here fourteen formulas,—thirteen months are a year, and Pragâpati is the fourteenth ;

¹ Literally, the ruling power.

² The first anuvâka of kâṇḍa XVI of the Vâg. S. consists of sixteen verses ; which of these the fourteen referred to in the next paragraph are is not clear to me.

and Pragâpati is Agni : as great as Agni is, as great as is his measure, with so much food he thus gratifies him. 'Reverence! reverence!' he says;—reverence being sacrifice, it is by sacrifice, by reverence, that he thus reveres him. Therefore he must not mention any one unworthy of sacrifice, for it would be just as if he were to say to him, 'Sacrifice be to thee!'

17. He then makes offering to those forming pairs¹: 'Reverence to so and so! reverence to so and so!' It is as if he were to say, 'Thou, N. N., and this one, do not ye two injure us!' for in no wise does a man who is known and appealed to² injure us.

18. [Vâg. S. XVI, 17], 'Reverence be to the golden-armed leader of hosts, and to the lord of regions be reverence!' for he (Rudra-Agni) is indeed the golden-armed³ leader of hosts, and the lord of regions. And in that everything in this second chapter of formulas applies to one and the same deity, thereby he gratifies that (god Rudra), and makes the chief to have a share in the people (or the clan): hence whatever belongs to the people⁴, in that the chieftain has a share. And those (Rudras) that spread over these worlds, countless, by thousands⁵, they are the deities to whom he now offers.

19. He thus makes offering to the tribes (of Rudras), for it was those tribes, those Rudras, that spread, and wheresoever they are there he thereby gratifies them. And thus, indeed, (he gratifies) those tribes of Rudras; and, men being after the

¹ That is from Vâg. S. XVI, 17 seqq.

² Or, who is appealed to as being known to us, i.e. in terms showing that he is known to us.

³ That is, aureis brachiis instructus.

⁴ Pragâyâ yad dhanam asti, Sây.

⁵ See paragraph 28.

manner of the gods, therefore also these tribes of men : tribe after tribe he thus gratifies them.

20. Now some of these (formulas) have 'reverence' on both sides, and others on one side only ;—more terrible and more unappeased, indeed, are those (Rudras) that have 'reverence' on both sides : on both sides he thereby appeases them by sacrifice, by reverence.

21. With (each set of) eighty (formulas) he utters the Svâhâ ¹,—on the first anuvâka, and on eighty, and on eighty ; and the formulas which follow as far as the 'unstringing'-formulas (Vâg. S. XVI, 54-63),—eighties ² mean food : by means of food he thus gratifies them.

22. He thus mutters these formulas (the last four of Vâg. S. XVI, 46), 'Reverence be to you, the sparkling (hearts of the gods) !' for this is his favourite resort, either as a dear son or the heart : hence whenever he should be in fear of that god (Rudra), let him offer with those mystic utterances, for he draws nigh unto the favourite resort of that god, and so that god does not injure him.

23. 'Reverence be to you, the sparkling ³,

¹ The calculation here, as so often in regard to metres, is rather a loose one. Anuvâka I, consisting of sixteen verses, is taken as amounting to the first fourscore formulas ; anuvâkas II and III, consisting of ten *kanḍikâs* (each of which is calculated to consist of eight mantras), constitute the second fourscore ; anuvâkas IV and V again form the third fourscore ; anuvâkas VI-VIII (save the last four formulas, see parag. 22), the fourth fourscore ; and from there to the 'unstringing'-formulas, that is, from within XVI, 46 to 53, the fifth fourscore. At the end of each eighty formulas he is to utter one Svâhâ (*sakṛî svâhâkâraḥ*, Sây.).

² An etymological play on the word 'asṭi,' as if derived from *as*, to eat.

³ ? Or, scatterers, sprinklers (*kirika*), root *krî*. The author of the

for those (Rudras) produce (kar) everything here,—‘hearts of the gods!’—Agni, Vâyu and Âditya (fire, wind and sun), these truly are the hearts of the gods;—‘Reverence to the discriminating!’—for those (gods) discriminate everything here;—‘Reverence to the destructive!’—for those (gods) destroy whom they wish to destroy;—‘Reverence to the irremovable!’—for those (gods) are not (to be) removed from these worlds.

24. He then mutters those that follow (Vâg. S. XVI, 47 seq.), ‘Chaser! lord of the (Soma) plant!’—that (god) is indeed a repeller, for he chases away whom he wishes to chase away;—‘lord of the plant’—that is, ‘lord of the Soma-plant;’—‘O blue-red cleaver’¹;—these are names and forms of him: he thus gratifies him by calling him by his names;—‘frighten and hurt not these people and these cattle! let none of us sicken!’ as the text, so the sense.

25. That god (Rudra) is the kshatra (ruling power; chieftainship or chief); and for that chief these peasants set apart this special fore-share, to wit, that first section (of formulas); and now he (the Sacrificer) sets apart for him that after-share, and thereby gratifies him; and hence this (section) also belongs to a single deity, to wit, to Rudra; for it is him he thereby gratifies.

Brâhmana, on the other hand, evidently takes it in the sense of ‘maker, producer.’

¹ Thus (‘Zerspalter’) *daridra* is probably correctly interpreted (from root ‘dar,’ to split) by Prof. Weber; whilst the commentators take it in its ordinary sense of ‘poor’ (i.e. without an assistant, *Mahîdh.*); blue-red Rudra is called inasmuch as he is the ‘*nîlakanîha*’ blue-necked, and red all over the rest of his body.

26. These are seven formulas,—of seven layers the fire-altar consists, and the year consists of seven months, and Agni is the year: as great as Agni is, as great as is his measure, by so much food he thus gratifies him. These two kinds (of formulas) amount to twenty-one,—the twelve months, the five seasons, these three worlds, and yonder sun as the twenty-first (make up) this amount.

27. He then offers (the libations of the) 'unstringing'-formulas¹. For at that time the gods, having gratified those (Rudras) by that food, unstrung their bows by means of these 'unstringing'-formulas; and in like manner this (Sacrificer), having gratified them by that food, now unstrings their bows by means of these 'unstringing'-formulas; for with an unstrung bow one injures no one.

28. Here now he says 'at a thousand leagues,' for a thousand leagues is the farthest distance; and he thus unstrings their bows at what is the farthest distance.

29. And, again, as to why he says 'at a thousand leagues,'—a thousand leagues means this Agni (fire-altar), for neither this way nor that way is there any other thing greater than he; and it is when he makes offering in the fire that he unstrings their bows at a thousand leagues.

30. 'Countless thousands,—in this great sea,'—thus, wheresoever they are, there he unstrings their bows.

¹ Viz. Vâg. S. XVI, 54-63: 'What countless thousands of Rudras there are upon earth, their bows do we unstring at a thousand leagues.—The Bhavas that are in this great sea, in the air, their bow do we unstring at a thousand leagues.' Thus each formula ends with the 'unstringing' refrain.

31. There are ten of these 'unstringing'-offerings he makes,—the Virâḡ consists of ten syllables, and Agni is Virâḡ (widely-shining or ruling); there are ten regions, and Agni is the regions; there are ten vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, by so much he thus unstrings their bows.

32. He then offers the descending¹ (series of oblations). For then (in the preceding oblations) he ascends these worlds upwards from hence: this is, as it were, an ascent away from here. But this (earth) is a firm resting-place: the gods returned to this resting-place; and in like manner does the Sacrificer now return to this resting-place.

33. And, again, as to why he descends. Then (in the preceding oblations) he goes after those (gods), gratifying (propitiating) them. From thence he now recovers his own self unto life; and so does he by that self of his attain all vital power.

34. And, again, as to why he descends. He then (in the preceding oblations) gratifies those Rudras from hence upwards; he now does so again from thence hitherwards.

35. [Vâḡ. S. XVI 64], 'Reverence be to the Rudras dwelling in the sky,'—he thereby does reverence to those Rudras who are in yonder world; —'whose arrows the rain is,' for the rain is

¹ Vâḡ. S. XVI, 64-66. In making these three oblations to the Rudras in the sky, the air, and on earth respectively, the procedure is the reverse from that described in paragraphs 11-13, viz. first on the enclosing-stone which reaches up to his mouth, then on that reaching up to his navel, and lastly on that reaching up to his knee.

indeed their arrows, and by the rain they injure whom they wish to injure.

36. [Vâg. S. XVI, 65], 'Reverence be to the Rudras dwelling in the air,'—he thereby does reverence to those Rudras who are in the air;—'whose arrows the wind is,' for the wind is indeed their arrows, and by the wind they injure whom they wish to injure.

37. [Vâg. S. XVI, 66], 'Reverence be to the Rudras dwelling upon earth,'—he thereby does reverence to those Rudras who are in this (terrestrial) world;—'whose arrows food is,' for food is indeed their arrows, and by means of food they injure whom they wish to injure.

38. 'To them (I stretch) ten (fingers) forwards, ten to the right, ten backwards, ten to the left, ten upwards¹,—of ten syllables consists the Virâg, and Agni is Virâg; there are ten seasons, and Agni is the seasons; there are ten vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, with so much food he thus gratifies them.

39. And as to why he says 'ten-ten,'—there are ten fingers in the joined hands²: he thus makes reverence to them in each direction; and hence he who is frightened places his hands together;—'To them be reverence!'—he thus does reverence to them;—'May they be gracious unto us!'—they thus are gracious unto him;—'whomsoever we hate, and whosoever hateth us, him we cast into their jaws!'—thus he casts into their jaws

¹ These words, as well as the spaced words in the next paragraph, are added to each of the three formulas in paragraphs 35–37.

² The joining of the hollow of the hands, by placing the tips of the fingers together, is a sign of reverence.

whomsoever he hates, and whosoever hates him. He may say, 'So-and-so I cast into their jaws!' naming him whom he hates, and then he has no longer any hold upon him. But let him take no notice of this (injunction), for indicated of himself is he whom he who knows this hates.

40. In three turns he descends,—Agni is three-fold: as great as Agni is, as great as is his measure, by so much food he thus gratifies them. With 'Svâhâ' (he makes offering), for the Svâhâ is food: with food he thus gratifies them. Thrice (in three turns) he ascends from hence upwards,—that makes six: the significance of this has been explained¹.

41. And as to why he descends in three turns,—it is because he ascends in three turns: thus in as many turns as he ascends, in so many turns does he descend.

42. He then throws that arka-leaf² into the pit; for it is therewith that he performs that sacrificial work sacred to Rudra, and that same (leaf) is inauspicious; he now puts it away, lest any one should tread on this inauspicious (leaf), and suffer injury thereby: hence (he throws it) into the pit. And, again, as to why (he throws it) into the pit,—the pit, doubtless, means the fire, and thus that fire consumes it. Now as to the (symbolic) correspondence.

43. As to this they say, 'How does this Sataru-driya of his attain to (conformity with) the year, and Agni? how does it correspond to the year, to

¹ Of objects numbering six, the seasons commonly occur, e.g. VI, 7, 1, 16.

² See paragraph 4. According to Kâty. Srautas. 18, 1, 6 both offering-utensils (the arka-leaf and the arka-stick) are thrown into the pit.

Agni?' Well, this Satarudriya includes three hundred and sixty (formulas); and (other) thirty, and thirty-five. Now, as to the three hundred and sixty which there are, so many are there days in the year : thereby it obtains the days of the year. And as to the thirty (formulas) which there are, they are the thirty nights of the month : thereby it obtains the nights of the month : thus it obtains both the days and nights of the year. And as to the thirty-five (formulas) there are, they are the thirteenth month¹, (Agni's) self,—the body (consists of) thirty (limbs²), the feet of two, the breath of two (in-breathing and off-breathing), and the head is the thirty-fifth: so much is the year. And in this way this Satarudriya of his attains to (conformity with) the year, Agni, and corresponds to the year, Agni. And, indeed, in the *Sândila* fire-altar as many bricks with formulas attached to them are placed in the middle, for these bricks are indeed the same as these different Agnis (invoked in the Satarudriya); and thus these Agnis of his come to have oblations offered to them separately by means of the Satarudriya.

44. As to this they say, 'How does this Satarudriya of his attain to (conformity with) the Great

¹ As Prof. Weber, 'Die vedischen Nachrichten von den Nakshatra,' p. 298, points out, this passage points to a six years' period of intercalation, since, in counting 360 days in the year, the remainder accumulates in six years to an intercalary month of thirty-five days (or thirty-six according to Sat. Br. X, 5, 4, 5); and accordingly in Vâg. S. XXX, 15, and Taitt. Âr. IV, 19, 1, the names of the six years of such a period of intercalation are mentioned; while a five years' period and the names of the respective years are more frequently referred to.

² Viz. twenty fingers and toes, the upper and lower arms, the thighs and shanks, and the hands.

Litany¹?—how does it correspond to the Great Litany?’ Well, those twenty-five formulas which there are on both sides of the eighties², they are the twenty-five-fold body³; and where the body (of the altar-bird) is, that (includes) the head, and the wings and tail. And what eighties (of formulas) there are (in the Satarudriya), thereby indeed the (corresponding) eighties (of the Mahad uktham) are obtained, for by eighties the Great Litany is recited. And what there is (in the Satarudriya) after the eighties that is for him the same as what there, in the Great Litany, is after the eighties⁴; and in this way this Satarudriya

¹ For the mahad uktham, or Great Litany, recited on the Mahâvrata day, see p. 110, note 3. According to Sâyana, however, this does not refer to the Mahad uktham, or Great Litany, itself, but to its Stotra, the Mahâvrata-sâman (cf. note on X, 1, 1, 5), by the chanting of which it is preceded, and which, like the Great Litany itself, is represented as being composed of the different parts of Agni-Pragâpati's bird-shaped body. Now, that part of the chant which corresponds to the god's trunk (âman) is the only part of this Stotra which is chanted in the *Pañkavimsa-stoma*, or twenty-five-versed hymn-form, which, indeed, is the characteristic Stoma of the Mahâvrata day, all other Stotras of that rite being chanted in that form. It is, however, doubtful to me whether it is not rather the opening part of the Great Litany itself representing the trunk that is here referred to, and which, indeed, consists of twenty-five verses; cf. F. Max Müller, *Upanishads*, I, p. 183. Besides, it has always to be borne in mind that the particular arrangement of the Great Litany which the authors of the Brâhmana had before them, may have differed in some respects from those known to us.

² See p. 112, note 1.

³ That is, the body with its twenty-four limbs, viz. the two arms, two legs, and the twenty fingers and toes.

⁴ According to Sâyana, the *Pañkavimsa-stotra*, chanted after the Mahad uktham, is here referred to. See p. 111, note 1. Sâyana takes it to refer to the prose formulas at the end of the Sastra, which, he says, represent the mind (buddhi) of Pragâpati.

of his attains to (conformity with) the Great Litany; in this way it corresponds to the Great Litany.

SECOND BRÂHMANA.

1. He then sprinkles him (Agni-Rudra, the fire-altar). For the gods, having now appeased him by the Satarudriya, thereby appeased him still further; and in like manner does this (Sacrificer), now that he has appeased him by the Satarudriya, still further appease him thereby.

2. With water he sprinkles him¹,—water is a means of appeasing (soothing): he thus appeases him thereby. He sprinkles him all over; he thus appeases him all over. Thrice he sprinkles,—three-fold is Agni: as great as Agni is, as great as is his measure, with so much he thus appeases him.

3. And, again, as to why he sprinkles him,—that Agni (the fire-altar), doubtless, is these worlds: by water he thus encompasses these worlds, by the ocean, indeed, he encompasses them. On every side (he sprinkles the altar): hence the ocean flows round these worlds on every side. From left to right (he sprinkles): hence the ocean flows round these worlds from left to right.

4. For safety from injury it is the Agnîdh who sprinkles, for the Agnîdh is the same as Agni, and no one injures his own self. From a stone (he sprinkles), for from the rock water springs forth;—from the arm-pit, for from the arm-pit water springs forth;—from the right arm-pit², for from the right arm-pit water springs forth.

¹ Or rather, he pours water on it (the altar).

² That is, from the lower (or hindmost) point where the right

5. [He sprinkles the stone, with, *Vāg. S. XVII, 1*], 'The food that is lying in the rock, in the mountain,'—for that food, water, is indeed contained in the rock, in the mountains;—'the drink that is gathered from waters, plants and trees,'—for from all that that drink is indeed gathered;—'that sap and food bring ye unto us, O Maruts, as bountiful givers!'—for the Maruts are the rulers of the rain. With 'In the rock is thy hunger,' he (after watering the altar) sets down (the pitcher on the stone): he thus lays hunger into the stone, whence the stone is not fit for eating. But hard also is the stone, and hard is hunger: he thus puts the hard along with the hard. With, 'In me thy food!' he takes up (the pitcher): he thereby takes up the food into his own self. Thus (he does) a second and a third time.

6. Having (finally) set down the pitcher, he perambulates thrice (the altar); for when (in sprinkling) he walks all round it, he, as it were, makes light of him (*Agni-Rudra*). He now makes amends to him, for (his own) safety.

7. And, again, as to why he perambulates it,—he then (in sprinkling the altar) goes after him¹ (*Agni-Rudra*): thereupon he now recovers his own self unto life, and so does he by that self of his obtain all vital power.

8. Thrice he perambulates it, for thrice he walks round it (whilst sprinkling): thus as many times as he walks round it, so many times does he perambulate it.

wing joins the body of the altar. He there places a stone, from which he begins the sprinkling of the altar.

¹ See IX, 1, 1, 33.

9. Having thereupon put that stone into the water-pitcher, they throw it in that (south-western) direction, for that is Nirṛiti's region: he thus consigns pain¹ to Nirṛiti's region.

10. For at that time, the gods, having appeased him by the Satarudriya and the water, thereby drove out his pain, his evil; and in like manner does this (Sacrificer) now, after appeasing him by the Satarudriya and the water, cast away his pain, his evil.

11. Outside the fire-altar he throws it; for this fire-altar indeed is the same as these (three) worlds: he thus puts pain outside these worlds;—outside the sacrificial ground (vedi); for the Vedi is this (earth): he thus puts pain outside this earth.

12. Whilst standing at the right thigh of the Vedi, with his face to the east, he throws it southwards, with, 'Let thy pain enter him whom we hate!' and thus its pain enters whomsoever he hates. He may say, 'Let thy pain enter so-and-so!' naming him whom he hates, and then he has no longer any hold upon him; but let him take no notice of this, for indicated of himself is he whom he who knows this hates. If it² should remain unbroken, let him bid (the Pratiprasthâtr̥) to break it; for only when it is broken, the pain enters him whom he hates. They return (to the altar) without looking back: they thus leave pain and evil behind without looking back to them.

13. Having returned, he makes the bricks his own

¹ The burning heat of the fire, and all physical and mental suffering.

² Viz. the stone, or the pot, according to others; cf. Kâty. Srautas. XVIII, 2, 5-8. According to Prof. Weber the stone is meant to represent the hungry greed of the fire.

milch cows; for the gods, having now appeased him (Agni-Rudra) by the Satarudriya and the water, and having driven out his pain and evil, returned (to the altar) and made the bricks their own milch cows; and in like manner does this (Sacrificer) now, after appeasing him by the Satarudriya and the water, and casting off his pain and evil, return and make the bricks his own milch cows.

14. And some say, 'Let him make them his own whilst sitting, for sitting one milks the cow.' But let him rather make them his own standing; for that fire-altar is these worlds, and these worlds are, as it were, standing. And, moreover, one is stronger whilst standing.

15. [He does so], whilst standing (near the right thigh of the altar) with his face towards the north-east; in front stands that cow by the Sacrificer with her face towards the west (back), for from the right side they approach the cow which stands with its face towards the back (west).

16. And wherever he reaches (whilst stretching his arms over the altar), there he touches it and mutters this formula (Vâg. S. XVII, 2), 'Let these bricks be mine own milch cows, O Agni!' for Agni rules over this making of cows, whence he addresses Agni out of so many deities;—'One, and ten¹. . . . and a hundred thousand millions, and a billion;'—for the one, to wit, one and ten, is the lowest quantity, and the other, to wit, a hundred thousand millions, and a billion, is the highest quantity; thus, having comprehended them by the

¹ The intervening numbers here omitted increase by multiples of ten.

lowest and the highest quantity, the gods made them their own milch cows; and in like manner does this (Sacrificer), having thus comprehended them by the lowest and the highest quantity, make them his own milch cows. Hence also he need not care to make many (cows) his own¹, for in yonder world that (Sacrificer), by means of the Brahman (holy writ), the Yagus, will make many (cows) his own. And in that he carries on (the numbers) uninterruptedly, thereby he carries on, without interruption, his objects of desire.

17. And as to why he makes the bricks his own milch cows,—this fire-altar is speech, for with speech it is built up; and when he says, ‘One, and ten, . . . and a hundred thousand millions, and a billion,’—‘one’ is speech, and a hundred thousand millions is speech, and a billion is speech: it is Speech herself that the gods thereby made their own milch cow; and in like manner does the Sacrificer thereby make Speech herself his own milch cow. And in that he carries on (the numbers) uninterruptedly, thereby it is Speech herself that he carries on:—‘Let these bricks be mine own milch cows, O Agni, hereafter in yonder world!’ He thereby makes them his own milch cows in this world, and he also makes them his own milch cows in yonder world; and thus they are profitable to him in both worlds, in this one and in the other.

18. [Vâg. S. XVII, 3], ‘The seasons ye are,’—for these (bricks) are indeed the seasons;—‘law-sustaining,’ that is, ‘truth-sustaining;’—‘be ye season-abiding, law-sustaining!’—for the bricks

¹ ? That is to say, he need not touch the altar more than once.

are the days and nights, and the days and nights indeed abide in the seasons;—‘fat-showering, honey-showering,’—he thereby makes them fat-showering and honey-showering for himself.

19. ‘The widely-shining by name,’—for the gods then called those bricks to them by their names, and in the same way in which they called them, they turned unto them; but the ‘space-fillers’ alone stood with averted faces discharging water, having no names applied to them. They called them by the name ‘the widely-shining,’ and they turned unto them. Hence, each time he has laid down ten bricks, he addresses them with the ‘space-filling’¹ (verse): he thereby makes them widely-shining (virâg), for the Virâg (metre) consists of ten syllables:—‘wish-milking, never-failing,’—he thereby makes them wish-milking and never-failing.

20. He then draws a frog, a lotus-flower, and a bamboo-shoot across (the central part of the altar). For the gods having now appeased him by the Satarudriya and the water, and having driven out his pain and evil, thereby still further appeased him; and in like manner does this (Sacrificer), now that he has appeased him by the Satarudriya and the water, and driven out his pain and evil, still further appease him thereby. In every direction he draws them: he thus appeases him everywhere.

21. And, again, as to why he draws them across. Now, in the beginning, when the *Rishis*, the vital airs, made up that Agni², they sprinkled him with water: that water dripped off and became the frogs.

¹ That is with the verse Vâg. S. XII, 54, beginning ‘Lokam prîna,’ ‘Fill thou the space;’ see part iii, p. 153 note.

² See VI, 1, 1, 1-5.

22. They (the waters) said to Pragâpati, 'Whatever moisture¹ we had, has gone down.' He said, 'This tree shall know it!'—he shall know (vettu), he shall taste it (*sam* vettu)—that one, indeed, they mystically call 'vetasa' (bamboo), for the gods love the mystic. And because they said, 'Down (avâk) has gone our moisture (ka),' they became avâkkâs;— 'avâkkâs,' they mystically call 'avakâs (lotuses),' for the gods love the mystic. These, then, are those three kinds of water, to wit, the frog, the lotus-flower, and the bamboo-shoot: by means of these three kinds of water he appeases him.

23. And, again, why he draws them across it;—when he (Agni, the fire-altar) is built up, he is being born, and he is born for every kind of food; and these are every kind of food, to wit, the frog, the lotus-flower, and the bamboo-shoot, for these, indeed, are animals, water, and trees: with all this food he gratifies him.

24. With the frog, on the part of animals, whence, of animals, the frog is the one affording least subsistence, for he is used up;—with the lotus-flower, on the part of water, whence of the kinds of water (plants), lotus-flowers are those affording least subsistence, for they are used up;—and with the bamboo-shoot, on the part of trees; whence, of trees, the bamboo is the one affording least subsistence, for it is used up.

25. Having tied them to a cane, he, in the first place, draws them eastwards along the right (south) part of the (body of the) altar inside the enclosing-

¹ Thus, or essence (*rasa*), according to Sâyana; cf. X, 6, 5, 1. The word 'ka' has, however, also the meaning 'joy.'

stones, with (Vâg. S. XVII, 4), 'With the lotus-flower of the ocean we encompass thee, O Agni: be thou bright and propitious unto us!' that is, 'With the waters of the ocean we appease thee.'

26. Then northwards along the hind part (of the altar), with (Vâg. S. XVII, 5), 'With an outer vesture of cold we encompass thee, O Agni: be thou bright and propitious unto us!'—that part of the cold which is frozen hard is an outer vesture of cold: thus, 'By the frozen part of cold we appease thee!'

27. Then eastwards along the left (north) part, with (Vâg. S. XVII, 6), 'Upon the earth, into the reed, into the rivers descend thou, O Agni, thou art the bile¹ of waters: with them, come thou, O she-frog, and make the sacrifice bright-coloured and propitious for us!' as the text, so the meaning.

28. Then southwards along the forepart, with (Vâg. S. XVII, 7), 'Thou art the receptacle of waters, the abode of the ocean: let thy darts burn others than us! unto us be thou bright and propitious!' as the text, so the meaning. He first draws them thus², then thus, then thus, then thus: that is from left to right, for so it is with the gods.

29. Over the body (of the altar) he draws them

¹ That is, 'the heat' which is considered the chief property of the bilious humour.

² The procedure in this case is an exact counterpart of the ploughing of the altar-site, for which see VII, 2, 2, 8-12, with notes. Hence also the verbs expressive of the two actions are closely analogous, viz. *vikṛishati* and *vikarshati*.

first, for of (the bird, or Agni) that is born the body is born first, then the right wing, then the tail, then the left wing: that is from left to right, for so it is with the gods.

30. Over the wings and tail he draws them in the direction of the body (self): he thus lays calmness into his own self;—from the further end (he draws) hitherwards: he thus lays calmness into his own self from the further end hitherwards. The right wing, with (Vâg. S. XVII, 8), ‘O bright Agni, with thy light, (with thy dainty tongue, O god, bring hither the gods, and worship them)!’ The tail, with (Vâg. S. XVII, 9), ‘O bright and shining Agni, (bring hither the gods to our sacrifice and our offering)!’ The left wing, with (Vâg. S. XVII, 10), ‘He who with bright and glittering light (shineth upon the earth, as the dawns with their glow, who, the ever young, speeding, as in the race, in the battle, of the steed, thirsteth not in the heat).’ ‘Bright,’ he says each time, for whatever is kindly and propitious is bright: he thus propitiates him thereby.

31. With seven (formulas) he draws them across,—the altar consists of seven layers, and seven seasons are a year, and Agni is the year: as great as Agni is, as great as is his measure, with so much he thus crosses him. Having thrown the cane on the heap of rubbish;—

32. [The Adhvaryu] then sings hymns round it (the altar);—for therein that whole Agni is completed; and the gods laid into him that highest form, immortality; and in like manner does this (Sacrificer) thereby lay into him that highest form, immortality. Sâman-hymns are (used), for sâmans are vital airs,

and the vital airs are immortality: immortality, that highest form, he thus lays into him. On every side he sings around it: everywhere he thus lays immortality, that highest form, into him.

33. And, again, as to why he sings sâman-hymns round about it;—the gods then desired, ‘Let us make this body of ours boneless and immortal.’ They spake, ‘Think ye upon this, how we may make this body of ours boneless and immortal!’ They spake, ‘Meditate (kîti) ye!’ whereby indeed they meant to say, ‘Seek ye a layer (kîti)! seek ye how we may make this body of ours boneless and immortal!’

34. Whilst meditating, they saw those sâman-hymns, and sang them round about it, and by means of them they made that body of theirs boneless and immortal; and in like manner does the Sacrificer, when he sings the sâman-hymns round about it, make that body of his boneless and immortal. On every side he sings: everywhere he thus makes that body of his boneless and immortal. Standing he sings, for these worlds stand, as it were; and whilst standing one doubtless is stronger. He sings, after uttering (the syllable) ‘him,’ for therein the sâman-hymn becomes whole and complete.

35. He first sings the Gâyatra hymn¹, for the Gâyatrî metre is Agni: he thus makes Agni his

¹ The Gâyatra-sâman is the hymn-tune composed on the verse called ‘the Gâyatrî,’ *par excellence*, or ‘Sâvitṛî’ (tat savitur vareṇyam, Rig-veda III, 62, 10), which plays an important part in the religious life of the Hindu. The verse, as figured for chanting, is given, Sâma-v. Calc. ed. vol. v, p. 601. On the present occasion, according to Lâṭy. Sr. I, 5, 11, a different text, viz. Sâma-v. II, 8, 14 (Rig-veda IX, 66, 19, agna âyûmshi pavase), is to be sung to this tune.

head, and that head of his (or of him, Agni) he thus makes boneless and immortal.

36. The Rathantara¹ (hymn he sings) at the right wing; for the Rathantara is this (earth), and this (earth), doubtless, is the most essential (rasatama) of these worlds, for it is in her that all these essences (rasa) are contained, and 'rasantama,' indeed, they call mystically, 'rathantara,' for the gods love the mystic: he thus makes this (earth) his right wing, and that right wing of his he thus makes boneless and immortal.

37. The Bṛihat¹ (hymn he sings) at the left wing; the Bṛihat (great), doubtless, is the sky, for the sky is the greatest (of worlds): he thus makes the sky his (Agni's) left wing, and that left wing of his he thus makes boneless and immortal.

38. The Vâmadevya¹ (hymn he sings) on the body (of the altar); for the Vâmadevya is the breath, and the breath is air (vâyu, the wind), and he, Vâyu, doubtless, is the self (body) of all the gods: he thus makes the air (wind) his body, and that body of his he thus makes boneless and immortal.

39. The Yagñâyagñiya¹ (hymn he sings) near the tail;—the Yagñâyagñiya, doubtless, is the moon; for whenever a sacrifice becomes completed², the essence of its oblations goes up to him (the moon);

¹ The Rathantara, Bṛihat, Vâmadevya, and Yagñâyagñiya tunes are apparently to be sung here on their original texts (Sâma-v. II, 30, 31, abhi tvâ sūra nonumaḥ; II, 159, 160, tvâm id dhi havâmahe; II, 32, 33, kayâ nas kitra â bhuvat; and II, 53, 54, yagñâ-yagñâ vo agnaye), though hardly in their elaborate setting, as performed in chanting.

² It should be remembered that the chanting of the Yagñâyagñiya (or Agnishoma)-sâman marks the completion (samsthâ) of the ordinary (Agnishoma) Soma-sacrifice.

and inasmuch as sacrifice after sacrifice (*yagña*) goes up to him, the moon is the *Yagnāyagñiya* : he thus makes the moon his (Agni's) tail, and that tail of his he thus makes boneless and immortal.

40. He then sings the heart of *Pragāpati*¹;—the heart assuredly is yonder sun, for he (the sun) is smooth, and the heart is smooth ; he is round, and the heart is round. On the body (of the altar) he sings, for the heart is in the body;—at the arm-pit², for the heart is in (the vicinity of) the armpit;—

¹ The *Pragāpati-hridaya*, or *Pragāpater hridayam*, as figured for chanting, is given, *Sāma-v. Calc. ed. vol. ii, p. 499*. It consists of the words, *imāḥ pragāḥ pragāpate(r) hridayam pragārūpam aṣṭigane*, with inserted stobhas and modulations. It is followed by a simpler form, which is perhaps the one used on the present occasion.

² Viz. on the place where the right wing joins the body of the altar. According to other authorities, the *Syaita* hymn-tune is likewise to be sung near the left arm-pit (or, according to *Sāṇḍilya*, at the place where the *Adhvaryu* mounts the altar). For other variations, see *Weber, Ind. Stud. XIII, p. 276*. I do not think that the ritual of the *White Yagus*, in omitting the left arm-pit, shows any gap or inconsistency, since the right arm-pit is marked out, not for any bodily parallelism, but for the simple reason that it is supposed to indicate the position of the heart. Whilst all the other places on which hymns are sung are essential parts of the bird *Agni*, the arm-pit is not an essential part, but is merely indicative of the central organ of the body. *Lāṭy. I, 5, 11 seqq.* supplies the following directions, apparently implying a somewhat different order of procedure from that followed in our text : He passes along the south, and whilst standing (east of the altar) with his face towards the west, he sings the *Gāyatra* at the head. Returning, he sings the *Rathan-tara* at the right wing. Going round behind, he sings the *Br̥rhat* at the left wing. Going back, and standing behind the tail, with his face towards the east, he sings the *Yagnāyagñiya*. The *Vāmadevya* he sings at the right, and the *Pragāpati-hridaya* at the left, arm-pit. Then follow different views held by different teachers.—With this ceremony, by which homage is paid to the different parts of *Agni-Pragāpati's* body, compare the similar, but more elaborate, ceremony of the *Parimāda* at the *Mahāvratā*, *X, 1, 2, 9* with note.

at the right armpit, for the heart is nearer thereto¹: he thus makes the sun his (Agni's) heart, and that heart of his he thus makes boneless and immortal.

41. He sings about offspring (*pragâ*) and *Pragâpati* (the lord of creatures and procreation);—when he sings about offspring, he lays the heart into offspring; and when he sings about *Pragâpati*, he lays the heart into Agni.

42. And, again, as to why he sings about offspring and *Pragâpati*;—this Agni, doubtless, is both offspring and the lord of offspring, and hence, when he sings about Agni, he lays the heart both into the offspring and into the lord of offspring.

43. These (hymns) are the immortal bricks; he lays them down last (highest) of all:—he thereby makes immortality the highest thing of all this (universe), and hence immortality is the highest thing of all this (universe). Let none other but the *Adhvaryu*² sing; for these (hymns) are bricks, and he (Agni, the fire-altar) would be built up in the wrong way³, were any other than the *Adhvaryu* to sing.

SECOND ADHYÂYA. FIRST BRÂHMANA.

DAY OF PREPARATION FOR SOMA-SACRIFICE.

1. On the day of preparation, early in the morning, when the sun has risen, he releases his speech.

¹ That is, by taking the auricles as parts of the heart.

² According to *Lâ'y.* I, 5, 1 seq., it is the *Prastotri* who sings these *sâmans*. A similar conflict of competence in this respect is referred to not only in regard to detached *sâmans* (cf. *Kâty.* IV, 9, 6–9), but even in regard to such solemn performances as the chanting of the *Mahâvrata-sâman* (cf. note on X, 1, 1, 5).

³ *Vi-ñita*, in this sense, appears to be a *ἡττα* λεγόμενον. *Sâyana* seems to have read *vigita* (*parâbhûta*, defeated) instead.

Having released his speech, he takes clarified butter, in five ladlings, and throws five chips of gold thereon. Then these three (materials), sour curds, honey and ghee, are poured together, either into a dish, or a pot with a wide mouth ; and he puts a handful of sacrificial grass thereon.

2. He then mounts the fire-altar, with (Vâg. S. XVII, 11), 'Homage be to thy heat, thy fire!¹ homage be to thy flame!'—for that Agni has now been completely restored, and he now is equal to injuring whomever he might wish to injure; and whomever he injures, he injures either by his heat, or by his fire, or by his flame; in this way he does not injure him thereby (*etaiḥ*);— 'Let thy darts burn others than us! unto us be thou bright and propitious!' as the text, so the sense.

3. Having mounted the altar, he makes the libation of fivefold-taken ghee on the naturally-perforated (brick): the significance of this has been explained².

4. On the naturally-perforated (brick) he makes the libation—the naturally-perforated one is the breath: into (the channel of) the breath he thus puts food.

5. And, again, as to why he offers on the naturally-perforated one;—this (brick) is an *uttara-vedi* (high-altar) of Agni (the fire-altar); and that former libation which he makes³ belongs to the

¹ Or, 'Homage be to thy burning (consuming) fire!' as *Maṭṭhara* takes '*harase soṭishe*,' and perhaps also the *Brāhmana*, though '*etaiḥ*,' used in reference to Agni's weapons, would rather seem to indicate a plurality of them.

² See VII, 2, 3, 4; VIII, 6, 3, 15.

³ See III, 5, 2, 9-11; the libation of ghee there offered on the

Soma-sacrifice, but this one belongs to the fire-altar; this he now offers.

6. On that (former) occasion he makes the libation whilst looking at the gold; for distinct is what one sees, and distinct was that high-altar; and thrown down¹, indeed, are (the gold chips) on this occasion, and indistinct is what is thrown down, and indistinct is this high-altar.

7. With the Svâhâ-call he makes the libation on that (high-altar), for distinct (manifest) is the Svâhâ, and distinct is that high-altar; but with the Vet-call (he offers) on this (brick), for indistinct is the Vet-call, and indistinct is this high-altar. With ghee (they offer), for with ghee they offer on the high-altar;—with fivefold-taken (ghee), for with fivefold-taken (ghee) they offer on the high-altar;—by turns (he makes the libations), for by turns² they make the libations on the high-altar.

8. [He offers, with, Vâg. S. XVII, 12, a-c resp.], 'To the man-seated, vet!'—the man-seated one, doubtless, is the breath, and men mean human beings: he thereby gratifies that fire (or Agni), the breath, which is in human beings;—'To the water-seated, vet!'—he thereby gratifies the fire which is in the waters;—'To the barhis-seated, vet!'—he

uttara-vedi being preparatory to the leading forward of the fire to the high-altar.

¹ Each time he has poured out some of the ghee on one of the corners, or in the centre, of the stone; he throws one of the chips of gold thereon, without looking at it.

² That libation was made crosswise—first on the right shoulder, then on the left thigh, then on the right thigh, then on the left shoulder, and finally in the centre, of the (navel of the) high-altar. In the same way he offers crosswise on the svayamâtrinnâ brick.

thereby gratifies the fire which is in plants¹;—‘To the wood-seated, *vet!*’—he thereby gratifies the fire which is in trees;—‘To the heaven-winning, *vet!*’—the heaven-winning one is this Agni (*ĥitya*): it is this Agni he thereby gratifies.

9. And as to why he says, ‘To the man-seated, *vet!* To the water-seated, *vet!*’ &c., these are names of this Agni: these names he thereby pleases. By means of the oblation he makes them a deity: for whatever deity the oblation is prepared, that deity (they are), not that deity for whom it is not prepared. And, in calling them by their names, he also thereby places those fires along with this fire.

10. These are five oblations he offers,—the fire-altar consists of five layers, the year of five seasons, and Agni is the year: as great as Agni is, as great as is his measure, with so much food he thus gratifies him.

11. He then sprinkles him (Agni, the fire-altar) with the sour curds, honey and ghee; when he is built up, he is born, and he is born for every (kind of) food; and these, to wit, sour curds, honey and ghee, are every (kind of) food: with every (kind of) food he thus gratifies him. Everywhere (he sprinkles the altar): everywhere he thus gratifies him with every (kind of) food.

12. And, again, as to why he sprinkles him;—here that Agni has been built up complete: on him the gods now bestowed the highest (or last) form; and in like manner does this (Sacrificer) now bestow on him the highest (or last) form; but form means

¹ Inasmuch as ‘*barhis*’ is the sacrificial grass spread over the *vedi*, or altar-ground.

food, and these, to wit, sour curds, honey and ghee, are the most excellent kind of food: this, the most excellent form he thus bestows upon him as his highest (property). Everywhere he sprinkles, even outside the enclosing-stones; everywhere he thus bestows on him the highest form;—by means of sacrificial grass-stalks (he sprinkles), for they are pure and meet for sacrifice; by means of their tops (he sprinkles), for the top (is sacred) to the gods.

13. And, again, as to why he sprinkles them;—of old, when the *R̥ishis*, the vital airs, joined him together, they made that 'sag̥ûrabd̥itya' (oblation)¹ his special fore-share, and, when he had been built up, they made this (sprinkling) his after-share: thus, in sprinkling him, he gratifies those *R̥ishis*, the vital airs, who, when he (Agni) had been built up, made this his after-share. With sour curds, honey and ghee (he sprinkles): the significance of this has been explained.

14. [He sprinkles, with, *Vâg. S. XVII, 13, 14*], 'The gods of the gods, the worshipful of the worshipful,'—for they (the vital airs) are indeed the gods of (among) the gods, and the worshipful of the worshipful;—'who draw nigh unto the year-long share,' for they do indeed draw near to this their year-long share;—'not eaters of oblations, —at this offering of sacrificial food,'—for the vital airs, indeed, are not eaters of oblations;—'may themselves drink of the honey and the ghee!'

¹ That is, the oblation (made on the bunch of sacrificial grass placed in the centre of the freshly ploughed altar-site, where the furrows meet) with the formula (*Vâg. S. XII, 74*) beginning 'sag̥ûrabdo.' See VII, 2, 3, 8.

that is, 'should themselves drink of this honey and ghee.'

15. 'The gods who attained godhead over the gods,'—for these gods have indeed attained a divine state over the gods;—'who are the fore-runners of this holy work,'—the holy work is this fire-altar (and sacrifice), and they are the fore-runners thereof;—'without whom no dwelling-place becometh pure;' for without the vital airs no dwelling-place becomes pure¹;—'they are not on the backs of the sky and the earth,'—that is, 'they are neither in the sky nor on earth: whatever breathes therein they are.'

16. With two (verses) he sprinkles,—two-footed is the Sacrificer, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, with so much he thus sprinkles him.

17. He then descends again (from the altar), with (Vâg. S. XVII, 15), 'Givers of in-breathing, givers of off-breathing,'—for this Agni who has been built up is all these breathings; were he not to utter at this time this (declaration of) self-surrender, then that (Agni) would possess himself of those breathings of his (the Sacrificer's); but now that he gives utterance to this self-surrender, that (Agni) does not possess himself of those breathings of his;—'Givers of in-breathing, givers of off-breathing, givers of through-breathing, givers of lustre, givers of room,'—he thereby says, 'A giver of this thou art to me,'—'let thy darts burn

¹ It is doubtful in what sense the author understands this part of the verse. Mahîdhara takes it to mean, 'without whom no body moves.'

others than us! unto us be thou bright and propitious!'—as the text, so the meaning.

18. Having returned (to the hall-fire) he proceeds with the (forenoon performance of the) Pravargya¹ and Upasad¹; and having performed the Pravargya and Upasad, he hands to him (the Sacrificer) the fast-food or semi-fast-food. He then (proceeds) with the (afternoon performance of the) Pravargya and Upasad, and having obtained the object for which he puts the (Pravargya-) cauldron on the fire, he sets out (the apparatus of) the Pravargya.

19. Let him set it out on an island; for, when heated, that (cauldron) is suffering pain; and were he to set it out on this (earth) its pain would enter this (earth); and were he to set it out on water, its pain would enter the water; but when he sets it out on an island, then it does not injure either the water or this (earth): in that he does not throw it into the water, it does not injure the water; and in that the water goes all round it—water being a means of soothing—it does not injure this earth;—let him therefore set it out on an island.

20. But let him rather set it out on the fire-altar;—for that fire-altar is these worlds, and the enclosing-stones are the waters;—so that when he sets it out on the fire-altar, he indeed sets it out on an island.

21. And, again, as to why he sets it out on the fire-altar;—that fire-altar is these worlds, and those Pravargya (vessels) are Agni (fire), Vâyu (wind), and Âditya (sun): hence, were he to set them out in any other place than the fire-altar, he would place those gods outside these worlds; but in that he sets them

¹ For the Pravargya, see part i, p. 44 note; and the Upasads, part ii, p. 104 seq.

out on the fire-altar, he places those gods in these worlds.

22. And, again, as to why he sets it out on the fire-altar,—the Pravargya is the head of the sacrifice, and this built-up fire-altar is the body: hence were he to set it out in any other place than the fire-altar, he would place that head away from that (body), but in that he sets it out on the fire-altar, he, having put together that body of him (Agni), restores the head to it.

23. The first Pravargya (vessel) he sets out close to the naturally-perforated (brick);—the naturally-perforated one is the breath, and the Pravargya is the head, and this built-up Agni is the body: he thus connects and puts together the head and the body by means of (the channel of) the breath. Having set out the Pravargya as is the way of its setting out,—

SECOND BRÂHMANA.

LEADING FORWARD OF AGNI TO THE FIRE-ALTAR.

1. Having returned to the (Gârhapatya¹) in order to take forward the fire, he offers oblations, and puts on pieces of firewood. For now that Agni was about to go forward (to the fire-altar), the gods regaled him with food, both with oblations and pieces of firewood; and in like manner does this (Sacrificer), now that he (Agni) is about to go forward, regale him with food, both with oblations and pieces of firewood. He takes (ghee) in five ladlings: the meaning of this has been explained.

¹ That is, the newly-built Gârhapatya-hearth (part iii, p. 302) on which the Ukhya fire has been deposited.

2. He then takes (ghee) in sixteen ladlings¹,—Pragâpati consists of sixteen parts, and Pragâpati is Agni: he thus regales him with food proportionate to his body; and the food which is proportionate to the body satisfies and does no injury; but that which is excessive does injury, and that which is too little does not satisfy. He takes (the oblations) in the same offering-ladle, for one and the same (Agni) is he whom he regales therewith. With two (verses) addressed to Visvakarman he offers; for this Agni is Visvakarman (the all-worker): it is him he thereby gratifies. Three oblations he offers,—threefold is Agni: as great as Agni is, as great as is his measure, with so much food he thus regales him.

3. He then puts on the pieces of firewood: this is as if, after regaling some one, one were to attend upon him. They are of udumbara (ficus glomerata) wood; for the Udumbara is food and sap: with food and sap he thus regales him. They are fresh (green), for that part of trees which is fresh is uninjured and living: he thus regales him with what is uninjured and living in trees. They are soaked in ghee; for ghee is sacred to Agni: with his own portion, with his own sap he thus regales him. They remain the whole night in it, for there they become imbued with sap. Three pieces of wood he puts on,—threefold is Agni: as great as Agni is, as great as is his measure, with so much food he thus regales him.

4. And, again, as to why he offers those oblations;—now that he (Agni) was about to go forward,

¹ That is, he ladles sixteen sruva-spoonfuls of ghee into the sruvâ or offering-ladle.

the gods restored (recruited) him beforehand with food, with these oblations; and in like manner does this (Sacrificer), now that he (Agni) is about to go forward, restore him beforehand with food, with these oblations.

5. He takes (ghee) in five ladlings, for fivefold divided is that vital air in the head,—the mind, speech, the breath, the eye, and the ear,—he thus lays that fivefold divided vital air into this head. [He offers it, with, Vâg. S. XVII, 16], ‘Agni, with sharp flame, (may destroy every demon! Agni gaineth wealth for us)’ thus with a (verse) containing (the word) ‘sharp’: he therewith sharpens his head so as to become sharp.

6. He then takes (ghee) in sixteen ladlings: eight vital airs, and eight limbs¹,—this (the symbolical) amount. He takes it in the same spoon, for, indeed, the vital airs and the limbs are in the same body. Separately² he offers: he thereby makes a distinction between the vital airs and the limbs. With two (verses) addressed to Visvakarman he offers: Visvakarman is this Agni, it is him he thus puts together. Three oblations he offers,—threefold is Agni: as great as Agni is, as great as is his measure, with so much food he thus restores him. With seventeen verses (he offers)³,—Pragâpati is seventeenfold, and Pragâpati is Agni: as great as Agni is, as great as is his measure, with so much he thus restores him.

¹ Viz. the upper and fore-arms, the thighs and legs.

² That is, he offers this ladleful (obtained by sixteen ladlings with the dipping-spoon) in two separate libations (âhuti) or, according to Kâty., in two halves.

³ Viz. Vâg. S. XVII, 17–32 (sixteen verses, eight for each oblation) and verse 16 (given above) used with the oblation of five ladlings.

With (ghee) taken in twenty-one ladlings (he offers the two oblations),—there are twelve months, five seasons, these three worlds, and yonder sun as the twenty-first: this is the (symbolical) amount (or, correspondence).

7. And, again, as to why he puts the pieces of firewood on; the gods having set him up wholly and completely, now regaled him with this food, these pieces of firewood; and in like manner does this (Sacrificer), now that he has set him up wholly and completely, regale him with this food, these pieces of firewood. They are of udumbara wood, and fresh, and remain for a whole night (being) soaked in ghee: the significance of this has been explained. [He puts them on, with, *Vâg. S. XVII, 50-52*], 'Upwards lead thou him, O Agni!... Forward lead thou him, O Indra!... In whose house we make offering...', as the text, so the meaning. Three pieces of firewood he puts on,—threefold is Agni: as great as Agni is, as great as is his measure, with so much food he thus regales him. Three oblations he offers,—that makes six: the significance of this has been explained.

THIRD BRÂHMANA.

1. He (the Adhvaryu) then gives orders (to his assistant, the Pratiprasthâtrî), 'Lift the log!¹ hold up the underlayer!'—[To the Hotrî], 'Recite for

¹ Viz. a burning piece of wood taken from the Gârhapatya hearth to serve as the new Âhavanîya on the great fire-altar. The Gârhapatya fire, it will be remembered, was the Ukhyâ Agni, or the sacred fire carried in a pan (ukhâ) by the Sacrificer during his time of initiation (dikshâ) lasting for a year (or some other definite period), till, at the end of that period, at the beginning of the Prâyanîya, or opening-offering, it was transferred from the pan to the newly-built Gârhapatya hearth.

Agni as he is taken forward!'—'Agnîdh, follow up with the single sword (-line)!—'Brahman, mutter the Apratiratha (hymn)!'

2. For at that time, as the gods were about to come up in order to perform this sacrifice, the Asuras, the mischievous fiends, tried to smite them from the south, saying, 'Ye shall not sacrifice! ye shall not perform the sacrifice!'

3. The gods said to Indra, 'Thou art the highest and mightiest, and strongest of us: do thou hold those fiends in check!'—'Let the Brahman (n.) be my ally!' he said.—'So be it!' They made *Bṛihaspati* his ally, for *Bṛihaspati* is the Brahman (the priesthood); and having had the Asuras, the mischievous fiends, chased away in the south by *Bṛihaspati* and Indra, they spread this sacrifice in a place free from danger and devilry.

4. Now what the gods did then, that is done on this occasion. Those fiends, it is true, have now been chased away by the gods themselves, but when he does this, he does so thinking, 'I will do what the gods did;' and having had the Asuras, the mischievous fiends, chased away in the south by Indra and *Bṛihaspati*, he performs this sacrifice in a place free from danger and devilry.

5. As to that Indra, he is that Apratiratha (irresistible hymn); and as to that *Bṛihaspati*, he is the Brahman (priest): thus, when the Brahman mutters the Apratiratha (hymn) he (the Sacrificer), having the Asuras, the mischievous fiends, chased away in the south, by Indra and *Bṛihaspati*, performs this sacrifice in a place free from danger and devilry. This is why the Brahman mutters the Apratiratha (hymn, Vâg. S. XVII, 33-44; *Rîgv.* S. X, 103, 1-12).

6. 'The swift (Indra), sharpening (his weapon), like a terrible bull,'—these are twelve suitable (verses) relating to Indra,—a year consists of twelve months, and Agni (the fire-altar) is the year: as great as Agni is, as great as is his measure, by so much he drives off the Asuras, the mischievous fiends, in the south. With trishṭubh¹ (verses he does so),—the Trishṭubh is the thunderbolt: by the thunderbolt he thus drives off the Asuras, the mischievous fiends, in the south. They amount to twenty-two Gâyatrīs¹, and thus they relate to Agni, for this is Agni's performance.

7. He then takes him up (in the form of a burning piece of firewood), with [Vâg. S. XVII, 53], 'Upwards may the All-gods bear thee, O Agni, by their thoughts!...' the meaning of this has been explained².

8. They then go forward, with (Vâg. S. XVII, 54–58), 'May the divine regions, the goddesses, protect the sacrifice!'—The gods and the Asuras, both of them sprung from Pragâpati, were contending for the regions, and the gods wrested the regions from the Asuras; and in like manner does the Sacrificer now wrest the regions from his hateful rival. 'Divine' he says, and thereby makes them divine for himself;—'may the goddesses protect the sacrifice,' that is, 'may the goddesses protect this sacrifice!'—'keeping off want and ill-will,'—want is hunger: thus, 'keeping off hunger;'—'grant-

¹ The trishṭubh verse consists of 4×11 syllables, hence the twelve verses of together 528 syllables. The gâyatṛī verse, on the other hand, consists of 3×8 syllables; and twenty-two such verses would thus consist of altogether 528 syllables.

² Viz. VI, 8, 1, 7.

ing to the lord of the sacrifice a share in wealth-affluence,' that is, 'granting to the lord of the sacrifice a share in wealth and in affluence;' 'may the sacrifice be founded on wealth-affluence!'—that is, 'may the sacrifice be founded on wealth and affluence!'

9. 'Glorifying on the kindled fire,'—the glorifying one is the Sacrificer;—'the hymn-winged,'—for hymns are his wings;—'taken,'—that is, 'held;'—'praiseworthy,'—that is, 'worthy of worship;'—'(when) they sacrificed, encircling the heated cauldron,'—for they did sacrifice, whilst encircling the heated (Pravargya) cauldron; 'when the gods offered the sacrifice with food,'—for the gods did offer this sacrifice with food.

10. 'To the divine, fostering upholder,'—for he, Agni, is the divine upholder, the most fostering;—'he, the approacher of gods, the well-disposed, of a hundred draughts,'—for he is indeed an approacher of the gods, and well-disposed, and possessed of a hundred draughts;—'encircling, the gods drew nigh unto the sacrifice,'—for encircling him (Agni), the gods drew nigh to the sacrifice;—'the gods stood ready to perform the cult unto the gods,'—the cult, doubtless, is the sacrifice, thus, 'the gods stood ready to perform the sacrifice to the gods.'

11. 'The welcome oblation slaughtered by the slaughterer¹ to sacrifice,'—that is, 'wished-for, much wished-for;'—'where the fourth sacrifice goeth to the offering,'—the Adhvaryu first mutters the formulas, the Hotri afterwards recites

¹ Mahīdhara takes 'samitā' to stand for 'samitrā.'

the verses, the Brahman mutters the Apratiratha (hymn) on the south side; this (set of verses), then, is the fourth sacrifice;—‘may the prayers, the blessings favour us!’—that is, ‘may both prayers and blessings favour us!’

12. ‘The sun-rayed, golden-haired Savitri ever lifted up² the light in front,’—this Agni, doubtless, is yonder sun, and that sun-rayed, golden-haired Savitri in front ever lifts up that light;—‘at his behest Pûshan goeth, the wise,’—Pûshan, doubtless, means cattle, and they indeed start forth at his (Agni-Sûrya’s) behest;—‘viewing all beings as their guardian,’—for he indeed views everything here, and he is the protector of all this world.

13. Now, the gods thereby (viz. by these five verses) wrested from the Asuras the five regions which are on this side of yonder sun, and then ascended them; and so does the Sacrificer now wrest them from his hateful rival, and then ascend them. And by means of them the gods reached this place, and in like manner does this (Sacrificer) by means of them reach this place³.

14. He then sets up a variegated stone;—the

¹ ? Or, ‘May they favour our prayers and blessings!’ These verses are rather enigmatical.

² The author of the Brâhmaṇa connects ‘udayâm’ with ‘yam,’ Mahîdhara with ‘yâ’ (udayân for udayât).

³ ? Or, reach *that* place; Sâyana, in the first instance, takes it to mean ‘as far as this place’ (from beyond the sun down to the end of the air); but in the second instance, he takes it as referring to the particular spot on the sacrificial ground near which this part of the ceremonial is performed, viz. the Âgnîdhra’s fire-shed (as representing the air), south of which the Adhvaryu lays down a variegated stone close to the ‘spine.’

variegated stone, doubtless, is yonder sun : it is thus yonder sun that is set up. It is variegated, for by means of its rays that disk is variegated. He sets it up between the Âhavanîya and the Gârhapatya ; for the Gârhapatya is this (terrestrial) world, and the Âhavanîya is the sky : he thus places him (the sun) between these two worlds, whence he shines between these two worlds.

15. On the Âgnîdhra range¹ (he places it), for the Âgnîdhra's fire-shed is the air ; he thus places it in the air, whence that (sun) has the air for his seat. Halfway (between the two fires he places it) ; for that (sun) is halfway from this (earth).

16. This (stone) is the breath,—he thus puts the breath into the body ; and it is the vital power,—he thus puts vital power into the body ; it is food, for it is vital power, and vital power is indeed food. It is a stone, for a stone is firm : he thus makes the vital power firm. It is variegated, for food is variegated (varied).

17. He sets it up (with, Vâg. S. XVII, 59, 60), 'Measuring he keeps in the middle of the sky,'—for that (sun) indeed keeps measuring in the middle of the sky ;—'filling the two worlds and the air,' for even in rising he fills these (three) worlds ;—'he scans the all-reaching, the butter-reaching,'—he thereby means the offering-ladles and the offering-grounds ;—'between the front and back lights,'—that is, between this world and that one ; or that (fire-altar) which is here at this moment being built, and that which was there built at first.

¹ That is, where the Âgnîdhra shed and hearth will afterwards have to be erected (see IX, 4, 3, 5-6) on the northern edge of the Vedi, midway between the Gârhapatya and Âhavanîya fire-places.

18. 'The showering ocean, the ruddy bird,'—for he (the sun) is indeed a showering ocean, and a ruddy bird,—'hath entered the seat of his easterly father,'—for he indeed enters that seat of his easterly¹ father;—'the many-hued rock set up in the middle of the sky,'—for that variegated stone is indeed set up in the middle of the sky;—'hath traversed and guardeth the two ends of the atmosphere;'—for in traversing he guards the ends of these worlds.

19. With two (verses) he sets it up;—two-footed is the Sacrificer, and the Sacrificer is Agni : as great as Agni is, as great as is his measure, with so much he thus sets him (the sun, Agni) up. With trishṛubh (verses he sets him up),—for that (sun) is related to the Trishṛubh. He does not 'settle' (the stone), for unsettled is that (sun); nor does he pronounce the Sûdadohas over it;—the Sûdadohas means the breath, and that (sun) is the breath, and why should he put breath into (or on) the breath? Having deposited it in such a way that it is not lost;—

20. They now approach (the fire-altar, with, Vâg. S. XVII, 61-64), 'They all have magnified Indra,'—the meaning of this has been explained². 'Let the god-invoking sacrifice lead hither, let the favour-invoking sacrifice lead hither (the gods)!—both god-invoking and favour-invoking indeed is the sacrifice;—'let Agni, the god, make offering and lead hither the gods!' that is, 'may

¹ Thus Mahîdhara here takes 'pûrva,' and apparently also the author of the Brâhmana; the easterly father being the Âhavaniya, and hence the sky. In the formula it would rather seem to mean 'former, old.'

² See VIII, 7, 3, 7.

Agni, the god, both make offering and bring hither the gods!’

21. ‘The creation of strength hath upheaved me with upheaval, and Indra hath laid low mine enemies by subdual,’—as the text, so the meaning.

22. ‘May the gods advance the Brahman both by upheaval and subdual; and may Indra and Agni scatter asunder mine enemies!’—as the text, so the meaning.

23. Now, the gods thereby (viz. by these four verses) wrested from the Asuras the four regions which are above yonder sun, and then ascended them; and in like manner does the Sacrificer thereby wrest them from his hateful enemy, and then ascend them. And by means of them the gods then attained to that place; and in like manner does this (Sacrificer) by means of them attain thither.

24. They then mount the fire-altar, with (Vâg. S. XVII, 65-69), ‘By Agni ascend ye to the firmament!’—the firmament, doubtless, is the heavenly world: thus, ‘by means of this Agni (fire-altar) ascend ye to that heavenly world!’—‘holding the Ukhya in your hands,’—for the Ukhya (the fire in the pan) they do hold in their hands¹;—‘having gone to the back of the sky, to heaven, keep ye mingling with the gods!’—that is, ‘having gone to the back of the sky, to the heavenly world, keep ye mingling with the gods!’

¹ Viz. inasmuch as the firebrand now being carried forward to the great fire-altar, where it is henceforth to serve as Âhavanīya, was taken from the Gârhapatya fire, which itself is identical with the Ukhya Agni, or fire carried about by the Sacrificer in the Ukhâ, or pan, during his period of initiation. See p. 191, note 1.

25. 'Go thou forth to the eastern quarter, knowing!'—the eastern quarter, doubtless, is Agni's: thus, 'To thine own quarter go thou forth, knowing!'—'be thou Agni's fore-fire here, O Agni!'—that is, 'Of this Agni (*kītya*) be thou, O Agni, the fore-fire!'—'Shine thou, illumining all regions!'—that is, 'shine thou, illuminating every region!'—'Grant thou food to our two-footed and four-footed one!' he thereby invokes a blessing.

26. 'From the earth have I ascended the air; from the air have I ascended the sky;'—for from the *Gârhapatya* they go to the *Âgnidhriya*, and from the *Âgnidhriya* to the *Âhavantiya*;—'from the sky, the back of the firmament, have I gone to heaven, to the light;'—that is, 'from the sky, the back of the firmament, have I gone to the heavenly world.'

27. 'The heaven-going look not round, they ascend the heaven, the two worlds,'—those who go to the heavenly world do not indeed look round²; 'the wise who performed the all-sustaining sacrifice,'—for that sacrifice is indeed all-sustaining³, and they who perform it are indeed wise.

28. 'Go forward, Agni, first of the godward-going,'—he thereby says to this Agni (that is carried forward), 'Go thou forward, as the first of these godward-going ones;'—'the eye of the gods

¹ Mahîdhara takes 'puro'gni' in the sense of fore-goer (*purasa agre aṅgati gakkhati*).

² That is, according to Mahîdhara, they think not of their sons, cattle, &c.

³ Thus Mahîdhara takes 'virvatodhâra;' 'flowing in every direction' (*virvato + dhârâ*), St. Petersburg. Dict.

and of mortals,'—for this (Agni) is indeed the eye of both gods and men;—'they who love to sacrifice together with the *Bhrigus*,'—that is, 'sacrificing together with the *Bhrigus*,'—'let the offerers go unto heaven, hail!'—that is, 'may the offerers go to the heavenly world, hail!'

29. Now, the gods thereby (viz. by these five verses) wrested from the Asuras the five regions which are in yonder world, and then ascended them; and so does the Sacrificer thereby wrest them from his hateful enemy, and then ascend them. And by means of them the gods attained thither, and so also does this (Sacrificer) by means of them attain thither.

30. He then makes offering on that (firebrand);—for now that he (Agni) had arrived the gods thereupon gratified him with food, this oblation; and in like manner does this (Sacrificer), now that he (Agni) has arrived, thereupon gratify him with food, this oblation. With milk from a black (cow) which has a white calf (he makes offering); the black (cow) with a white calf is the night, and her calf is yonder sun: he thus regales him with his own share, with his own relish. On it (the firebrand, he offers) while it is held above (the naturally-perforated brick); for above (everything) is he whom he thereby gratifies. By means of the milk-pail (he offers), for with the milk-pail milk is given away.

31. And, again, as to why he makes offering upon it. That (*Āhavantya*) fire is the head of the sacrifice, and milk means breath: he thus puts breath into the head. He should make the offering so that it (the milk) flows on the naturally-perforated (brick);—the naturally-perforated one is breath, and this

(milk) is vital sap: he thus connects and puts together the head and the breath by means of vital sap. [He pours it out, with, *Vâg. S. XVII, 70, 71*], 'Night and Dawn, of one mind, unlike in form,'—the meaning of this has been explained¹.

32. 'O Agni, thousand-eyed!—through the chips of gold² Agni is indeed thousand-eyed;—hundred-headed,'—inasmuch as, at that time³, he was created as the hundred-headed Rudra;—'thine are a hundred out-breathings, and a thousand through-breathings,'—his indeed are a hundred out-breathings and a thousand through-breathings who is hundred-headed and thousand-eyed;—'thou art the master of wealth,'—that is, 'thou art the master of all wealth;'—'to thee, our strength, do we give honour!'—he (Agni) is indeed the strength⁴: it is him he thereby gratifies.

33. With two (verses) he makes offering thereon,—two-footed is the Sacrificer, and the Sacrificer is Agni: as great as Agni is, as great as is his measure, with so much he thus makes offering to him.

34. He then lays it (the firebrand) down, with (*Vâg. S. XVII, 72, 73*), 'A well-winged bird thou art,'—for on that former occasion he, by means of the fashioning-formula, fashions him into a well-winged bird⁵; that well-winged bird he builds up, and having fashioned that well-winged bird, he finally sets him down;—'seat thee on the back

¹ Viz. VI, 7, 2, 2.

² See IX, 2, 1, 1.

³ See IX, 1, 1, 6.

⁴ ? Or, that (firebrand) is indeed food (*vâga*). Mahîdhara interprets this part of the formula thus: To thee do we give food (*vâgâya* for *vâgam*).

⁵ See VI, 7, 2, 5 seq.

of the earth, fill the air with thy shine, prop the sky with thy light, and uphold the quarters by thy lustre!'—for that one (Agni) indeed does all this.

35. 'Receiving offering, kind-faced, in front,'—that is, 'receiving offering, kind-faced for us, in front;'—'seat thee, O Agni, aright in thine own seat!'—for this (fire-altar) is his (Agni's) own seat: thus, 'do thou rightly seat thee in it!'—'in this higher abode,'—the higher abode, doubtless, is the sky;—'sit ye down, the All-gods and the Sacrificer!'—he thus establishes the Sacrificer together with the All-gods. With two (verses) he deposits it: the significance of this has been explained,—with the Vasha^t-call: the significance of this (will be explained) farther on.

36. He then puts pieces of firewood thereon; for now that he (Agni) had arrived, the gods thereupon gratified him with food, both pieces of firewood and oblations; and in like manner does this (Sacrificer), now that he has arrived, thereupon gratify him with food, both pieces of wood and oblations.

37. He first puts on one of saml-wood (acacia suma). For at that time, when this oblation had been offered, he (Agni) was enkindled and blazed up. The gods were afraid of him, lest he might injure them. They saw this saml tree, and therewith appeased him; and inasmuch as they appeased (sam) him by that saml, it is (called) Saml; and in like manner this (Sacrificer) now appeases him by means of that saml (wood),—just with a view to appeasement, not for food.

38. [He puts it on, with, Vâg. S. XVII, 74], 'I desire the manifest favour of the admirable

Savitri, enjoyed by all men; that great cow of his, the thousand-streamed, teeming with milk, which Kaṇva was wont to milk;—for Kaṇva indeed saw her, and she, the thousand-streamed, milked him all his wishes (objects of desire); and in like manner does the thousand-streamed one now milk to the Sacrificer all his objects of desire.

39. He then puts on one of vikaṇkata (flacourtia sapida) wood—the significance whereof has been explained—with (Vâg. S. XVII, 75), ‘To thee give we honour, O Agni, in the highest home;’—his highest home, doubtless, is the sky;—‘to thee give we honour, in hymns of praise, in the lower abode;’—the lower abode, doubtless, is the air;—‘the birth-place whence thou hast arisen do I worship,’—that is, ‘this is his (Agni’s) own birth-place: that I worship;’—‘on thee, when kindled, offerings are poured forth;’—for when he (the fire) is kindled, they make offerings on him.

40. He then puts on one of udumbara (ficus glomerata) wood;—the Udumbara means strength and sap: with strength and sap he thus gratifies him. It has forking branches¹,—forking branches mean cattle: with cattle, as food, he thus gratifies him. If he cannot get one with bifurcate branches, let him take up a globule of sour curds and put it on (the wood): that globule of sour curds which supervenes is a form of cattle. With the virâg (verse, Vâg. S. XVII, 76; Rîg-veda VII, 1, 3),

¹ Weber, Ind. Stud. XIII, 281, takes ‘kaṇakavat’ to mean ‘one that has a knot-hole;’ but Deva’s explanation, ‘kaṇako dvitīya-sākhodbhedaḥ,’ probably means nothing else than ‘showing the appearance of a second branch,’ or ‘one in which a second branch (side branch) has struck out.’

‘Kindled, blaze forth, O Agni, before us, (with inexhaustible flame, O youngest! perpetual viands accrue unto thee!)’—he puts it on;—the *Virâg* means food: with food he thus gratifies him. Three pieces of wood he puts on,—threefold is Agni: as great as Agni is, as great as is his measure, with so much food he thus gratifies him.

41. He then offers oblations,—this is just as if, after serving food to some one, one gives him something to drink. With the dipping-spoon (*sruva*) he offers the first two, with the offering-ladle (*sruk*) the last (oblation); (the first) with (*Vâg*. S. XVII, 77), ‘O Agni, may we, with hymns and thoughts, speed this day this (sacrifice) of thine, even as a steed, as a noble, heart-stirring deed!’—that is, ‘whatever heart-stirring hymn is thine, may I speed (perform) that for thee.’ With a *pañkti* (verse) he offers,—of five feet consists the *Pañkti*, of five layers the fire-altar, five seasons are a year, and Agni is the year: as great as Agni is, as great as is his measure, with so much food he thus gratifies him.

42. He then offers (the second oblation), the one for *Visvakarman*,—*Visvakarman* (the all-worker) is this Agni: it is him he thereby gratifies,—with (*Vâg*. S. XVII, 78), ‘Thought I offer, with mind and ghee,’—that is, ‘The thought of these (priests and Sacrificer) I offer with mind and ghee;’—‘that the gods come hither,’—that is, ‘that the gods may come hither;’—‘enjoying their offering-meal, the holy-minded,’—that is, the true-minded;—‘to *Visvakarman*, the lord of all existence, I offer,’—that is, ‘to that *Visvakarman* who is the lord of all that here exists I offer;’—‘every day the

unimpaired oblation,'—that is, 'always the uninjured oblation.'

43. He then offers a full (-spoon) oblation,—the full means everything: with everything he thus gratifies him.

44. [He offers, with, Vâg. S. XVII, 79], 'Thine, O Agni, are seven logs,'—logs mean vital airs, for the vital airs do kindle him;—'seven tongues,'—this he says with regard to those seven persons which they made into one person';—'seven *Rishis*,'—for seven *Rishis* they indeed were;—'seven beloved seats,'—this he says with regard to the metres, for his seven beloved seats are the metres;—'sevenfold the seven priests worship thee,'—for in a sevenfold way the seven priests indeed worship him;—'the seven homes,'—he thereby means the seven layers (of the altar);—'fill thou!'—that is, 'generate thou';—'with ghee,'—ghee means seed: he thus lays seed into these worlds;—'svâhâ!'—the svâhâ (hail!) is the sacrifice; he thus at once makes everything here fit for sacrifice.

45. 'Seven' he says each time,—of seven layers the fire-altar consists, and of seven seasons the year, and Agni is the year: as great as Agni is, as great as is his measure, with so much he thus gratifies him. Three oblations he offers,—threefold is Agni: as great as Agni is, as great as is his measure, with so much food he thus gratifies him. Three logs he puts on,—that makes six: the significance of this has been explained.

46. Standing he puts on the logs,—the logs are bones, and bones stand, so to speak. Sitting he

¹ See VI, I, I, I seq.

offers the oblations,—oblations are the flesh, and the flesh sits (lies), so to speak. The logs are inside (the fire), and the oblations outside, for the bones are inside, and the flesh is outside.

47. Now, then, as to the (mystic) correspondence (or, amount). Six he offers before (the leading forward of the fire), and six afterwards; with six (formulas) they proceed up to the variegated stone; with two he lays down the variegated stone; with four they proceed as far as the fire-altar; with five they mount the fire-altar: that makes twenty-nine, and the oblation itself is the thirtieth. With two (verses) he deposits the fire,—that makes thirty-two, and of thirty-two syllables consists the Anushṭubh: such, then, is this Anushṭubh.

48. And this one (Anushṭubh) they bring hither from those three Anushṭubhs which they make up on the Gârhapatya¹; and inasmuch as they bring this (therefrom) hither, thereby this whole Agni (fire-altar) becomes completed. But now he was not yet fit to eat food².

49. He said to Agni³, 'By thee I will eat food!'—'So be it!' Hence it is only when they bring him hither, that this (Āityāgni) becomes fit to eat food, to eat oblations.

50. Moreover, they say, 'It is Pragâpati himself who takes this (Agni) as his dear son to his bosom;' and verily, whosoever so knows this, takes thus a dear son to his bosom.

¹ See VII, 1, 2, 16-19.

² Literally, he was not equal thereto that he should eat food.

³ That is, the Āityāgni (fire-altar) said to the Agni (fire) about to be led forward.

51. And, again, as to why they bring it here,—the Agni (fire-altar) which is built up here is the same as those seven persons which they made into one person; and that excellence and life-sap of them which they concentrated above, that is the fire which they now bring here,—hence, when they now bring it here, they concentrate above (in the head) that excellence and life-sap which belonged to those seven persons,—that is his (Agni's) head, and this built-up fire-altar is the body: having thus completed his body, he restores the head to it.

THIRD ADHYĀYA. FIRST BRÂHMĀNA.

INSTALLATION AND CONSECRATION OF AGNI.

1. He then offers the Vaisvânara (cake). That Agni has now been completely restored; he now is that deity, (Agni) Vaisvânara (belonging to all men): to him he offers this oblation, and by the oblation he makes him a deity, for for whatever deity an oblation is prepared that is a deity, but not one for whom no (oblation) is prepared. It is one of twelve potsherds: twelve months are a year, and Vaisvânara is the year.

2. And, again, as to why he offers the Vaisvânara (cake),—it is as the Vaisvânara that he is about to produce that Agni: on that former occasion, at the initiation-offering¹, he pours him out in the form of seed; and what the seed is like that is poured

¹ Cp. VI, 6, 1, 6. Whilst the initiation-offering of the ordinary Soma-sacrifice consists only of a cake on eleven potsherds to Agni and Vishṇu, that of the Agnikayana requires two further oblations, viz. a cake on twelve potsherds to Vaisvânara, and a rice-pap with ghee to the Âdityas; cf. part iii, p. 247 note.

into the womb, such like (is the child that) is born ; and inasmuch as there he pours out Vaisvânara in the form of seed, therefore he now is born as Vaisvânara. Silently¹ it is (performed) there, for there seed (is implied) in the sacrifice, and silently seed is infused ; but distinctly on the present occasion, for distinct (manifest) is the seed when born.

3. Now, that Vaisvânara is all these worlds : this earth is the All (visva), and Agni is its man (nara) ; the air is the All, and Vâyu (the wind) is its man (ruler) ; the sky is the All, and Âditya (the sun) is its man.

4. And these worlds are the same as this head,—this (lower part of the head) is the earth, the plants (being) the hair of its beard : this is the All, and Agni is Speech, he is the man. That (speech) is at the top thereof, for Agni is on the top of this (earth).

5. This (central part of the face) is the air, whence it is hairless, for hairless, as it were, is the air ; it is this All, and Vâyu (the wind) is the breath, he is the man ; he is in the middle thereof, for the wind is in the middle of the air.

6. The sky is the (upper part of the) head, and the stars are the hair ; it is the All, and Âditya (the sun) is the eye, he is the man : it is in the lower part of the (upper) head, for the sun is below the sky. Vaisvânara is the head thereof, and this built-up Agni (the altar) is the body : thus, having completed his body, he restores the head thereto.

7. He then offers the (cakes) to the Maruts ;—

¹ Or, rather, in a low voice, the name of the deity being pronounced in an undertone while the oblation is poured into the fire ; see VI, 6, 1, 11. No special formula is, however, used on either occasion.

the Maruts' (cakes) are the vital airs : he thus puts the vital airs into him (Agni). [He does so] after offering the Vaisvânara ; for the Vaisvânara is the head : he thus puts vital airs into the head.

8. That (Vaisvânara oblation) is a single one, for single, as it were, is the head ; the others (viz. the Mârutas) are seven in number, of seven potsherd each ; and though 'seven-seven' means 'many times,' here it is only seven¹ : he thus places seven vital airs in the head.

9. That (Vaisvânara oblation) is (performed in a) distinct (voice), for the head is distinct ; but indistinct the other (oblations), for indistinct, as it were, are the vital airs. Standing he offers the former, for the head stands, so to speak ; sitting the others, for the vital airs are, so to speak, seated.

10. Now, the first two Mâruta (oblations) he offers are these two vital airs (in the ears) : he offers them in the middle² of the Vaisvânara (oblations), for these two vital airs are in the middle of the head.

11. And the second pair are these two (vital airs

¹ See VIII, 1, 1, 2. Also VI, 5, 3, 11, where the translation should be altered accordingly.

² In baking the cakes, the Vaisvânara is placed on the centre of the fire, and the first two Mâruta cakes are placed north and south of it, then the following pair of cakes behind the first, but more closely together, and behind these the third pair, still more closely together, and finally the last cake forming, as it were, the apex of a phalanx of Mâruta cakes (or wind-deities) protecting (that of) Agni Vaisvânara. In offering the cakes a similar method is to be followed ; except that the first pair of Mâruta cakes may be offered, not in the fire itself, but on the previously flattened out Vaisvânara cake lying on the fire. Whilst the Kâûya-sûtra (XVIII, 4, 23) admits this as an alternative mode (though not very clearly expressed), our passage seems to require it as the only possible mode. Both the Vaisvânara and the Mâruta cakes are offered whole.

in the eyes); he offers them closer together, for closer together, as it were, are these two vital airs.

12. And the third pair are these two (vital airs in the nostrils). He offers them closer together, for closer together, as it were, are these two vital airs. The one to be recited in the forest¹ is speech: it is to be recited in the forest, for by speech one gets into much terrible (trouble).

13. And, again, as to why he offers the Vaisvânara and Mârutas,—the Vaisvânara is the ruling power (chieftaincy), and the Mârutas are the clan: he thus sets up both the chief and the clan. The Vaisvânara he offers first: thus, having set up the chief, he sets up the clan.

14. The former is a single (oblation): he thus makes the ruling power (chieftaincy) to attach to a single (person), and (social) distinction to attach to a single (person). The others are numerous: he thus bestows multiplicity on the clan.

15. The former is (offered in a) distinct (voice), for the ruling power is something distinct, so to speak; and the others are indistinct, for indistinct, so to speak, is the clan. Standing he offers the former, for the ruling power (the chief) stands, so to speak; and sitting (he offers) the others, for the clan sits, so to speak.

16. The former he offers with the offering-ladle,

¹ 'Aranye-nûkya' is the technical term applied to the odd, or seventh, Mâruta oblation. According to Sâyaṇa it is so called after an anuvâka of the Samhitâ, to be recited only in the forest. Possibly, however, it is to the particular formula (Vâg. S. XXXIX, 7), also called 'vimukha' (? to be pronounced 'with averted face'), and containing the names of the seven most terrible Maruts, that the name applies.

when the Vashaṭ is uttered, with both an invitatory formula (anuvākyā) and an offering-formula (yāgyā); with the hand the others sitting, with the Svāhā-call: he thus makes the clan subservient and obedient to the chieftain.

17. As to this they say, 'How do these (Mâruta oblations) also come to be offered for him by the offering-ladle, at the Vashaṭ-call, and with invitatory and offering formulas?' Well, the first three feet of those seven-footed Mâruta (verses), being a three-footed Gâyatrî, are the invitatory formula, and the last four, being a four-footed Trishubh, are the offering-formula. The one is the bowl, and the other the handle (of the offering-ladle), and the Svāhā-call is the Vashaṭ-call: in this way, then, these (Mâruta oblations) also become offered for him by the offering-ladle, at the Vashaṭ-call, and with invitatory and offering-formulas.

18. And the first Mâruta (cake) which he offers on the right (south) side, is the seven (rivers) which flow eastwards. It is one of seven potsherds, for there are seven of those (rivers) which flow eastwards.

19. And the first (cake) which he offers on the left (north) side, is the seasons; it is one of seven potsherds, for there are seven seasons.

20. And the second (cake) which he offers on the right side, is animals; it is one of seven potsherds, for there are seven domestic animals. He offers it close to the preceding one (representing the rivers): he thus settles animals near water.

21. And the second (cake) which he offers on the left side, is the seven Rishis; it is one of seven potsherds, for the seven Rishis are seven in number.

He offers it close to the preceding one: he thus establishes the seven *Rishis* in the seasons.

22. And the third (cake) which he offers on the right side, is the vital airs; it is one of seven potsherds, for there are seven vital airs in the head. He offers it close to the preceding one: he thus puts the vital airs so as to be close to (not separated from) the head.

23. And the third (cake) which he offers on the left side, is the metres; it is one of seven potsherds, for there are seven metres increasing by four (syllables respectively). He offers it close to the preceding one: he thus places the metres close to the *Rishis*.

24. And the *Aranye-nûkya* is the seven (rivers) which flow westwards; it is one of seven potsherds, for there are seven of those (rivers) which flow westwards. It is that downward vital air of his. That *Aranye-nûkya* belongs to this *Pragâpati*; for the forest (*aranya*) is, as it were, concealed, and concealed, as it were, is that downward vital air; whence those who drink of these (downward flowing) rivers become most vile, most blasphemous, most lascivious in their speech. Whenever he here speaks of them as belonging to the *Maruts*, he makes them food for him (*Agni*)¹ and offers it to him, and gratifies him thereby.

25. That *Vaisvânara* (cake), doubtless, is yonder sun, and the *Mâruta* (cakes) are those rays. They are of seven potsherds each, for the troops of the *Maruts* consist of seven each.

¹ Probably, inasmuch as the *Maruts* (and the *Mâruta* oblations) represent the clansmen who are considered the legitimate 'food' or the chief, *Agni Vaisvânara*.

26. He offers (the first Māruta cake), with (Vāg. S. XVII, 80), 'The clear-lighted, and the bright-lighted, and the true-lighted, and the light, and the clear, and the law-observing, and the sinless one!'—these are their names: having completed that disk (of the sun, in the shape of the Vaisvānara), he bestows those rays on it by calling them by their names.

SECOND BRĀHMANA.

THE SHOWER OF WEALTH AND OTHER OBLATIONS.

1. Thereupon¹ he (the Sacrificer²) offers the Vasor dhârâ. That whole Agni has now been completed, and he is here the Vasu (good one): to that Vasu the gods offered this shower (dhârâ), whence it is called 'Vasor dhârâ³;' and in like manner this (Sacrificer) offers to him this shower, and gratifies him thereby.

2. And, again, as to why he offers the 'Vasor dhârâ;'—this is his (Agni's) Abhisheka⁴; for the

¹ That is, after offering all the seven Māruta cakes, the formulas of the last six of which (Vāg. S. XVII, 81-85; XXXIX, 7) are not given in the Brāhmaṇa. At the end the Adhvaryu mutters the verse XVII, 86, and thereupon he either makes the Sacrificer mutter (or mutters himself) verses 87-99 in praise of Agni. Kāty. Sr. XVIII, 4, 25; 26.

² Thus, according to Kāty. XVIII, 5, 1 (the Adhvaryu, according to Weber, Ind. Stud. XIII, p. 283).

³ It would rather seem to mean 'stream, or shower, of wealth;' cf. paragraph 4.

⁴ That is, the consecration ceremony, in which the king is 'sprinkled' with sacred water, or, so to speak, anointed. The 'Vasor dhârâ,' or 'shower of wealth,' consisting of an uninterrupted series of 401 libations to Agni (through which all the powers of the god are to be secured to the Sacrificer), is intended as the

gods, having now completed him wholly and entirely, showered upon him those wishes (or, objects of desire), this 'Vasor dhârâ;' and in like manner does this (Sacrificer), now that he has completed him wholly and entirely, shower upon him those wishes, this 'Vasor dhârâ.' With ghee taken in five ladlings, and an offering-ladle of udumbara wood (he offers): the significance of this has been explained.

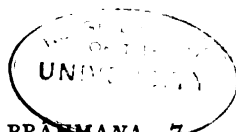
3. [He offers it] after offering the Vaisvânara (cake)—for the Vaisvânara is the head, and food is taken in from the head (downwards); and, besides, it is from the head (downwards) that he who is anointed is anointed;—and after offering the Mâruta (cakes), for the Mârutas are the vital airs, and through (the channels of) the vital airs food is eaten; and, besides, it is at (the openings of) the vital airs that he who is anointed is anointed¹.

4. And, furthermore, (it is offered) upon the Aranye-nûkya²; for the Aranye-nûkya is speech, and it is through (the channel of) speech that food is eaten; and, besides, it is with speech that he who

equivalent of that ceremony for the consecration of Agni as king; and, indeed, as a kind of superior consecration ceremony for the (royal) Sacrificer himself, more potent than the Râgasṭya and Vâgapeya. There is thus to be noticed here the same tendency as elsewhere of exalting the efficacy of the Agnikâyana, and of making it take the place of the whole of the ordinary sacrificial ceremonial.

¹ When anointed, or consecrated, the king is first sprinkled from the front and then from behind, and finally rubbed all over, with the consecrated water; see V, 4, 2, 1 seq.

² That is, as soon as the Adhvaryu has put the Aranye-nûkya cake in the fire the Sacrificer begins to pour the ghee on it with a large offering-ladle of udumbara wood, and the Adhvaryu begins to mutter the formulas.



is anointed is anointed. And everything here is wealth (vasu), for all these (cake-offerings) are (connected with special) wishes¹; and in order that this shower, be it of milk or of ghee, (may be) fraught with wealth, this oblation of ghee is thus offered for the beginning; and inasmuch as this shower is fraught with wealth, it is called 'shower of wealth.'

5. He (as it were) says, 'This is mine, and that is mine;'—that is, 'Herewith I gratify thee, and therewith;—herewith I anoint thee, and therewith;' or, 'Give me this, and that!' And as soon as that shower reaches the fire, that prayer is fulfilled.

6. Now the gods, having gratified him (Agni) by this food, or by these objects of desire², and having anointed him by this shower of wealth, solicited from him these objects of desire³; and having received offering, and being gratified and anointed, he granted them these objects of desire; and in like manner this (Sacrificer), having gratified him by this food, and by these offerings of desire, and anointed him with this shower of wealth, now solicits from him these objects of desire; and having received offering, and being gratified and anointed, he (Agni) grants him these objects of desire. In order to avoid discontinuance, he each time embraces two wishes,—even as one would connect those living away from one another,—thinking, 'In this way shall they prosper by sacrifice!'

7. The gods now spake, 'Through whom shall we receive these objects of desire?'—'By our own

¹ Or, all these (objects) for which offerings are made are objects of desire.

² Or, perhaps, 'for (prompted by) these objects of desire.'

³ Or, asked him these wishes (boons).

self,' they said; for the sacrifice is the self of the gods, and so is the sacrifice that of the Sacrificer; and when he says, 'By the sacrifice they shall prosper!' he means to say, 'By my own self they shall prosper!'

8. In twelve (things) he causes them to prosper¹, the year consists of twelve months, and Agni is the year: as great as Agni is, as great as is his measure, by so much food he thus gratifies him, and by so much food he thus consecrates him. In fourteen he causes them to prosper; in eight he causes them to prosper; in ten he causes them to prosper; in thirteen he causes them to prosper.

9. He then offers the Ardhendra (libations)²;—the ardhendras are everything here³: he thus gratifies him (Agni) with everything, and with everything he thus consecrates him.

10. He then offers (the libations relating to) the Grahas⁴;—the grahas (cups of soma, offered to

¹ That is, he makes the objects of desire mentioned in the formulas used during the Vasoṛ dhārā, accrue to himself, or turn out well for himself. The formulas usually contain the names of twelve such objects (in six pairs), those in XVIII, 1 being—'(may) strength and gain, endeavour and attempt, thought and wisdom, sound and praise, fame and hearing, light and heaven, prosper for (or accrue to) me by sacrifice!' In XVIII, 4, however, fourteen objects are enumerated, in XVIII, 15 (and 27) eight, in XVIII, 23 (and 26) ten, in XVIII, 28 thirteen.

² Literally, 'the half-Indra ones,' the technical term for the formulas of three sets of libations (XVIII, 16–18), in which three sets of twelve deities are named, each pair of whom consists of Indra coupled with some other deity, thus 'May Agni and Indra, Soma and Indra, &c., prosper for (or accrue to) me by sacrifice!'

³ Viz. inasmuch as Indra represents the ruling power, and everything submits to him (III, 9, 4, 15); or inasmuch as Indra and Agni are the whole universe (IV, 2, 2, 14).

⁴ These are three sets of libations (still forming part of the con-

the deities), doubtless, are sacrifice : by sacrifice, by food, he thus gratifies him ; and by sacrifice he thus consecrates him.

THIRD BRÂHMANA.

1. He then offers these *Yagñakratuṣ*¹ (sacrificial rites), with, 'May the Agni and the Gharma (prosper) for me!'—by these sacrificial rites he thus gratifies him, and by these sacrificial rites he thus consecrates him.

2. He then offers (the libations relating to) the Uneven Stomas²;—for the gods, having now obtained their desires, by means of the uneven Stomas went up to heaven ; and in like manner does the Sacrificer, now that he has obtained all his desires, by means of the uneven Stomas go up to heaven.

3. Now this (set runs) up to the thirty-three-versed (hymn-form), for the *Trayastrimsa* is the last of the uneven Stomas : at the last the gods thus

tinuous 'Vasor dhârâ,' or 'wealth-stream'), the formulas of which (XVIII, 19–21) enumerate each six pairs of cups of Soma (graha) and of sacrificial implements.

¹ These are two sets of libations in the formulas of which (XVIII, 22 ; 23) objects connected with 'special sacrifices' are enumerated. Thus, of the first pair, 'Agni and Gharma,' 'Agni,' according to Mahîdhara, represents either the *Agnîkayana* or the *Agnishoma* (ordinary Soma-sacrifice) ; whilst the 'Gharma (cauldron)' stands for the *Pravargya* offering (part i, p. 44 note).

² The formula of this set of libations (XVIII, 24) enumerates the seventeen uneven numbers (in the feminine gender) from 1 to 33, repeating the second number of each pair, so as to be the first number of the next pair (thus, 1 and 3, 3 and 5, &c.). These numbers are meant to represent the corresponding Stomas, consisting of an uneven number of verses, up to the *Trayastrimsa*, or thirty-three-versed hymn-form.

went up to heaven; and in like manner does the Sacrificer thereby at the last go up to heaven.

4. He then offers (those relating to) the Even (Stomas)¹;—for the metres then said, ‘The uneven stomas are worn out, by means of the even ones we will go up to heaven!’ By means of the even stomas they went up to heaven; and in like manner does the Sacrificer thus, by means of the even stomas, go up to heaven.

5. This (set runs) up to the forty-eight-versed (hymn-form), for the *Ashṭākatvārimsa* is the last of the even stomas: at the last the metres thus went up to heaven; and in like manner does the Sacrificer thereby at the last go up to heaven.

6. He says, ‘May the One and the Three (prosper) for me!’—‘May the Four and the Eight (prosper) for me!’—even as one climbing a tree would climb up by taking hold of an ever higher branch, so is this. And as to why he offers the Stomas,—the stomas are food: it is with food he thus consecrates him.

7. He then offers (the libations relating to) the Age-grades² (of cattle),—age-grades mean cattle: it is by cattle, for his food, that he thus gratifies

¹ The formula of this set of libations (XVIII, 25) enumerates the twelve quadruples of 4 (in the feminine gender), from 4 to 48 (again repeating each number, except the first and last), as representing the Stomas consisting of an even number of verses, up to the *Ashṭākatvārimsa*, or forty-eight-versed hymn-form.

² The two formulas relating to these two sets of libations (XVIII, 26; 27) contain respectively five and four pairs of teams of cattle of different ages, beginning with ‘tryavi and tryavī,’ ‘an eighteen-months bull and an eighteen-months cow;’ and ending with ‘a bullock and a milch cow.’

him ; and by cattle, for his food, he thus consecrates him.

8. He then offers whilst mentioning names¹;—for the gods, having obtained all their wishes, now gratified him directly ; and in like manner does the Sacrificer, having obtained all his wishes, now gratify him directly. ‘To Strength, hail! to Gain, hail!’—these are his (Agni’s) names: it is by mentioning his names that he thus gratifies him.

9. There are thirteen of these names,—a year consists of thirteen months, and the layers and fillings of the fire-altar amount to thirteen: as great as Agni is, as great as is his measure, with so much he thus gratifies him. And as to why he offers while mentioning names,—it is thus in mentioning his (Agni’s) names that he consecrates him.

10. He then says, ‘This is thy realm; a supporter and sustainer art thou for the friend: for sustenance, for rain, for the lordship of creatures (do I consecrate) thee;’—sustenance, doubtless, means food, and rain means food: by food he thus gratifies him.

11. And when he says, ‘This is thy realm; a supporter and sustainer art thou for the friend: for sustenance, for rain, for the lordship of creatures—thou!’ this is to say, ‘This is thy kingdom; thou art consecrated (anointed)! thou art thy friend’s supporter and sustainer: for our sustenance art thou, for rain unto us art thou, for our lordship of

¹ This set of thirteen libations (XVIII, 28) is offered to the months Vâga, Prasava, &c., here apparently considered as manifestations of Agni (the year). Each name is followed by ‘svâhâ (hail!);’ and the last of these dedicatory formulas is followed by the special benedictory formula, referred to in paragraph 10.

creatures art thou!' They thereby entreat him, 'For all this art thou unto us: for all this have we consecrated thee!' And therefore people thus entreat a human king who has been consecrated.

12. He then offers the Prospering¹ (libations);—the prospering (libations) are the vital airs: it is the vital airs he thus puts into him.—'May the vital strength prosper by sacrifice! may the vital air prosper by sacrifice! . . .' He thus puts proper vital airs into him.

13. Twelve prospering (libations) he offers,—a year consists of twelve months, and Agni is the year: as great as Agni is, as great as is his measure, by so much he thus puts proper vital airs into him. And as to why he offers the prospering (libations),—the prospering (libations) are vital airs, and the vital airs are the immortal element: with the immortal element he thus consecrates him.

14. He then says, 'The Stoma, and the Yagus, and the *Rîk*, and the *Sâman*, and the *Bṛîhat*, and the *Rathantara*,'—this, doubtless, is the triple science, and the triple science is food: it is with food he thus gratifies him, and with food he thus consecrates him;—'to the heavenly light we gods have gone, we have become immortal,'—for he indeed goes to the heavenly light, and becomes immortal;—'Pragâpati's children have we become!'—for he indeed becomes Pragâpati's child,—'vet! svâhâ!'—the *Vet*-call, doubtless, is

¹ This final set of twelve (¶ sixteen) libations is called thus (kalpa), because, in the formulas used with them (*Vâg. S. XVIII, 29*), the verb '*kṛîp* (to prosper, to be right and proper)' is repeated each time. At the conclusion of these twelve formulas the priest mutters the final benediction given in full in paragraph 14.

esoterically the same as the Vasha/-call, and either with the Vasha/-call, or the Svâhâ-call is food offered to the gods: he thus gratifies him by both the Vasha/ and the Svâhâ, and also consecrates him by both of them. He now throws the offering-ladle after (the ghee into the fire) lest what there is anointed with ghee should remain outside of the fire.

15. Now as to this same shower of wealth, the body (from which it flows) is the sky, the udder the cloud, the teat the lightning, and the shower (of ghee) is the (rain-) shower: from the sky it comes to the cow.

16. Its body is the cow, its udder the (cow's) udder, its teat the (cow's) teat, its shower the shower (of milk): from the cow (it comes) to the Sacrificer.

17. Its body is the Sacrificer, its udder his arm, its teat the offering-ladle, its shower (of milk) the shower of (ghee): from the Sacrificer (it goes) to the gods; from the gods to the cow, from the cow to the Sacrificer: thus circulates this perpetual, never-ending food of the gods. And, verily, for whosoever knows this, there will thus be perpetual, never-ending food. Now as to the (mystic) correspondence.

18. As to this they say, 'How does this wealth-shower of his obtain (conformity with) the year, and Agni? how does it correspond to the year, to Agni?' Well, this shower of wealth consists of three hundred and sixty (libations), and of (other) six, and of thirty-five. Now, the three hundred and sixty which there are,—so many being the days in the year,—thereby it obtains the days of the year. And what six there are,—the seasons being

six in number,—thereby it obtains the nights of the seasons: thus it obtains both the days and nights of the year. And what thirty-five there are, they are the (intercalary) thirteenth month¹, and that is the body,—the body (consists) of thirty (limbs), the feet of two, the breath of two (in-breathing and up-breathing), and the head is the thirty-fifth: so much is the year; and thus that shower of wealth of his obtains (conformity with) the year, and Agni; and thus it corresponds to the year, to Agni. And so many are the bricks with special formulas which are placed in the centre of a *Sândīla* fire-altar; for these bricks indeed are the same as these different Agnis²; and thus these Agnis of his come to have oblations offered to them separately by means of the shower of wealth.

19. As to this they say, 'How does this shower of wealth of his attain to (conformity with) the Great Litany, how does it correspond to the Great Litany?' Well, the first nine formulas of this shower of wealth are the threefold³ head; and the forty-eight which follow are the twenty-four-fold wings⁴; and the twenty-five which follow are the twenty-five-fold body⁵; and the twenty-one which follow are the tail, as the twenty-first⁶; and the

¹ See p. 167, note 1.

² Viz. the different forms, or powers, of Agni, to which the 401 libations are offered. See IX, 1, 1, 43, where the very same calculations are applied to the *Satarudriya*.

³ See p. 114, note 1.

⁴ *Paksha*, wing, also means half-month, fortnight, of which there are twenty-four in the year.

⁵ See p. 168, note 3.

⁶ Apparently in addition to the fingers and toes (? of monkeys).

thirty-five which follow are the Vasa (hymn); and by the eighties (of verses) which follow those eighties (of the mahad uktham) are obtained, for by eighties the Great Litany is counted; and what there is after the eighties, that to him (corresponds to) what, in the Great Litany, there is after the eighties¹; and thus this shower of wealth of his attains to (conformity with) the Great Litany, and corresponds to the Great Litany.

FOURTH BRĀHMANA.

1. He then offers the Vâgaprasaviya² (set of fourteen libations),—‘vâga’ (strength, sustenance) means food (anna): it thus is an ‘anna-prasaviya’ for him, and it is food he thereby raises (pra-sû) for him (Agni).

2. For the gods, now that they had gratified him by that food, and consecrated him by those objects of desire, (to wit) by that stream of wealth³, hereby gratified him once more; and in like manner does this (Sacrificer), now that he has gratified him by that food, and consecrated him by those objects of desire, that shower of wealth, hereby gratify him once more.

¹ See pp. 110, note 3; 112, n. 1; 113, n. 1.

² That is, oblations capable of promoting or quickening strength (or food,—vâga); see part iii, p. 37 (where read Vâgaprasaviya). While the formulas of the first seven of these oblations are the same as those used for those of the Vâgapeya (see V, 2, 2, 5-11), the formulas of the last seven of these oblations are Vâg. S. XVIII, 30-36 (for the first of which, being the same as IX, 5, see VI, 1, 4, 4).

³ This seems to be in apposition to both ‘that food,’ and ‘those objects of desire.’

3. And, again, as to why he offers the Vâga-prasaviya. This, to be sure, is his (Agni's) Abhi-sheka. For, the gods, having gratified him by that food, and consecrated him by those objects of desire, (to wit) by that shower of wealth, then by this (offering) consecrated him once more; and in like manner does this (Sacrificer), having gratified him by that food, and consecrated him by those objects of desire, that shower of wealth, hereby consecrate him once more.

4. It consists of (seeds of) all (kinds of) plants,—that which consists of all plants is all food: he thus gratifies him with all food, and with all food he thus consecrates him. Let him set aside one of these kinds of food, and not eat thereof as long as he lives. With an udumbara (*ficus glomerata*) cup¹ and an udumbara dipping-spoon (he offers): the significance of these two has been explained. They are both four-cornered,—there are four quarters: he thus gratifies him with food from every quarter, and by means of food from every quarter he thus consecrates him.

5. And, again, as to why he performs the Vâga-prasaviya;—he thereby gratifies those same deities who have been consecrated by this very rite of consecration by which he is now about to be consecrated, and, thus gratified by offering, they grant him permission (to perform) this rite of consecration, and, permitted by them, he becomes consecrated; for only he becomes king whom the (other) kings allow to assume the royal dignity, but not he whom

¹ Or, pan. It has a handle, and serves on this occasion in place of the offering-ladle as well as for anointing the Sacrificer.

they do not (allow to do so). Thus when he offers in the fire he consecrates Agni, and when he offers to these deities, he gratifies those gods who rule over this consecration ceremony.

6. And, indeed, he offers here also the Pârtha¹ (oblations);—for the gods now desired, ‘May we be consecrated even on this occasion by all the rites of consecration!’ They were indeed consecrated on this occasion by all the rites of consecration; and in like manner is the Sacrificer on this occasion consecrated by all the rites of consecration.

7. Now these Pârtha (oblations) are the Vâga-prasaviya of the Râgasûya; and by offering these (oblations) he is consecrated by the Râgasûya; and the first seven of the succeeding fourteen (Vâga-prasaviya oblations) are the Vâgaprasaviya ceremony of the Vâga-peya²: thus, by offering these he is consecrated by the Vâga-peya. And what other seven there are, they belong to Agni (or, the Agni-*ñayana*): by offering these, he is consecrated by the Agni-consecration.

8. He first offers those of the Râgasûya, then those of the Vâga-peya; for by performing the Râgasûya one becomes king (*râgâ*) and by the Vâga-peya emperor (*samrâg*), and the position of king is (obtained) first, and thereafter that of

¹ In the same way as, at the Râgasûya, six Pârtha oblations were offered before, and as many immediately after, the Consecration ceremony, or ‘anointment’ (see part iii, p. 81 seq.), so also on the present occasion, except that, between the first six Pârthas and the consecration ceremony, the Vâgaprasaviya set, referred to in the preceding paragraphs, is inserted.

² For these seven oblations, see V, 2, 2, 6–11. Only the second set of seven thus is peculiar to the Agni-*ñayana*.

emperor¹: hence after performing the Vâgapeya, one could not perform the Râgasûya,—it would be a descent, just as if one who is emperor were to become king.

9. Those (seven Vâḡaprasaviya oblations) of the fire-altar he offers last, for the Agni-consecration indeed is (equal to) all those rites of consecration, and he who is consecrated by the Agni-consecration rite becomes everything, king and emperor: therefore he offers those of the fire-altar last of all.

10. He then anoints him on a black antelope skin,—for the black antelope skin is (a symbol of) the sacrifice: it is thus at the sacrifice that he anoints him. On the hairy side (of the skin),—for the hairs are the metres: on the metres he thus anoints him. On the left (north) side (of the fire-altar he anoints him): the significance of this (will be explained) further on. On (the skin laid down) with the neck-part towards the front, for that (tends) godwards.

11. Some, however, anoint him on the right (south) side of the fire-altar, on the ground that it is from the right side that food is served, and that they thus anoint him from the food-side. But let him not do so, for that (southern) region belongs to the Fathers, and quickly he goes to that region whom they anoint in that way.

12. And some, indeed, anoint him on the Âhavanîya, on the ground that the Âhavanîya is the world of heaven, and that they thus anoint him in the world of heaven. But let him not do so, for that (Âhavanîya, the fire-altar,) is his (the Sacrificer's)

¹ See V, 1, 1, 12.

divine body, and this (Sacrificer, or Sacrificer's real body) is his human one: they thus attach that divine body of his to this his mortal body, if they anoint him in this way.

13. Let him anoint him on the left (north) side and nowhere else, for that north-eastern region belongs to both gods and men: they thus anoint him whilst seated and established in his own region, for he who is established in his own seat suffers no injury.

14. One who has gained a position in the world should be anointed sitting, for one who has gained a position is seated, so to speak;—and one who is striving to gain one standing, for one who wishes to gain a position, stands, so to speak. On a he-goat's skin should be anointed one desirous of prosperity, on a black-antelope skin one desirous of spiritual lustre, on both (kinds of skins) one desirous of both: that (skin) he spreads north of the tail (of the fire-altar) with its hair uppermost and its neck-part towards the east.

15. Close to the enclosing-stones¹: inasmuch as the black-antelope skin is close to the enclosing-stones, so that divine body of his is consecrated on the black-antelope skin; and inasmuch as he is consecrated whilst keeping hold of the fire-altar he is not cut off from that divine consecration (of the Fire).

16. He anoints him after making offering on the fire-altar, for that (altar) is his divine body, and

¹ Sāyana takes 'āsprīṣṭam pariṣṛitaḥ' to mean 'lightly touched (just touched) by an enclosing-stone.' The participle would rather seem here to have an active meaning, like 'anvārabdha' in the same paragraph.

this (Sacrificer himself) is his human one; and the gods indeed were first, and thereafter the men: therefore, after making offering, he anoints him with what remains over of that same (offering-material)¹. He then throws the dipping-spoon after (the oblations into the fire).

17. Placing himself near the (Sacrificer's) right arm, he then anoints him², with (Vāg. S. XVIII, 37), 'At the impulse of the divine Savitri, I anoint thee, by the arms of the Asvins, by the hands of Pûshan, by the support of Sarasvatî Vâê, the supporter, by the universal sovereignty of Agni!'—for Sarasvatî is Vâê (speech), and hers is all this support. Impelled by Savitri, he thus anoints him by all this support of Sarasvatî Vâê, the supporter, and by the universal sovereignty of Agni. Here he throws the cup (into the fire), lest what is anointed (with offering material) should remain outside the fire.

18. He anoints him in the middle of the Pârtha oblations, for the Pârtha oblations are the year: he thus places him in the middle of the year. Six he offers before, and six after (the consecration ceremony), for there are six seasons: by the seasons he thus encloses (guards) him who is consecrated on both sides. Brîhaspati is the last of the first (six³), and Indra the first of the

¹ That is, with the remainder of the mess of different kinds of seed mixed with milk and water.

² That is, by sprinkling him with the liquid, or pouring it on him.

³ The formulas of the twelve Pârtha oblations are the same as those used on the occasion of the Râgasûya (V, 3, 5, 8. 9), the sixth of which is 'To Brîhaspati hail!' and the seventh 'To Indra hail!'

last (six),—*Bṛihaspati* is the priesthood (or priestly office), and *Indra* is the nobility (or political power): by the priesthood and the nobility he thus encloses him who is consecrated on both sides.

FOURTH ADHYÂYA. FIRST BRÂHMANA.

1. He then offers the *Râshṭrabhr̥it* (realm-sustaining) oblations;—the realm-sustainers, doubtless, are the kings, for it is they that sustain realms. These deities, indeed, have been consecrated by this same consecration ceremony by which he (the Sacrificer) is now to be consecrated: it is them he thereby gratifies, and thus gratified by offering, they grant him permission (to perform) this consecration ceremony, and, permitted by them, he is consecrated; for only he becomes king whom the (other) kings allow (to assume) the royal dignity, but not he whom they do not (allow to assume it). And inasmuch as the kings sustain realms, and these gods are kings, therefore Realm-sustaining (oblations are performed).

2. And, again, as to why he offers the Realm-sustaining (oblations). From *Pragâpati*, when dismembered, couples went forth, in the form of *Gandharvas* and *Apsaras*; and he, having turned into a chariot, enclosed them, and having enclosed them, he took them to himself and made them his own; and in like manner does this (Sacrificer), thereby enclosing them, take them to himself and make them his own.

3. Now that *Pragâpati* who was dismembered, is this very *Agni* who is here being built up; and

those couples which went forth from him, are these same deities to whom he now makes offering.

4. He makes offering to the Gandharvas and Apsaras, for in the form of Gandharvas and Apsaras they went forth (from Pragâpati). But the Gandharvas and Apsaras also busy themselves with sweet scent (gandha) and beauteous form (rûpa¹), whence if any one goes to his mate he cultivates sweet scent and a beautiful appearance.

5. He offers pairs (of oblations), for birth originates from a pair; and he alone is (ruler of) a kingdom who propagates offspring, but not he who does not propagate offspring. And inasmuch as couples sustain the realm, and these deities consist of couples, these (oblations are called) Realm-sustainers. With ghee taken in twelve ladlings (he offers), and there are twelve of these oblations: the significance of this has been explained.

6. To the male (deity) he makes offering first, then to the females: he thereby endows the male pre-eminently with power². To a single male he makes offering, and to many females, whence even a single man has many wives. To the male (deity) he makes offering both with the Vashaṭ-call and the Svâhâ-call, to the female (deities) only with the Svâhâ: he thereby endows the male pre-eminently with power.

7. [He offers, with, Vâg. S. XVIII, 38-43], 'The

¹ This is apparently intended as an etymological explanation of the two names; Apsaras being taken as derived from 'apsas,' in the sense of 'beauty.' Cf. Weber, Ind. Stud. XIII, p. 135, note 3.

² Or, perhaps, 'he places the male above (the female) in respect of power;' see p. 133, note 1.

law-upholding, law-abiding,'—that is, the truth-upholding, truth-abiding, — 'Agni is the Gandharva: his Apsaras are the plants,'—for as a Gandharva, Agni, indeed, went forth with the plants as the Asparas, his mates,—'Delights (mud) by name,'—the plants are indeed delights, for everything here delights in plants;—'may he protect this our priesthood and nobility: to him Hail! Vâṭ! To them (fem.) Hail!' The meaning of this has been explained¹.

8. 'The Close-knit,'—yonder sun is indeed close-knit, for he knits together the days and nights;—'all-wealthy,'—for that (sun) indeed is every kind of wealth;—'Sûrya is the Gandharva: his Apsaras are the sun-motes,'—for as a Gandharva, the sun, indeed, went forth with the sun-motes as the Apsaras, his mates,—'Mobile (âyu) by name,'—for moving together², as it were, the sun-motes float;—'may he protect this our priesthood and nobility,'—the meaning of this has been explained.

9. 'The most blessed,'—that is, the most worthy of worship,—'sun-rayed,'—for like the sun's are the moon's rays;—'Kandramas (the

¹ In accordance with the preceding paragraph, that part of the formula which relates to the male deity, viz. 'The law-upholding, law-abiding Agni is the Gandharva—may he protect this our priesthood and nobility: to him Svâhâ! Vâṭ!' is to be uttered first, and the first oblation to be offered at the call 'Vâṭ,' i.e. Vashaṭ, 'may he (Agni) carry it (to the gods)!' Then that part relating to the female deities is uttered, after which the second oblation is offered. In the same way the other five formulas are to be treated. See Mahîdhara's remarks on the present formula.

² Â-yuvânâḥ, literally 'holding to each other,' a wrong etymology of 'âyu,' 'lively.'

moon) is the Gandharva: his Apsaras are the stars;—for as a Gandharva the moon, indeed, went forth with the stars as the Apsaras, his mates;—‘Luminous (bhekuri) by name;—light-giving (bhākuri¹) these, indeed, are called, for the stars give light;—‘may he protect this our priesthood and nobility!’ the meaning of this has been explained.

10. ‘The Agile,’—that is, the swift,—‘all-expansive,’—for the wind (air), indeed, makes up all this expanse;—‘Vāta (the wind) is the Gandharva: his Apsaras are the waters,’—for as a Gandharva the wind, indeed, went forth with the waters as the Apsaras, his mates;—‘Viands (ûrg) by name,’—the waters, indeed, are called ‘ûrgah,’ for food is produced from the waters;—‘may he protect this our priesthood and nobility!’ the meaning of this has been explained.

11. ‘The beneficent, well-winged,’—beneficent (bhugyu²) indeed is the sacrifice, for the sacrifice benefits all beings,—‘Yagñā (the sacrifice) is the Gandharva: his Apsaras are the offering-gifts,’—for as a Gandharva the sacrifice, indeed, went forth, with the offering-gifts as the Apsaras,

¹ This etymological explanation of ‘bhekuri’ is doubtful.

² The real meaning of bhugyu in this passage is very doubtful; while it usually means ‘flexible,’ the St. Petersburg Dictionary here tentatively assigns to it the meaning ‘adder.’ Whether the author of the Brāhmaṇa really connects it with ‘bhug (bhunakti),’ ‘to enjoy, benefit’ (instead of with ‘bhug,’ ‘to bend’), or whether the explanation is merely meant as an etymological play of words, is not clear. Mahīdhara indeed derives it from the former root, in the sense of ‘to protect.’ The order of the words ‘yagñō vai bhugyuh’ would properly require to be rendered by—The ‘bhugyu’ doubtless is the sacrifice.

his mates;—‘Praises (stâvâ) by name,’—the offering-gifts are indeed praises, for the sacrifice is praised for offering-gifts; and whosoever gives an offering-gift (to priests) is praised;—‘may he protect this our priesthood and nobility!’ the meaning of this has been explained.

12. ‘The lord of creatures, the all-worker,’—Pragâpati (lord of creatures) is indeed the all-worker, for he has wrought all this (universe);—‘Manas (the mind) is the Gandharva: his Apsaras are the hymn-verses and hymn-tunes,’—as a Gandharva, the Mind indeed went forth, with the hymn-verses and hymn-tunes as the Apsaras, his mates;—‘Wishes (eshî) by name,’—the hymn-verses and hymn-tunes are indeed wishes, for by verses and tunes people pray, ‘May this accrue unto us! may it fare thus with us!’—‘may he protect this our priest and nobility!’ the meaning of this has been explained.

13. He then makes an offering on the Head of the Chariot;—this, indeed, is that very rite of consecration,—and by that he is now consecrated,—which this (Sacrificer) is permitted to perform by those deities with whose permission he is consecrated¹; for he alone becomes king whom the (other) kings allow (to assume) the royal dignity, and not he whom (they do) not (allow to assume it). With ghee taken in five ladlings (he offers), and this is offered as five oblations: the significance of this has been explained.

14. On the head (or front part of the chariot the

¹ The construction of the text (occurring again at IX, 4, 4, 8) is rather irregular.

offering is made), for it is from the head (downwards) that he who is anointed is anointed,—whilst it is held above (the Âhavaniya), for above (others) is he who is thus anointed;—with the same formula (repeated each time), for one and the same (person) is he who is thus anointed;—whilst taking round (the chariot-head) in every direction¹: on every side he thus is anointed.

15. And, again, as to why he makes offering on the head of the chariot;—it is because this chariot is yonder sun; for it was by assuming that form that Pragâpati enclosed those couples, and took them to himself, and made them his own; and in like manner does this (Sacrificer) thereby enclose them, and take them to himself, and make them his own. Whilst it (the chariot-head) is held above (the fire, he offers), for above (others) was he who, enclosing those couples, took them to himself, and made them his own;—and with the same formula, for one and the same is he who, by enclosing those couples, took them to himself, and made them his own.

16. [He offers each time, with, Vâg. S. XVIII, 44], ‘O Lord of the world, Lord of creatures!’—for this (Agni), indeed, is the lord of the world, and the lord of creatures;—‘thou whose dwellings are on high, or here below,’—both on high and

¹ The body (or ‘nest,’ seat-part) of the chariot is shifted sunwise round the fire on the great altar, so that the fore-part keeps over the fire where the Adhvaryu’s assistant holds it, and in each of the four directions, as well as in the centre of the fire, the Adhvaryu offers a libation of ghee, whilst facing the chariot-head. According to a comment on the respective rules (Kâty. XVIII, 5, 17–20) alluded to by Prof. Weber (Ind. Stud. XIII, p. 286), the fore-part of the chariot would, however, seem to be taken off the seat-part; the latter being carried round the fire as the oblations are made.

here below, indeed, are his dwellings;—‘to this priesthood and this nobility of ours,’—for this Agni is both the priesthood and the nobility,—‘grant thou mighty protection, hail!’—that is, ‘grant thou powerful protection!’

SECOND BRÂHMAṆA.

1. He then offers (three) oblations of air;—this fire-altar is these (three) worlds, and the oblations of air are wind: he thus places the wind into these worlds, and hence there is wind here in these worlds.

2. He takes (the air) from outside the Vedi; for that wind which is in these worlds is already contained in this (fire-altar), and he now puts into it that wind which is beyond these worlds.

3. From outside the Vedi (he takes it),—for the Vedi is this (earth), and the wind which is on this (earth) is already contained in this (fire-altar): he now puts into it the wind which is beyond this (earth).

4. By his two hollow hands (he takes it), for only in this way is the catching of that (wind brought about). With the Svâhâ-call (he offers), for he offers just under the shafts (of the chariot),—this chariot is yonder sun: he thus places the wind on this side of the sun, and hence that one blows on this side thereof.

5. [He offers, with, Vâg. S. XVIII, 45], ‘Thou art the cloudy ocean,’—the cloudy ocean, doubtless, is yonder world (of the sky),—‘the giver of moisture,’—for that (wind) indeed gives moisture: he thus bestows on this (fire-altar) the wind which is in yonder world;—‘blow thou kindly and propitiously upon me, hail!’—that is, ‘blow favourably and gently upon me!’

6. 'Thou art the stormy (region), the troop of the Maruts,'—the stormy (region), the troop of the Maruts, doubtless, is the air-world: he thus bestows on this (fire-altar) the wind which is in the air-world;—'blow thou kindly and propitiously upon me, hail!'—that is, 'blow favourably and gently upon me!'

7. 'Thou art the one affording protection and worship,'—the one that affords protection and worship, doubtless, is this (terrestrial) world: he thus bestows upon this (fire-altar) the wind which is in this world;—'blow thou kindly and propitiously upon me, hail!'—that is, 'blow favourably and gently upon me!'

8. With three (formulas) he offers,—three are these worlds, and threefold is Agni: as great as Agni is, as great as is his measure, with so much he thus puts air into these worlds.

9. And as to why he offers the oblations of air: he thereby yokes that chariot of his; for it was thereby that the gods yoked that chariot for (the obtainment of) all their wishes, thinking, 'By it, when yoked, we shall obtain them;' and by that yoked (chariot) they indeed obtained their wishes; and in like manner does the Sacrificer thereby yoke that chariot of his for (the obtainment of) all his wishes, thinking, 'By it, when yoked, I shall obtain them;' and by that yoked (chariot) he indeed obtains all his wishes.

10. He yokes it with the oblations of air¹,—the oblations of air are the vital airs: it is thus with the

¹ That is, these oblations are, as it were, to represent the team of the chariot.

vital airs he yokes it¹. With three (oblations) he yokes it,—there are three vital airs, the out-breathing, up-breathing, and through-breathing: it is with these he thus yokes it. Just below the shaft (he offers), for just below the shaft the horse is yoked;—with his hands, for by the hands the horse is yoked;—in moving round², for in moving round the horse is yoked.

11. The right yoke-horse he puts to first, then the left yoke-horse, then the right side-horse: for thus it is (done) among the gods, otherwise in human (practice). Let him not yoke that (chariot³) again, lest he should yoke again the yoked one; but let him give away the vehicle, thinking, 'I shall reap the benefit of the yoking of it⁴.' They carry it as far as the Adhvaryu's dwelling, holding it right upwards, for above is that (Agni). He presents it to the Adhvaryu, for it is he that performs therewith. Let him, however, (not) assign it to him (till) the time of the offering-gifts.

12. He then offers the 'Lightsome⁵' oblations.

¹ Or, he supplies him (Agni).

² According to Kāty. Sr. XVIII, 6, 1, 2, the Adhvaryu first takes a double handful of air from beyond the east side of the Vedi, and offers it below the right (south) shaft; then from beyond the north side to be offered up below the left shaft, and lastly from beyond the south side to be offered below the shaft where the right side-horse would be yoked. In each case the girth (or yoke-tie) is to be carried round in the same way as if a real horse were yoked.

³ Sāyana takes it to mean 'that horse'; and according to Kāty. Sr. XVIII, 6, 3-5, the carriage is to be carried to the Adhvaryu's house, and, at the time when the dakṣiṇās are presented to the priests, it is to be given to that priest along with three horses. The Brāhmaṇa, however, does not seem to mention the horses.

⁴ Literally, of the yoked one.

⁵ These oblations are here called 'ruṇmatī,' because the three

For now the whole Agni was completed; he now wished for brilliance (*ruk*), and the gods, by means of these lightsome (oblations), endowed him with brilliance; and in like manner does this (Sacrificer) now endow him therewith.

13. And, again, as to why he offers the lightsome oblations. When Pragâpati was dismembered, his brilliance departed from him. When the gods restored him, they, by means of these lightsome oblations, endowed him with brilliance; and in like manner does this (Sacrificer) endow him therewith.

14. [He offers, with, Vâg. S. XVIII, 46-48], 'O Agni, what lights of thine in the sun¹ . . .,' 'O ye gods, what lights of yours are in the sun . . .'¹—'Bestow thou light upon our priests, (work thou light in our kings, light in our people and Sûdras, bestow light upon me by thy light)!' He thus says 'light' each time,—light is immortality: it is immortality he thus bestows upon him.

15. He then offers one relating to Varuṇa. That whole Agni has now been completed, and he now is the deity Varuṇa: it is to him that he offers this oblation, and by the oblation he makes him (Agni) a deity, for that one alone is a deity to whom offering is made, but not that one to whom (offering is) not (made). With a verse addressed to Varuṇa (he offers): he thus gratifies him by his own self, by his own deity.

16. And, again, as to why he offers one relating

verses used with them contain the word '*ruk*,' being prayers for the bestowal of light.

¹ These two verses had already been used in laying down the Dviyagus bricks; see VII, 4, 2, 21.

to Varuṇa. When Pragâpati was dismembered, his strength departed from him. When the gods restored him they, by this (oblation), bestowed strength upon him ; and in like manner does this (Sacrificer) bestow it upon him. With a verse addressed to Varuṇa (he offers),—Varuṇa is the ruling power, and ruling power means strength : it is thus by strength that he bestows strength upon him.

17. [He offers, with, Vâg. S. XVIII, 49]. 'For this I appeal to thee, worshipping thee with prayer,'—that is, 'For that I beseech thee, worshipping thee with prayer;'—'for this the Sacrificer imploresth thee with offerings,'—that is, 'for this, this Sacrificer implores thee with offerings ;'—'without wrath listen thou here, O Varuṇa!'—that is, 'without anger listen thou here to us, O Varuṇa!'—'take not our life from us, O far-ruler!'—he thereby gives utterance to a surrender of his own self.

18. He then offers the Arkâsvamedha-santati¹ oblations. The light (arka), doubtless, is this fire (Agni), and the Asvamedha (horse-sacrifice) is yonder sun,—when created, these two were separate: by means of these oblations the gods drew them together and connected them; and in like manner does this (Sacrificer), by means of these oblations, now draw them together and connect them.

19. [He offers, with, Vâg. S. XVIII, 50], 'Heaven-like heat, hail!'—the heat, doubtless, is yonder sun ; he thus establishes yonder sun in Agni.

20. 'Heaven-like flame, hail!'—the flame is

¹ That is, the joining together of the fire and the horse-sacrifice.

this Agni : he thus establishes this Agni in yonder sun.

21. 'The Heaven-like shining one, hail!'—the shining one, doubtless, is yonder sun : he places him again up there.

22. 'Heaven-like light, hail!'—the light is this Agni : he places him again here (on the fire-altar).

23. 'The heaven-like Sûrya, hail!'—Sûrya, doubtless, is yonder sun : he thus places yonder sun highest of all this (universe), whence he is the highest of all this (universe).

24. These are five oblations he offers,—the fire-altar consists of five layers, a year of five seasons, and Agni is the year : as great as Agni is, as great as is his measure, with so much he thus draws together and connects those two.

25. And as to why he says, 'Heaven-like heat, hail! heaven-like flame, hail!'—these indeed are names of this fire : he thereby gratifies these, and by the offering he makes them a deity ; for only that one is a deity to whom an oblation is offered, but not that to whom it is not offered. Moreover, by naming them, he thus places them on this fire-altar.

26. These are five oblations he offers,—the fire-altar consists of five layers, and the year of five seasons, and Agni is the year : as great as Agni is, as great as is his measure, by so much food he thus gratifies him.

27. Now as to the insertion ¹ of (any other) oblations. If he should know any oblation supplied with a brâhmaṇa (dogmatic explanation) let him offer it at

¹ Or, location, proper place ; cf. p. 138, note 1.

this time ; for it is for (the obtainment of his) wishes that he yokes this chariot, and whatsoever oblation he offers on this occasion he offers as one that is (to be) fulfilled.

28. As to this they say, 'Let him not offer (any additional oblations), lest he should do what is excessive.' Let him, nevertheless, offer them ; for it is for (special) wishes that these oblations are offered, and in wishes there is nothing excessive.

THIRD BRÂHMANA.

PREPARATORY RITES OF THE SOMA-SACRIFICE.

1. Having now returned (to the hall), he, at the proper time, throws up the *Dhishṇyas*¹ (fire-hearths)—these hearths are fires : he thus builds up fire-altars. They are the clansmen, and the built-up fire-altar is the chieftaincy : he thus sets up both the chieftaincy and the clan. The former (altar) he builds up first, then these (hearths) : thus he sets up the clan after setting up the chieftaincy.

2. That (fire-altar) is a single one : he thus makes the chieftaincy to attach to a single (person), and (social) distinction to attach to a single (person). The others are numerous : he thus bestows multiplicity on the clan.

¹ A Soma-sacrifice being about to be performed on the newly erected fire-altar, now properly consecrated, all the necessary preparatory business and ceremonial enjoined for such a sacrifice have now to be gone through in the way detailed in part ii of this translation. The author here only alludes to those points in the Soma-ritual in regard to which the present performance offers any special feature either additional to, or modificatory of, the ordinary ceremonial. The construction of the *Dhishṇyas*, or fire-hearths of the different priests (for which see part ii, p. 148, note 4), is one of these points.

3. That (fire-altar) consists of five layers, the others of a single layer : he thus endows the chieftain (or, ruler) pre-eminently with power, and makes the chieftain more powerful than the clan (or people). Upwards he builds that one : he thus builds the ruling power upward by (social) layers ; sideways the others : he thus makes the clan obedient to the chieftain from below.

4. That one he builds up both with the Yagushmatî (bricks laid down with a special formula), and with the Lokamprîṇâ (or space-filling ones, laid down with a common formula) ; the others with the space-filling one alone : he thus endows the chieftain pre-eminently with power, and makes the chieftain more powerful than the clan, and the clan less powerful than the chieftain.

5. And when he builds up these (hearths) only with the space-filling one, the Lokamprîṇâ being the nobility¹—he thereby places the chieftain, as the eater, among the clan. He builds up (dhishṇya-hearths) both of the Soma-sacrifice², and of the fire-altar ; first those of the Soma-sacrifice, and then those of the fire-altar : the significance of this has been explained. Whatever Soma-hearth he (merely) throws up (at the Soma-sacrifice), that he (now) builds up. The Âgnîdhrîya he builds first, for that

¹ See p. 132, note 2.

² There are eight dhishṇya-hearths at the Soma-sacrifice, two of which, the Âgnîdhrîya and Mârgâṇīya, were raised north and south of the cart-shed (havidhâna), whilst the others (viz. those of the Hotri, &c.) were raised inside the Sadas along its eastern side. They were merely mounds of earth covered with sand, whilst the additional hearths (of the fire-altar) now to be erected are partly built of bricks.

one he throws up first (at the Soma-sacrifice); (he does so) whilst sitting to the right (south) of it: the significance of this has been explained ¹.

6. On this (Âgnîdhrîya) he puts eight bricks,—the Gâyatrî consists of eight syllables, and Agni is of Gâyatra nature: as great as Agni is, as great as is his measure, so great he thus builds him up. The variegated stone ² is the ninth of them: there are nine vital airs—seven in the head and two downward ones—it is these he thus puts into it. The fire which is placed on the erected (hearth) is the tenth;—there are ten vital airs ³, and the Âgnîdhra is the middle (between the Gârhapatya and Âhavanîya fires): he thus puts the vital airs in the middle of it; for the vital airs, being in the middle of the body, move along it in this direction, and in that direction.

7. Twenty-one he places on the Hotrîya (hearth), and there are twenty-one enclosing-stones ⁴: the significance of this has been explained.

8. Six (he places) on the Mârgâliya,—these are the six seasons, the Fathers; for the seasons, the

¹ See VII, 1, 1, 21 seq., where the way in which the bricks of the Gârhapatya hearth are laid down is described in detail.

² When Agni was led forwards from the Gârhapatya to be installed on his newly built altar, as the Âhavanîya or offering fire, a variegated stone, meant to represent the sun, was deposited near the place (on the northern edge of the Vedi) where the Âgnîdhra shed and hearth would afterwards have to be erected; see IX, 2, 3, 14-19.

³ That is, including the central one, the outlet of which is the navel; cf. VIII, 1, 3, 10.

⁴ The numbers of bricks and enclosing-stones are the same as for the Gârhapatya hearth, for which (with their symbolic meaning) see VII, 1, 1, 32-35.

Fathers¹, indeed, heaped up (a rampart) round that (fire) from the south. This one lies to the south of those (other hearths)²,—this (Âgnîdhrîya) he lays down in this way (direction), and these (other hearths) in this way, and that one (the Fire-altar) in this way: he thereby makes the peasantry look towards the chieftain.

9. He then encloses these (hearths) by enclosing-stones;—the enclosing-stones are the waters: it is thus by water that he surrounds them³. He merely lays them down all round, for those of the waters which flow in a hollow (channel) are the chieftain, and these stray waters are the clansmen; thus, when he encloses that (great fire-altar) by a dug-in (row of stones), he thereby adds power to power, and surrounds (protects) power by power; and when he merely lays down those (enclosing-stones of the hearths) all round, he thereby adds clansman (or clan) to clansman, and surrounds (protects) clansman by clansman⁴. As many bricks with special formulas as

¹ Sâyaṇa refers to a passage in the Taittirîyaka, according to which a dying man is changed to whatever season he dies in, whence the six seasons are the representatives of all the deceased ancestors. Since the Fathers reside in the southern region it is from that quarter that, by laying down the bricks, they are supposed to raise a rampart for the Mârgâliya fire.

² Viz. on the southern edge of the Vedi, exactly south of the Âgnîdhrîya, whilst the other dhishṇyas run in a line from north to south to the left of the space between the Âgnîdhrîya and Mârgâliya. The other hearths, together with the great fire-altar occupying the eastern part of the Vedi, would thus, as it were, face the Mârgâliya in a semicircle. See the plan of the Sacrificial ground, part ii, p. 475.

³ That is, as the earth is surrounded by the ocean (VII, 1, 1, 13), or a stronghold by a moat.

⁴ Viz. inasmuch as the fire-altar and the Âhavanîya fire on it, as

there are (in each hearth) so many enclosing-stones there are (in each); for with that (fire-altar) there are as many enclosing-stones as there are such bricks in it¹: he thus makes the clan obedient and subservient to the chief.

10. He then scatters a layer of earth on (each of) these (hearth): the significance of this has been explained². Silently³ (he scatters it), for indistinct is the clan (or people). Then, after the cake-offering of the Agnisthomtya (animal sacrifice)⁴, he prepares the propitiatory oblations to the Regions;—that fire-altar is the regions: it is to them he offers these oblations, and thus by offering makes them a deity, for only that one is a deity to whom an oblation is offered, but not that to whom it is not offered. There are five (such oblations), for there are five regions.

11. As to this they say,—Let him prepare this

well as the dug-in circle of enclosing-stones, are identified with the ruling power; whilst the *dhishnyas* as well as the circles of stones lying loosely around them represent the clan.

¹ This is not clear to me: whilst there are 395 such bricks with special formulas in the five layers of the great altar, it is enclosed by only 261 *parisrits*; see p. 158, note 1. Besides there are no 'yagushmatî' bricks in these hearths, but only 'lokamprînâs'; one would therefore expect 'ishakâs' (bricks) for 'yagushmatyas' the first time (cf. comm. on Kâty. Sr. XVIII, 7, 13). The Hotri's hearth contains twenty-one bricks, the Brâhmanâkṣhamsin's eleven, the Mârgâlîya six, and the others eight bricks; and in each case the common formula, 'Lokam *prîna*, &c.' (see VIII, 7, 2, 6), is pronounced once after every ten bricks, and after any odd bricks remaining over at the end. Cf. Kâty. Sr. XVIII, 6, 8 seq.

² See VIII, 7, 3, 1 seq.

³ He does not use any such formula as that used in covering each layer of the great altar with earth; see VIII, 7, 3, 7.

⁴ See part ii, p. 199, note 2 (where the reference at the end should be to IV, 2, 5, 22).

offering (*ishṭi*) so as to consist of material for ten oblations;—this (offering) is (performed) with all the stomas and all the *prishṭha* (*sâmans*)¹; and there are (used in it) all the metres, all the regions, all the seasons—and this Agni (the fire-altar) is all this: he thus, by the (amount of) offering material (taken out for the *ishṭi*), makes (Agni) the deity²; for only that one is the deity for whom the oblation is prepared, not one for whom it is not prepared. There are (in that case) ten (oblations),—the *Virâḡ* (metre) consists of ten syllables, and Agni is *virâḡ* (far-shining, or far-ruling); there are ten regions, and Agni (the fire-altar) is the regions; ten vital airs, and Agni is the vital airs: as great as Agni is, as great as is his measure, with so much food he thus gratifies him.

12. But, indeed, he may also take out these oblations for the Divine Quickeners³; for these are the deities which become consecrated by this consecration ceremony by which he is now to be consecrated: it is them he thus gratifies, and gratified by offering they permit him (to perform) this consecration ceremony, and with their permission he is

¹ See part iii, introduction, p. xx seq.

² As *Sâyana* points out, the *Taittirîyas* make Agni the deity of this *ishṭi*, the invitatory formulas (*puro-nuvâkyâ*) of the different *havis* (oblations) naming him each time with different epithets relating to different metres, stomas, *prishṭhas*, and seasons. Cf. *Taitt. S. I, 8, 4*: *Taitt. Br. I, 8, 19*.

³ For these eight deities (*Savitri* *Satyaprasava*, *Agni Grîhapati*, &c.), to whom offering is made at the *Abhishekanîya* or Consecration ceremony of the *Râgasûya*, between the chief oblation of the animal cake-offering (*Parupurodâsa*) and its *Svishtakrî*, whilst the whole of the *Parupurodâsa* is again performed in the middle of the animal sacrifice, see part iii, p. 69 seq.

consecrated; for only he becomes king whom the (other) kings allow (to assume) the royal dignity, but not he whom they do not (allow to assume it). And inasmuch as these deities are consecrated (quickened) by this consecration ceremony and quicken him for this consecration, they are (called) the Divine Quickeners.

13. These (deities) come to have two names, as he who is consecrated by the rite of consecration comes to have two names; for the very rite of consecration for which he is quickened, and by which he is consecrated (quickened), is his second name¹.

14. There are eight (such deities),—the Gâyatri consists of eight syllables, and Agni is of Gâyatra nature: as great as Agni is, as great as is his measure, by so much food he thus gratifies him.

15. As to this they say,—He ought not to offer (any of) these oblations, lest he should do what is excessive. Let him nevertheless offer them; for these oblations are offered for (the obtainment of special) wishes, and in wishes there is nothing excessive. And whatsoever oblation he offers after the *Parupuroḍāsa* (the cake-offering connected with the animal sacrifice), that is placed inside the animal victim itself as its sacrificial sap². He offers both kinds (of oblations), those of the Soma-sacrifice and those of the fire-altar (or *Agnikāyana*), first those of the

¹ That is to say, for example, he who has performed the *Vāgapeya* is called *Vāgapeya-yâgin*, *Sây*.

² These oblations, as well as those of the *Parupuroḍāsa*, inserted as they are in the middle of the animal offering,—just after the offering of the omentum of the victim,—are supposed to supply to the victim its sacrificial sap or essence which was taken out of it in the shape of the omentum. See III, 8, 3, 2.

Soma-sacrifice, and afterwards those of the fire-altar : the purport of this has been explained. In a loud voice¹ the Pasupurodâsa offering (is performed), in a low voice these (additional oblations), for they are an ishî². With the Pasupurodâsa he (the Adhvaryu) says, 'Recite!—Urge!' and with these (oblations), 'Recite!—Worship'³ for they are an ishî. There is the same Svishṭakṛit and the same idâ⁴ (for these oblations). The (Devasû) deities have received offering, and the Svishṭakṛit (of the Pasupurodâsa) has not yet been attended to⁵,—

¹ That is, in the formulas the name of the deity to whom the oblation is offered is pronounced in a loud voice.

² That is, a 'kāmyeshî,' or offering for the obtainment of some special object, which has to be performed in a low voice; see I, 3, 5, 10.

³ Or, 'Pronounce the offering-prayer!' For these two latter calls (anubrûhi!—yaga!), by which the Adhvaryu calls on the Hotri to pronounce the invitatory prayer (anuvâkyâ or puro-nuvâkyâ) and the offering-prayer (yâgyâ) respectively, at ishîs, see I, 5, 2, 8–10 and I, 5, 3, 8; and for the first two (anubrûhi!—preshya!), by the former of which the Adhvaryu calls on the Hotri to recite the invitatory prayer; whilst by the latter he calls on the Maitrâvaruṇa to 'urge' (or 'prompt') the Hotri to pronounce the offering-prayer at the animal sacrifice, see III, 8, 1, 4 with note (where attention might have been called to the difference that exists between the ishî and the animal sacrifice in regard to the formula by which the Adhvaryu calls for the recitation of the offering-prayer). In regard to this point there is, however, a difference of opinion between the Mādhyandina and the Kāṇva schools, the latter using for the Pasupurodâsa on this occasion, as well as on that of the Râgasûya, the same calls as those of the inserted ishîs; cf. Kâty. Sr. XV, 4, 18–20.

⁴ For the Svishṭakṛit, or oblation to Agni, 'the maker of good offering,' offered after the chief oblations, see I, 7, 3, 1 seq.; for the idâ-oblation (and invocation of Idâ), I, 8, 1, 1 seq.

⁵ The tentative meaning assigned to 'asamavahitam,' 'not in immediate connection with (the Svishṭakṛit),' can scarcely be right. The clause seems simply to mean that the (pûrvâbhisheka) touching

16. He then touches it (the fire-altar) with (the formula of) the preliminary consecration (Vâg. S. IX, 39. 40), 'May Savitṛi quicken thee for (powers of) quickening'¹! . . . This (man), O ye (people), is your king; Soma is the king of us Brâhmanas!—he thereby excludes the Brâhmanas (from the power of the king) and makes them such as are not to be fed upon (by the king).

FOURTH BRÂHMANA.

AGNIYOGANA, OR YOKING OF THE FIRE-ALTAR; AND
SOMA-SACRIFICE.

1. Then, early next morning², when about to bespeak the morning prayer³, he yokes the Fire-altar, thinking, 'With it, when yoked, I shall obtain;' and by it, when yoked, he obtains all wishes. He

of the altar is to take place, as in the case of the (preliminary) consecration at the Râgasûya, immediately after the oblations to the Divine Quickeners, and before the Svishṭakṛit oblation of the Pasupurodâsa has been performed. See V, 3, 3, 10, where a somewhat similar expression is used. One might have some doubt as to whether, both here and at the Râgasûya, there is any Svishṭakṛit at all to these Devasû-havimshi, or whether the statement, 'There is the same svishṭakṛit and the same idâ,' applies not to them merely, but to them and the Pasupurodâsa. If this latter alternative were the correct one, we should, however, expect that something had been said on this point in connection with the Devasû oblations of the Râgasûya; and moreover the nature of the two oblations seems too different for such a partial identification, requiring as they do different 'praishas,' or calls, in the Svishṭakṛit (viz. 'yaga' the one, and 'preshya' the other); see also IX, 5, 1, 40, and note 3, p. 248; also Kâty. Sr. V, 11, 23-24.

¹ For the complete formulas, see V, 3, 3, 11, 12.

² That is, on the first Sutyâ, or pressing-day.

³ That is, by calling on the Hotṛi to 'Recite to the gods, the early coming!' see III, 9, 3, 10, with note thereto giving particulars regarding the Prâtaranuvâka.

yokes it prior to the whole performance, so that all that is done thereafter is laden on that yoked (altar-cart).

2. He yokes it on the enclosing-sticks, for those enclosing-sticks are fires¹: it is with fires he thus yokes the fire-altar.

3. Having touched the middle enclosing-stick², he mutters this formula (Vâg. S. XVIII, 51), 'The Fire I yoke with might, with ghee!'—might means strength: thus, 'The fire I yoke (furnish) with strength, with ghee;'—'the heavenly bird, great in vigour,'—for that (fire-altar) is indeed a heavenly bird, and great in vigour, in smoke³;—'Thereby we will go to the region of the bay, rising unto the light, beyond the highest firmament!'—The firmament, doubtless, is the heavenly world: thus, 'Thereby we will go to the region, of the bay (horse, the sun) mounting up to the heavenly world, beyond the highest firmament.'

4. Then on the southern (right) one, with (Vâg. S. XVIII, 52), 'By these never-decaying, feathered wings of thine wherewith thou repellst the demons, O Agni, may we fly to the world of the righteous whither the erst-born seers went of old!' he thereby alludes to those *Rîshis*⁴.

¹ See the ritual legend, I, 3, 3, 13 seq.

² That is, the one along the hind (or west) side of the Âhavanîya fire on the great altar, being the base of the triangle formed by the three enclosing-sticks. The order in which they are touched is the same as that in which they were laid down.

³ Mahidhara actually takes 'smoke (dhûma)' here to be intended as the literal meaning of 'vayas.'

⁴ Viz. the seven *Rîshis*, identified with the seven vital airs which came to constitute the first Purusha (Agni-Pragâpati), and hence the bird-shaped fire-altar. See VI, 1, 1, 1 seq.

5. Then on the northern (left) one, with (Vâg. S. XVIII, 53), 'The potent drop, the faithful eagle, the golden-winged bird, the active (bhuraṇṇyu),'—golden means immortal: thus, 'the immortal-winged bird, the bearer (bhartri);'—'the mighty is seated in the firm seat: homage be to thee, injure me not!'—he thereby gives utterance to a surrender of his own self.

6. Now that middle formula is the body, and the two on both sides thereof are the wings (of the bird-shaped altar): hence these two allude to 'wings', for these two are the wings.

7. With three (formulas) he yokes it,—threefold is Agni: as great as Agni is, as great as is his measure, with so much he thus yokes him.

8. And when he has pressed the king (Soma) he offers in the fire². This, indeed, is that very rite of consecration (or pressing)—and by that he is now consecrated (or pressed)—which this (Sacrificer) is permitted to perform by those deities with whose permission he is consecrated³; for he alone becomes king whom the (other) kings allow (to assume) the royal dignity, and not he whom (they do) not (allow to assume it). Now when he offers in the fire he thereby consecrates (anoints) Agni, and that divine body of his, being consecrated by Soma, becomes consecrated by the nectar of immortality. And he himself drinks (thereof): he thereby conse-

¹ In the first formula the word for 'bird (eagle)' is 'suparna,' literally 'the well-winged (well-feathered) one.'

² This refers to the libations made from the several cups (grahas), the contents of which are afterwards consumed by the priests (and Sacrificer); cf. part ii, p. 316, note 1.

³ For the same irregular construction, see IX, 4, 1, 13.

crates himself, and this self (body) of his, being consecrated by Soma, becomes consecrated by the nectar of immortality.

9. Having offered in the fire (or, on the fire-altar), he drinks (Soma), for that (fire-altar) is his (the Sacrificer's) divine body¹, and this (Sacrificer's real body) is his human one; and the gods indeed were first, and afterwards men: therefore, having offered (Soma) in the fire, he drinks (thereof).

10. Having now obtained the wish for (the accomplishment of) which he yokes it (the altar), he unyokes it when about to bespeak the *Yagnâyagñiya* stotra²,—for the *Yagnâyagñiya* is the heavenly world, and it is for the attainment of that (world) that he yokes it: thus (he unyokes it) after obtaining the wish for which he yoked it.

11. It is prior to the Stotra that he unyokes it:—were he to unyoke after the Stotra, he would pass beyond that world³ and lose it; but when he unyokes prior to the Stotra, he unyokes forthwith after reaching the world of heaven.

12. He unyokes it on the enclosing-sticks, for it

¹ See IX, 3, 4, 12.

² The *Yagnâyagñiya* (or *Yagnâyagñiya*) stotra is the last and characteristic chant of the Agnishōma mode of Soma-sacrifice, whence it is more properly called Agnishōma-sāman; the *Yagnâyagñiya*, properly speaking, being the verses, Sāma-v. II, 53, 54, chanted to a particular tune, and generally (though not always) used for the closing chant of the Agnishōma.

³ That is, because the *Yagnâyagñiya* marks, as it were, the end of the (Agnishōma) Soma-sacrifice, and anything performed thereafter is, so to speak, outside the sacrifice, or beyond it. Kāty. Sr. XVIII, 6, 17 calls it *Āgnimâruta* stotra, i.e. the chant belonging to the *Āgnimâruta*-sastra (which has to be recited by the Hotri after that chant); cf. part ii, p. 369 note.

is on the enclosing-sticks that he yokes it, and at whatever place (of the body) people yoke a horse there they also unyoke it.

13. Having touched it (the fire) at the two joints ¹, he mutters these two formulas,—thus two formulas equal in power three enclosing-sticks,—with (Vâg. S. XVIII, 54), ‘The sky’s head thou art, the earth’s navel, [the essence of the waters and plants, the life of all, the ample refuge (?): homage be to the path !]’ on the right, and with (55), ‘On the head of the All dost thou keep standing, [in the (aerial) ocean is thy heart, in the waters thy life: bestow water, send the water-store (cloud),—from the sky, from the cloud, from the air, from the earth, favour us with rain !]’ on the left (joint),—thus with two (verses) containing (the word) ‘head,’ for this is indeed its head; and containing (the words) ‘in the waters ²’: that Yagñâyagñiya doubtless is Agni Vaisvânara’s chant of praise, and water is (a means of) appeasing,—therefore (he touches them) with two (verses) containing (the words)—‘the waters.’

14. With two (verses) he unyokes it,—two-footed is the Sacrificer, and Agni is the Sacrificer: as great as Agni is, as great as is his measure, with so much he thus unyokes him. With three (verses) he yokes,—that (makes) five,—the fire-altar consists of five layers, the year (of) five seasons, and Agni is

¹ That is, at the two points where the right (southern) and left (northern) enclosing-sticks (forming the two sides of the triangle, the apex of which lies east of the centre of the fire) meet the western enclosing-stick (as the base of the triangle).

² The first verse, in point of fact, contains the genitive case ‘of the waters.’

the year: as great as Agni is, as great as is his measure, so great is this.

15. Now, some yoke it (the fire-altar) at a *Prāyanīya*¹ *Atirātra*, and unyoke it at an *Udayanīya*, saying, 'The unyoking, surely, is a certain form of completion, and why should we perform a form of completion prior to the completion (of the sacrifice)?' But let him not do this, for day by day this sacrifice is performed, and day by day it comes to completion; day by day he yokes that (altar) for the attainment of the heavenly world, and day by day he thereby attains the heavenly world: let him therefore yoke it day by day, and unyoke it day by day.

16. And, indeed, it would be just as if, at the *Prāyanīya Atirātra*, after reciting the kindling-verses, he were to say, 'Hereafter², at the *Udayanīya*, I shall recite (them again)!' Let him therefore yoke (the altar) day by day, and unyoke it day by day.

17. And on this point, *Sāṇḍīlya*, indeed, having enjoined on the *Kaṅkatīyas* the day-by-day per-

¹ For the *Prāyanīyā ishī* (to five deities) of the ordinary *Agnishōma*, see part ii, pp. 47, 48, note. In the present case a special Soma-sacrifice of the *Atirātra* type would seem to take its place, just as the *Pavitra*, an *Agnishōma* Soma-sacrifice, at the *Rāgasūya*, took the place of the ordinary *Anvārambhanīyā ishī* (or opening offering); see part iii, p. 42. In the same way there would apparently be a special *Udayanīya* Soma-sacrifice; whilst our author would have the ceremonies of yoking and unyoking of the fire-altar performed on the very day (or days) of the Soma-sacrifice, that is to say, he would have the ordinary *Prāyanīyeshī* and *Udayanīyeshī* performed as parts of the principal Soma-day (or days, if there are to be more than one).

² Or, therefore, as *Sāyana* takes it. If the *Udayanīya* were a special Soma-sacrifice, the *Sāmidhenis* (part i, p. 102 seq.; ii, p. 13, note 3) would have to be recited anew.

formance, went on his way, saying, 'Day by day they shall yoke for you, and day by day they shall unyoke!' Let him therefore yoke day by day, and unyoke day by day.

FIFTH ADHYÂYA. FIRST BRÂHMANA.

1. Now, then, as to the taking of milk as fast-food: the initiated should take milk for his fast-food. Once upon a time the nectar of immortality departed from the gods.

2. They said, 'Let us seek for it here by toil and penance!' They sought for it by toil and penance. Having become initiated, they were living on fast-milk, for penance it is when, after becoming initiated, one lives on fast-milk. They heard the sound of it.

3. They said, 'It is indeed coming nearer: let us practise penance still further!' They resorted to three teats: they saw it.

4. They said, 'It is indeed coming nearer: let us practise penance still further!' They resorted to two teats: they saw it still nearer.

5. They said, 'It is indeed coming nearer: let us practise penance still further!' They resorted to one teat: it came nigh unto them, but they could not lay hold of it.

6. They said, 'It has indeed come nigh unto us, but we cannot lay hold of it: let us undergo the whole (practice of) penance!' On the day of preparation they underwent entire abstention from food; for the whole (practice of) penance it is when one abstains from food: let him therefore eat nothing on the day of preparation.

7. On the morrow, having laid hold of it and pressed it (the Soma), they offered (of it) in the fire,

and thereby bestowed immortality upon Agni. And he, Agni (the fire-altar), indeed, is the body of all the gods; and hence, when they bestowed immortality on Agni (the fire-altar), they bestowed immortality on their own selves, and thereby the gods became immortal.

8. Now that same nectar of immortality is Soma. And even to this day the Sacrificer seeks for it by toil and penance; having become initiated he lives on fast-milk; for penance it is when, after being initiated, one lives on fast-milk; he hears the sound of it, saying, 'On such and such a day the buying (will take place¹)!'

9. He resorts to three teats (of the cow): he sees it. He resorts to two teats: he sees it nearer by. He resorts to one teat: it comes nigh to him, but he cannot lay hold of it. He undergoes entire abstinence from food; for the whole (practice of) penance it is when one abstains from food: let him therefore eat nothing on the day of preparation.

10. And, on the morrow, having laid hold of it, and pressed it, he offers (of it) in the fire, and thereby bestows immortality on Agni. He then drinks (of it), and thereby bestows immortality on his own self, and becomes immortal; for this, assuredly, is immortality to man when he attains the whole (perfect) life: and so, in truth, he attains the whole life by this self of his.

11. When he has offered in the fire, he drinks (Soma); for that (fire-altar) is his divine body, and this (Sacrificer's own body) is his human one; and

¹ That is, the buying of the Soma plants, for which see part ii, p. 69 seq.

the gods were first, and then men : therefore he drinks (Soma), after offering in the fire.

12. Now, then, the discussion of the Samish/ayagus (oblations). The gods and the Asuras, both of them sprung from Pragâpati, entered upon their father Pragâpati's inheritance, to wit, speech—truth and untruth, both truth and untruth : they, both of them, spake the truth, and they both spake untruth ; and, indeed, speaking alike, they were alike.

13. The gods relinquished untruth, and held fast to truth, and the Asuras relinquished truth, and held fast to untruth.

14. The truth which was in the Asuras beheld this, and said, ' Verily, the gods have relinquished untruth, and held fast to truth : well, then, I will go thither ! ' Thus it went over to the gods.

15. And the untruth which was in the gods beheld this, and said, ' Verily, the Asuras have relinquished truth, and held fast to untruth : well, then, I will go thither ! ' Thus it went over to the Asuras.

16. The gods spake nothing but truth, and the Asuras nothing but untruth. And the gods, speaking the truth diligently, were very contemptible, and very poor : whence he who speaks the truth diligently, becomes indeed very contemptible, and very poor ; but in the end he assuredly prospers, for the gods indeed prospered.

17. And the Asuras, speaking untruth diligently, throve even as salt soil ¹, and were very prosperous : whence he who speaks untruth diligently, thrives indeed, even as salt soil, and becomes very pros-

¹ Both salt (V, 2, 1, 16 ; VII, 1, 1, 6) and saline soil (VII, 3, 1, 8) mean cattle.

perous; but in the end he assuredly comes to naught, for the Asuras indeed came to naught.

18. Now that same truth, indeed, is this threefold lore¹. The gods said, 'Now that we have made up the sacrifice, let us spread out² this truth!'

19. They prepared the Initiation-offering. But the Asuras became aware of it, and said, 'Having made up the sacrifice, the gods are now spreading out that truth: come, let us fetch hither what was ours!' The Samish/ayagus of that (offering) was not yet performed, when they arrived: whence people offer no Samish/ayagus³ for that sacrifice. The gods, espying the Asuras, snatched up the sacrifice, and began doing something else⁴. They (the Asuras) went away again, thinking, 'It is something else they are doing.'

20. When they had gone away, they (the gods) prepared the Opening-offering. But the Asuras

¹ That is, the Veda, and hence the sacrificial ritual as the sole end for which the three collections of hymn-verses (*ṛik*), hymn-tunes (*sāman*), and sacrificial formulas (*yagus*) were made.

² The verb 'tan,' 'to spread,' is the regular expression for the 'performing' of the sacrifice,—a figure of speech taken from the spreading out of a web, in which literal sense it has to be taken here.

³ See III, 1, 3, 6, where the injunction is given that no Samish/ayagus should be performed for the *Dīkshāñīyeshā*, 'lest he who has put on the garment of initiation should reach the end of the sacrifice before its completion; for the Samish/ayagus is the end of the sacrifice.' It should be remembered that the initiation-offering, however essential, is merely a preliminary ceremony of the Soma-sacrifice, at the end of which latter sacrifice nine Samish/ayagus oblations are offered (IV, 4, 4, 1 seq.) instead of the single one offered at the ordinary haviryagñā. The term signifies 'the formula (*yagus*) of the completed offering (*samish/a*).'

⁴ Prof. Delbrück, *Altind. Syntax*, p. 429, makes this last clause part of the Asuras' speech or thoughts,—'one thing they have undertaken to do, and another they are doing.' This can hardly be right.

became aware of this also. The *Samyos* (formula) of that (offering) had been pronounced, when they arrived ; whence that sacrifice ends with the *Samyos*¹. The gods, espying the *Asuras*, snatched up the sacrifice, and began doing something else. They went away again, thinking, 'It is something else they are doing.'

21. When they had gone away, they (the gods), having bought and driven about the king (*Soma*), prepared the guest-offering for him. But the *Asuras* became aware of this also. The *Idā* of that (offering) had been invoked, when they arrived ; whence that sacrifice ends with the *Idā*². The gods, espying the *Asuras*, snatched up the sacrifice, and began doing something else. They went away again, thinking, 'It is something else they are doing.'

22. When they had gone away, they (the gods) spread out (performed) the *Upasads*³. When they had recited three kindling-verses, and no more, they made offering to the deities, but laid out⁴ no fore-offerings and no after-offerings on either side of the sacrifice, for they were in too great haste at that time ; whence at the *Upasads*, when he has recited three kindling-verses, and no more, he

¹ See III, 2, 3, 23, where it is stated that the *Prāyaziya* of the *Soma*-sacrifice is to end with the *Samyos* (or *Samyuvāka*, for which see part i, p. 254 seq.); the *Patnīsamyaṅgas* (and *Samishayagus*) of the ordinary *ishā* being thus omitted.

² For the *Ātithya*, see part ii, p. 85 seq. It is shorn of the after-offerings (in addition to the *Patnīsamyaṅgas* and *Samishayagus*).

³ For the *Upasads*, see part ii, p. 104 seq.

⁴ That is, performed ; but the verb (*ut-sādya*, 'to set out, or in order') is used purposely, as if laying out for display,—so as to be in keeping with the 'spreading out' of the sacrifice.

makes offering to the deities, but lays out no fore-offerings and no after-offerings on either side of the sacrifice.

23. On the day of preparation they slaughtered the Agnishomtya victim. But the Asuras became aware of this also. The Samish/āyagus oblations of this (offering) had not yet been offered, when they arrived; whence people offer no Samish/āyagus for this animal(-offering). The gods, espying the Asuras, snatched up the sacrifice, and began doing something else. They went away again, thinking, 'It is something else they are doing.'

24. On the next morning after they had gone away, they (the gods) spread out (performed) the morning-service (of the Soma-sacrifice). But the Asuras became aware of this also. As much as the morning-service had been performed of it, when they arrived. The gods, espying the Asuras, snatched up the sacrifice, and began doing something else. They went away, thinking, 'It is something else they are doing.'

25. When they had gone, they (the gods) spread out the midday-service. But the Asuras became aware of this also. As much as the midday-service had been performed of it, when they arrived. The gods, espying the Asuras, snatched up the sacrifice, and began doing something else. They went away, thinking, 'It is something else they are doing.'

26. When they had gone, (the gods) went on with the animal-offering of the Soma-sacrifice¹.

¹ The portions from the Savanīya pasu, which is slain during the morning-service, continue being cooked until the evening-service, when they are offered. See IV, 2, 5, 13; and part ii, p. 357, note.

But the Asuras became aware of this also. As much of this animal-offering as is done (at the evening-service) had been done, when they arrived. The gods, espying them, snatched up the sacrifice, and began doing something else. They went away, thinking, 'It is something else they are doing.'

27. When they had gone away, they (the gods) spread the evening-service and completed it; and by completing it they obtained that whole truth. Then the Asuras went down¹. Then the gods prevailed, and the Asuras came to naught. And, indeed, he who knows this, himself prevails, and his spiteful enemy comes to naught.

28. The gods said, 'Those sacrifices of ours which are half-completed, and leaving behind which we went off²,—think ye upon this, how we may complete them!' They said, 'Meditate ye!' whereby, indeed, they meant to say, 'Seek ye how we may complete these sacrifices!'

29. Whilst meditating, they saw these Samish/a-yagus (oblations), and offered them, and thereby completed those sacrifices; and inasmuch as thereby they completed (*samsthâpaya*) them, they are '*samsthitayagus*'; and inasmuch as thereby they sacrificed completely (*sam-yag*³), they are '*samish/a-yagus*.'

30. Now there are nine such (incomplete) sacri-

¹ Literally, leapt down (from their high station).

² That is, which we left behind us when we went off.

³ Cf. IV, 4, 4, 6. For whatever deities this sacrifice is performed, they all are thereby 'sacrificed-to together' (*sam-ish/a*); and because, after all those (deities) have been 'sacrificed-to together,' he now offers those (libations), therefore they are called *Samish/ayagus*. See also I, 9, 2, 26, with note thereto.

fices, and there are nine samish/ayagus-oblations¹; and by offering these, he completes those sacrifices. He offers both kinds, those of the Soma-sacrifice, and those of the Agni(-kayana),—first those of the Soma-sacrifice, and afterwards those of the fire-altar: the significance of this has been explained.

31. Two he offers of the fire-altar,—two-footed is the Sacrificer, and Agni is the Sacrificer: as great as Agni is, as great as is his measure, with so much he thus completes the sacrifice. [He offers them, with, Vâg. S. XVIII, 56, 57], 'Sacrifice hath been offered up by the Bhrigus...;'—'May Agni who hath received sacrifice and oblation speed our offered meat!'

32. These two amount to eleven,—the Trish/ubh consists of eleven syllables, and the Trish/ubh means strength: it is strength he thus imparts to the Sacrificer.

33. And, again, as to why there are eleven,—the Trish/ubh consists of eleven syllables, and Indra is of trish/ubh nature, Indra is the self (soul) of the sacrifice, Indra is the deity²: he thus finally establishes the sacrifice in him who is the self, the deity of the sacrifice.

34. Having performed the Samish/ayagus-oblations, they betake themselves to the expiatory bath (avabhṛitha³). Having come out from the bath,

¹ That is to say, the same nine Samish/ayagus-oblations which are performed at the end of the Soma-sacrifice (IV, 4, 4, 1 seq.). At the end of these, however, two additional such oblations are offered on the present occasion.

² See I, 4, 5, 4, 'Indra is the deity of (this?) sacrifice;' IV, 4, 2, 16, 'Indra is the leader of the sacrifice.' The first of the nine Samish/ayagus-oblations of the Soma-sacrifice is offered to Indra.

³ See IV, 4, 5, 1 seq.

and performed the Udayantiya (concluding oblation)¹, he, after the animal cake of the offering of the barren cow², prepares oblations for the goddesses.

35. For now Pragâpati, having gained his end, thought himself quite perfect. Establishing himself in the quarters he went on ordering (or creating) and disposing everything here; and inasmuch as he went on ordering and disposing, he is the Orderer. And in like manner does the Sacrificer, establishing himself in the quarters, order and dispose everything here.

36. And, again, as to why he prepares these oblations. This Agni (the fire-altar) is the quarters (regions), and these he lays down beforehand (in the shape of) the bunch of Darbha grass³ and the clod-bricks⁴; the Prâṇabhṛts⁵ in the first layer, the whole of the second, the whole of the third, and the whole of the fourth (layers⁶); and of the fifth

¹ See IV, 5, 1, 1 seq.

² For this offering to Mitra and Varuṇa, see IV, 5, 1, 5.

³ The bunch of Darbha grass is placed in the centre of the newly ploughed altar-site; see VII, 2, 3, 1 seq.

⁴ The four logesh/akâs (clods of earth), being placed at the ends of the two 'spines,' represent the four quarters, marking as they do the centre of the east, south, west, and north sides of the altar-site, sown with seeds of all kinds; see VII, 3, 1, 13 seq. The bunch of Darbha grass, placed in the centre, would thus represent the fifth region, viz. the one above.

⁵ Though the Prâṇabhṛts are said to represent, not the regions, but the (channels of the) vital airs, they are placed in rows along the diagonals of the square body of the altar, thus marking, as it were, the intermediate regions; whilst the fifth set is placed in a circle round the centre. See VIII, 1, 1, 1 seq.

⁶ The bricks of these layers are all of them supposed to be marked by their position to relate to the regions or quarters.

layer the Asapatnās, Nākasads and *Pañkakûdās*¹,—these kept going out upwards² (from *Pragâpati*, the altar). *Pragâpati* was afraid of them, thinking, 'Whilst moving away, these will go beyond this universe.' Having become the Orderer, he went round them and established himself in them.

37. Now the same as that Orderer is yonder sun ; and that which was the farthest gone of the regions is that in which that (sun) shines firmly established.

38. And the same as that Orderer is this cake to the Orderer on twelve potsherds. On twelve potsherds (it is),—the year is (of) twelve months, *Pragâpati* is the year, and *Pragâpati* is the Orderer. And that one which was the farthest gone of the regions is the same as these previous oblations,—a pap to *Anumati*, a pap to *Râkâ*, a pap to *Sinivali*, and a pap to *Kuhû*³: when he prepares these oblations, he thereby establishes him (*Pragâpati*) in that which was the farthest gone of the regions. That (cake) he offers whole, for the completeness of that (*Pragâpati*).

39. These are goddesses, for they are the regions,

¹ For the *Asapatnās*, laid down near the ends of the spines, to drive off evil in all four quarters, see VIII, 5, 1, 1 ; for the other two kinds of bricks, expressly identified with the regions, see VIII, 6, 1, 1 seq.

² That is, the altar was so full of regions that they escaped at the top.

³ These deities are supposed to be personifications of the four phases of the moon ; whilst Prof. Weber (*Ind. Stud.* XIII, p. 29c) would also take the Orderer (*dhâtri*)—by the *Brâhmana* identified with the sun—to represent the moon. On *Sinivali* (identified with *Vâk*, VI, 5, 1, 9), see also A. Kuhn, *Zeitschr. f. v. Sprachf.* II, p. 120 ; Weber, *Ind. Stud.* V, 230. *Anumati* is identified with the earth, V, 2, 3, 4.

the regions are the metres, and the metres are deities; and that Ka is Pragāpati; and inasmuch as they are goddesses (*devī*) and Ka, they are 'devikāḥ'¹. There are five of them, for there are five regions.

40. As to this they say, 'He should not offer these oblations, lest he should do what is excessive.' Let him nevertheless offer them; for these oblations are offered for (the fulfilment) of (special) wishes, and in wishes there is nothing excessive. And whatever oblation is offered after the cake of the animal-offering that is placed inside the victim itself as its sacrificial sap. He offers both kinds (of oblations), those of the Soma-sacrifice and those of the Agni(-*śayana*), to wit, first those of the Soma-sacrifice, and then those of the fire-altar: the significance of this has been explained. The cake-offering of the animal sacrifice is (performed) in a loud voice, and these (five oblations) in a low voice, for they are an *ishī*². With the *Pasupuroḍāsa* he (the *Adhvaryu*) says, 'Recite!—Urge!' and with these (oblations), 'Recite!—Worship!' for they are an *ishī*³. There is the same *Svishṭakṛit*, and the same *Idā*⁴.

41. Of that same animal-offering (of the barren cow) they perform the *Samishṭayaṅus*-oblations; they enter the expiatory bath with the heart-spit⁵;

¹ This is an etymological quibble resorted to in order to account for the oblation to *Pragāpati* as one of the oblations of the goddesses (*devikā*).

² See p. 248, note 1.

³ See *ibid.*, note 2.

⁴ That is, for these five oblations which are inserted between the chief oblations and the *Svishṭakṛit* of the *Pasupuroḍāsa*; as above, IX, 4, 3, 12 seq.

⁵ For this expiatory ceremony, called the *Sūlāvabhṛitha* (spit-

for this animal-offering is the end. Having proceeded with the heart-spit;—

42. And having returned (to the fire-altar), he performs the oblations to Visvakarman;—This Agni(-*kayana*) indeed (includes) all sacrificial rites (*visvāni karmāni*); and all these its rites have been performed in this (*agnikayana*): he now gratifies them, and makes them a deity by means of an offering of sacrificial food; for only that one is a deity, for whom an oblation is prepared, but not one for whom it is not (prepared). Moreover, this Agni is Visvakarman (the all-worker): it is him he thereby gratifies.

43. And, again, as to why he offers the Vaisvakarmana (oblations)¹. For the fire-altar there is both a beginning and an end: the *Sāvitra*² (formulas) are the beginning, and the Vaisvakarmana (oblations) the end. Were he to offer only those to *Savitri*, and not those to Visvakarman, it would be as if he made only a beginning and no end; and were he to offer only those to Visvakarman, and not those to *Savitri*, it would be as if he made only an end and no beginning. He offers both of them, and thus makes both a beginning and an end.

44. There are eight of those (*Sāvitra*), and so (there are eight of) these: thus he makes the end

bath), and marking the conclusion of an ordinary (*nirūḍha*) animal sacrifice—not one belonging to the Soma-sacrifice—as well as of the offering of a sterile cow, see part ii, p. 215.

¹ Or, perhaps, formulas; the verses used along with the oblations being ascribed to Visvakarman. In any case, however, these oblations are offered to Agni, as the Visvakarman, or all-worker (*visvakartri*), or (in the case of Agni=*agnikayana*) as including all works (or sacrificial performances).

² See VI, 3, 1, 1 seq.; part iii, p. 190 seq.

(the same) as the beginning. The Svâhâ-call is the ninth of those ¹, and so it is of these: thus he makes the end as the beginning. The oblation (âhuti) is the tenth of those ², and so it is of these: thus he makes the end as the beginning. On that occasion he offers the oblation continuously so as not to stop the seed, the sacrifice there being seed;—on this occasion (he offers) with the dipping-spoon at the Svâhâ-call, for manifest is the seed when it is born.

45. [He offers, with, Vâg. S. XVII, 58–65], ‘What hath flowed from out of the will, or the heart, or was gathered from the mind, or the eye, after that go ye forward,—to the world of the righteous whither the first-born seers went of old!’ he thereby means those *Rîshis* ³.

46. ‘Unto thee, O (heavenly) seat, I commit this treasure which the knower of beings shall bring thither ⁴! Here the lord of the sacrifice will go after you: acknowledge ye ⁵ him in the highest heaven!’—as the text, so the meaning.

47. ‘Acknowledge him, O ye gods, seated

¹ See VI, 3, 1, 21.

² The Sâvitra formulas accompany eight libations, which form, however, only one single continuous offering (âhuti) with one svâhâ-call.

³ For the seven *Rîshis*, identified with the vital airs, the first existing beings, see VI, 1, 1, 1 seq.

⁴ Mahîdhara (and apparently Sâyana) seems to supply ‘yagamânam’ to ‘etam,’ and construe thus: ‘Unto thee, O heavenly sent, I commit this (Sacrificer), which treasure Gâtavedas shall bring thither.’

⁵ ‘O gods, honour ye him (the Sacrificer)!’ Mahîdhara; but perhaps the *Rîshis* are addressed in this second line. Mahîdhara takes ‘atra’ (‘here’) along with ‘parame vyoman’—‘in this highest heaven.’

in the highest heaven, know ye his form! When he cometh by the godward paths, reveal ye unto him the fulfilment of his wishes!—as the text, so the meaning.—‘Awake, O Agni, and be watchful! . . .’—‘Whereby thou carriest a thousand, . . .’—the meaning of these two has been explained ¹.

48. ‘With grass-bunch and enclosing-stick, with spoon, altar-ground and grass-cover, with verse of praise, lead thou this our sacrifice unto heaven, to go unto the gods!’ that is, ‘with these outward forms of our sacrifice make it go to the heavenly world!’

49. ‘What gift, what bounty, what fulfilment, what offering-presents there are of ours, —Agni Vaisvakarmana shall deposit them in heaven with the gods!’—that is, ‘whatever we give, seasonably or unseasonably, that this fire-altar of Visvakarman shall place in the heavenly world!’

50. ‘Where the streams of honey and ghee are never-failing,—there, in heaven, Agni Vaisvakarmana shall place us with the gods!’—as the text, so the meaning ².

51. Eight Vaisvakarmana (oblations) he offers,—the Gâyatrî consists of eight syllables, and Agni is of Gâyatra nature: as great as Agni is, as great

¹ See VIII, 6, 3, 23. 24.

² The meaning of the verse is, however, far from certain. The above is Mahidhara’s interpretation, except that he takes ‘yâh’ to mean ‘and what (other) streams there are.’ It might, however, also mean—‘What streams of honey and ghee of ours are never-failing anywhere—Agni Vaisvakarmana shall deposit them in heaven with the gods!’—in which case due reward for sacrifice would be prayed for.

as is his measure, by so much food he thus gratifies him.

52. When he has performed the Vaisvakarmana (oblations), he gives a name¹ (to the fire of the altar); for when any one has been born sound and safe, they give a name to him, and now this (Agni) has indeed been born sound and safe.

53. Having given a name to him, he reverently approaches him; for this (Sacrificer) builds him with his (own) whole self, and were he not to give utterance now to this surrender of his own self, he (Agni) would now take away his (the Sacrificer's) self; but when he now gives utterance to this surrender of his own self, he (Agni) does not take away his self. [He approaches the fire] with the Anushṭubh verse (Vâg. S. XVIII, 67), 'What fires of the five races of men there are upon this earth,—thou art the chiefest of them: quicken us unto life!'—the Anushṭubh, doubtless, is speech, and all the metres are speech²: he thus makes amends to him (Agni) by all the metres. Having stood by the fire, and lifted³ it, and churned it out, he offers the completing oblation⁴.

¹ According to VI, 1, 3, 20, the newly built Agni is to be called 'Kṛitra,' the Bright one.

² Or, are Vâk, the Veda, cf. IV, 6, 7, 1 seq.

³ Or, 'having mounted it;'—that is to say, he heats the churning-sticks (arazi) at the altar-fire, betakes himself with them to the old (Gârhapatya) fire-place; 'churns out' the fire, and offers on the fire thus produced.

⁴ The Udavasânîyâ-ishṭi, consisting of a cake on five potsherds for Agni (or a libation of ghee taken in five ladlings for Vishṇu), is the same as for the Soma-sacrifice, IV, 5, 1, 13. But whilst there it is followed at once by the (evening) Agnihotra, or oblation of milk regularly performed twice a day; on the present occasion an additional oblation is performed.

54. He then offers a dish of clotted curds to Mitra and Varuṇa¹. Now he who performs this (Agni-kayana) rite comes to be with the gods; and these two, Mitra and Varuṇa, are a divine pair. Now, were he to have intercourse with a human woman without having offered this (oblation), it would be a descent, as if one who is divine would become human; but when he offers this dish of clotted curds to Mitra and Varuṇa, he thereby approaches a divine mate²: having offered it, he may freely have intercourse in a befitting way.

55. And, again, as to why he offers this dish of clotted curds to Mitra and Varuṇa. When Pragâpati was released, the seed fell from him. When the gods restored him, they, by means of this dish of clotted curds, put seed into him; and in like manner does this (Sacrificer) thereby put seed into him.

56. Now that Pragâpati who became released is this very fire-altar which is here being built; and the seed which fell from him is this dish of clotted curds of Mitra and Varuṇa; for Mitra and Varuṇa are the in-breathing and up-breathing, and the in-breathing and up-breathing fashion the infused seed. A dish of clotted curds it is, because seed is milk; and sacrifice it is, because sacrifice is the seed of sacrifice. In a low voice it is (offered), for silently seed is shed. At the end (of the sacrifice) it is (offered), for from the end seed is introduced.

¹ The same payasyâ-oblation is performed at the Dâkshâyana modification of the new and full-moon sacrifice (II, 4, 4, 10 seq.); see also the Sânnâya of the new-moon sacrifice (part i, p. 178, note 4) which is the same dish.

² Or, he enters into a divine union.

57. They proceed with the whey¹ of that (dish of clotted curds). At this (oblation of whey) he gives a dakṣiṇā (sacrificial gift): 'Let him give a pair of hornless he-goats,' so (they say);—'Only by assignment, I think²:' said Māhitthi. And, verily, this libation of the fire-builder flows away as a libation of Soma which one offers on a (fire) without bricks.

58. He need only lay down the naturally-perforated (bricks)³; for the naturally-perforated ones are these worlds; and this built fire-altar is the same as these worlds.

59. He need only lay down the seasonal (bricks); for the seasonal ones are the year, and this built fire-altar is the year.

60. He need only lay down the all-light (bricks); for the all-light (bricks) are those deities⁴, and this built fire-altar is those deities.

61. He need only lay down the Punasṅiti; for this is a repeated sacrifice (punar-yagñā), it is a later (higher) worship of the gods: it is thus a repeated sacrifice and the higher worship of the gods he thereby arranges, and the repeated sacrifice inclines to him⁵!—so (they say), but let him not do this,

¹ The whey (vāgina) is offered to the (divine) Coursers, i.e. the regions or quarters; see II, 4, 4, 22-25.

² The meaning of this passage is not quite clear to me.

³ The three Svayamātrinnās in the centre of the first, third, and fifth layers represent the three worlds. These, and the subsequent injunctions, refer to one who, subsequent to the Agniṣayana, wishes to perform a Soma-sacrifice, without being able to repeat the Agniṣayana itself. Kāty. Sr. XVIII, 6, 33.

⁴ See VI, 3, 3, 16; 5, 3, where the three Virvagyotis bricks are said to represent Agni, Vāyu (wind), and Âditya (sun) respectively.

⁵ Though there is nothing in the text to show where this quota-

for, indeed, whenever Agni is placed on the built (altar), this whole Agni passes into that very brick¹: thus whenever he offers in the fire, then these oblations of his will be offered even as would be his oblations, when offered on a complete *Sāṇḍila* fire-altar built up with wings and tail.

62. And, indeed, he who carries about Agni² becomes pregnant with all beings, and with all the gods; and he who builds him when he has not been carried about for a year kills all beings in the form of an embryo. But, surely, he who kills a human embryo, is despised, how much more then he who kills him (Agni), for he is a god: 'Let no one become an officiating priest for an (Agni) who has not been carried about for a year,' said Vâtsyâ, 'lest he should be a participator in the killing of this, a god's seed³!'

tion begins, it would seem, from Kâtyâyana's rules, that it runs from the beginning of paragraph 58,—XVIII, 6, 33. In case of inability (to perform a second) *kîtyâ*, at a repeated Soma-sacrifice, (he may lay down) one or other kind of the *Svayamâtrinnâs*, *Visvagyotishas*, or *Rîtavâyâs*; 34. The *Punaskîti*; 35. Or no building (at all a second time); 36. Because the (Agni) *Kîtya* has become the *Âhavanîya*.

¹ That is (as would seem from Sâyaṇa's interpretation), into the *Âhavanîya* fire, considered as the last brick of the altar; and hence the Sacrificer's offering-fire will for ever thereafter remain for him the *Kîtya* Agni.

² During the time of initiation (*dfkshâ*), which, if at all possible, is to last for a year, the *Ukhyâ* Agni has to be carried about by the intending Sacrificer, for at least part of each day, in the fire-pan (*ukhâ*), suspended in a sling from his neck; the pan-fire being afterwards transferred to the newly built *Gârhapatya* and thence to the great fire-altar, to serve as the *Kîtya* Agni, or the *Âhavanîya* fire. See VI, 7, 1, 12 seq.

³ In the original this last clause is in the first person, or in the *oratio directa*, from the point of view of him who is asked to officiate

63. 'A six-month (Agni) is the last¹ he may build,' they say, 'for six-month embryos are the last¹ that live when born.' If he were to recite the Great Litany on one not carried for a year, he should recite (only) the eighties of verses; for something incomplete is (the Agni) not carried for a year, and something incomplete are the eighties of verses². But, indeed, he would only still further pull asunder that (Agni, already) pulled asunder³; and, indeed, whether he (Agni) be carried for a year, or not carried for a year, he (the Hotri) should recite the whole of the Great Litany.

64. Now *Sândilyâyana* was once upon a time sojourning in the eastern region. *Daiyâmpâti* said to him, '*Sândilyâyana*, how is Agni to be built? For, indeed, we are loth to carry him for a year, and yet we wish to build him.'

65. He said, 'Let him by all means build him by whom he has previously been carried for a year; for that, that (Agni) alone he builds as one that has been carried⁴ (as a child in the womb).'

66. And, indeed, let him by all means build who

as a priest, hence—Let no one become an officiating priest . . . , thinking, 'Lest I should be a participator . . . '

¹ That is to say, he must have been carried about for at least six months; and embryos less than six months old cannot live.

² This is so for the reason that the Mahad uktham consists of more than the eighties of verses; see IX, 3, 3, 19. One might feel inclined to include this whole sentence in the preceding quotation.

³ That is, already too much attenuated, by being made as large as one a year old (?).

⁴ *Sâyana* remarks, that this reply does not restrict the building of the fire-altar to one who has carried the fire for a full year, but only discountenances the building in the case of one who has only carried it for a few days (?).

intends to press Soma for a year, for he, manifestly, supports him by food (in the shape of) those libations.

67. And, indeed, let him by all means build who offers the Agnihotra for a year, for he who offers the Agnihotra indeed supports him (Agni, the fire).

68. And, indeed, let him by all means build who was born a year (after conception); for Agni is the breath: it is thus him (Agni) he holds. And, indeed, as the breath, he enters into the infused seed, and takes possession of it; and inasmuch as he takes possession (vid) of every one that is born (*gâta*), he is *Gâtavedas*. Wherefore by all means let even one who knows this build him as one ever carried (within him). And, indeed, if one who knows this either drinks (Soma), or offers drink to any one else, these libations of his will be offered even as would be his libations, when offered on a complete *Sândila* fire-altar built up with wings and tail.

SECOND BRÂHMANA.

1. Indra saw this seven-versed (hymn, suitable) for making good what is deficient¹, for reducing what is redundant, and for perfecting what is imperfect. And, indeed, after building the fire-altar, one is (still) apt to get into trouble, or to stumble, or what not. Now, when *Syâparna* *Sâyakâyana* heard this, he ventured upon this performance.

2. Now, there is here a perfecting of three things, —the perfecting of the fire-altar, the perfecting of

¹ Viz. in the building of the fire-altar; literally, for the obtaining of the deficient.

him who has it built for him, and the perfecting of him who builds it.

3. Thus, when he reverently stands by (the altar) with this (hymn), everything is thereby made good¹ for him that, knowing or unknowing, he either does in excess, or does not carry to the end, in this building of the altar—in short, whatever was not secured for him. And whatever wish there is in that *anushṭubh* verse², that he secures even now; and, moreover, he thereby keeps off the fiends, the *Rakshas*, from this sacred work, and they do not wreck him, whilst uttering imprecations. Wherefore one who knows this may readily build a fire-altar even for an enemy, for he is able to gain the better of him.

4. [He approaches reverently the fire-altar³, with, *Vâg. S. XVIII*, 68–74], ‘For mighty strength that smiteth *Vṛitra*, and for victory in battle, we call thee hither, O *Indra*!’ ‘O much-invoked *Indra*, crush thou the handless *Kunârû*, lurking here, together with the *Dânuṣ*; and with might smite thou the footless *Vṛitra*, the ever-growing mocker!’ thus he reverently stands by (the fire) with the first two (verses) relating to the slaying of *Vṛitra*. For now the gods, having warded off *Vṛitra*, evil, performed this rite freed from evil; and in like manner does the Sacrificer, having warded off *Vṛitra*, evil, now perform this rite freed from evil.

¹ Literally, obtained.

² Viz. the first of the seven verses (*Rig-veda* III, 37, 1).

³ According to *Kâty. Sr. XVII*, 7, 1, this ceremony should take place on the completion of each layer, after it has been covered with loose earth; cf. paragraph 11.

5. 'Scatter thou our scorers, O Indra!¹'—
'Like a terrible, creeping beast, dwelling in the mountains, hast thou come from the farthest distance: having sharpened thy pointed, piercing thunderbolt², O Indra, beat thou off the foes, and scatter the spurners!' thus with the second two (verses) relating to (Indra) *Vimrīdh*³. For now the gods, having warded off the spurners, evil, performed this rite freed from evil; and in like manner does the Sacrificer now, having warded off the spurners, evil, now perform this rite freed from evil.

6. 'May Agni Vaisvânara come forward from afar to our help, to hear our hymns of praise!'—'Sought after in the sky, sought after on earth, Agni, sought after, hath entered all the plants: Agni Vaisvânara, sought after, may guard us from injury by day and by night!' thus with the third two (verses) relating to (Agni) Vaisvânara. For now the gods, having, by Vaisvânara, burnt out evil, performed this rite, freed from evil; and in like manner does the Sacrificer now, by Vaisvânara, burn out evil, and perform this rite freed from evil.

7. 'May we obtain this wish, O Agni, with thy help! may we obtain, O wealthy one, wealth with abundant heroes! striving for strength, may we obtain strength; may we obtain undecaying glory, O thou ever-young!' thus with one (verse) containing wishes. For now

¹ For the complete verse, see IV, 6, 4, 4.

² Thus Mahidhara.

³ That is, the repeller of spurners, or enemies.

the gods, having, by the six-versed (hymn), warded off evil, made once for all, by the one wish-holding (verse), all (objects of) wishes their own; and in like manner does the Sacrificer now, having, by the six-versed (hymn), warded off evil, make once for all, by the one wish-holding (verse), all wishes his own.

8. It is (a hymn) of seven verses,—the fire-altar consists of seven layers, (and there are) seven seasons, seven regions, seven worlds of the gods, seven stomas, seven *prishtha* (sâmans), seven metres, seven domestic animals, seven wild ones, seven vital airs in the head, and whatever else there is of seven kinds, relating to deities and relating to the self,—all that he thereby secures. They become equal to the Anushṭubh¹, for the Anushṭubh is speech, and it is by speech that he secures for him (Agni) all that which is not yet secured for him.

9. 'Let him approach (the fire-altar) with an eight-versed (hymn)!' say some;—'with (Vâg. S. XVIII, 75), "We thereby offer unto thee thy wish, reverently approaching thee with open hands: with holiest mind and peaceful thought offer thou sacrifice unto the gods as priest, O Agni!" thus with a second wish-holding one,—and the seven foregoing ones, that makes eight,—the Gâyatri consists of eight syllables, and Agni is of Gâyatra nature: as great as Agni is, as great as is his measure, by so much he thus secures for him

¹ The seven verses consist of two Gâyatrîs (twenty-four syllables each), four Trishṭubhs (forty-four each), and one Anushṭubh (thirty-two syllables). Whilst the two Gâyatrîs are sixteen syllables short of two Anushṭubhs, the four Trishṭubhs have forty-eight syllables in excess of four Anushṭubhs. Hence the seven verses consist of 8×32 syllables, or eight Anushṭubhs.

whatsoever is not yet secured for him; and thus, moreover, the two deities¹ receive the same (amount) for their share.' Let him, however, not do so, for surely those seven (verses) are (equal to) eight anushṭubh (verses), and thus he even therein obtains whatever wished-for object there is in the eight-versed (hymn).

10. With (verses) addressed to Indra and Agni he approaches (the fire);—the fire-altar belongs to Indra and Agni: as great as Agni is, as great as is his measure, by so much he thus gains for him whatever has not been gained for him. And Indra and Agni are all the gods, and the fire-altar belongs to (or Agni is) all the deities: as great as Agni is, as great as is his measure, by so much he thus gains for him whatever has not been gained for him.

11. Now some make this (hymn) the opening rite of every performance, saying, 'Freed from evil, we must perform this sacred work!' And others, indeed, say, 'Let him approach reverently (each) layer when it is covered with soil, for therein that (layer) becomes whole and complete.' Let him, then, do as he chooses. So much as to the building; now as to the non-building.

12. Verily, there are three oceans,—the Fire-altar (being the ocean) of Yagus-formulas, the Mahâvrata (-sâman)² that of Sâmans (hymn-tunes), and the Mahad uktham (Great Litany³) that of *Rik* (verses). Whoever performs these (three rites) for another

¹ Viz. Indra and Agni, having each four verses addressed to them.

² See p. 282, note 5.

³ See p. 110, note 3; p. 111, note 1.

person causes these oceans to dry up for himself, and after them, thus drying up, the metres¹ dry up for him; and after the metres the world; and after the world his own self; and after his own self his children and cattle: indeed, he who performs these for another person becomes poorer day after day.

13. And he who, not having performed these (rites) for another person, were to officiate in the performance even of all other sacrifices, for him the metres again replenish themselves from out of those oceans, and after the metres the world, and after the world his own self, and after his own self his children and cattle: indeed, he who does not perform those rites for another person, becomes more prosperous day after day. For, indeed, these (rites) are his divine, immortal body; and he who performs them for another person, makes over to another his divine body, and a withered trunk is all that remains.

14. Now, some (say), 'Having performed them for another person, they either perform them for themselves or cause them to be performed again: this is the atonement.' But let him not do this, for it would be as if one were to water a withered trunk; it would rot and die: let him know that there is no atonement for such an one.

15. And Sâṇḍilya once upon a time said—Tura Kâvasheya once built a fire-altar for the gods at Kârotî. The gods asked him, 'Sage, seeing that they declare the building of the fire-altar not to be conducive to heaven, why then hast thou built one?'

16. He said, 'What is conducive to heaven,

¹ That is, the Vedic texts.

and what is not conducive thereto? The Sacrificer is the body of the sacrifice, and the officiating priests are the limbs; and, surely, where the body is there are the limbs; and where the limbs are there is the body. And, verily, if the priests have no place in heaven, then the Sacrificer has none, for both are of the same world. But let there be no bargaining as to sacrificial fees, for by bargaining the priests are deprived of their place in heaven.'

TENTH KÂNDĀ.

THE MYSTERY OF AGNI, THE FIRE-ALTAR.

FIRST ADHYĀYA. FIRST BRĀHMAṆA.

1. In the first place that Agni (the Fire-altar), the year, is built¹; thereafter the Great Litany (mahad uktham) is recited². When Pragâpati became relaxed, the vital fluid flowed upwards³.

2. Now, that Pragâpati who became relaxed is the year; and those joints of his which became relaxed are the days and nights.

3. And that Pragâpati who became relaxed is this very Fire-altar which here is built; and those joints of his, the days and nights, which became relaxed are no other than the bricks;—thus, when he lays down these (in the layers of the altar), he thereby restores to him those joints of his, the days and nights, which had become relaxed: and thus

¹ Or, possibly, 'that Agni is built in a year,' as paragraph 4 might seem to suggest. Sâyana, however, takes it in the above sense,—esho-gniḥ Samvatsarâtmakaḥ purastât pûrvam kîyate. The Agnikayana, when properly performed, requires a full year, whence Agni-Pragâpati is constantly identified with the year and the seasons.

² According to Sâyana, the intermediate Mahâvratâ-sâman (see note 1, p. 283), chanted prior to the recitation of the Mahad uktham, is likewise implied here.

³ Thus—ûrdhvalokam agakkhat—Sâyana takes 'agram.'

it is even in this (building of the altar) that this Yagus is built up¹ and secured (for Pragâpati).

4. And that vital fluid (essence) of his which flowed upwards (became) the Great Litany: it is in quest of that vital fluid that (the priests) go by means of the *Rik* and *Sâman*. And when the Yagus marches in front in this (quest)², it is in order to fetch something that that (Veda) goes—even as (one might say), ‘That one thing there is mine, I will fetch it,’ so does that Yagus go in front (or forward). That (vital fluid) they obtain in the course of a year³.

5. The Adhvaryu takes (draws) it by means of the Graha (Soma-cup); and inasmuch as he thereby takes (grah) it, it is (called) Graha⁴. The Udgâtri puts the vital fluid into it by means of the (sâman of the) Great Rite (mahâvrata⁵); but, indeed, the

¹ Viz. inasmuch as yagus-formulas have to be used with the laying down of many of the bricks (the so-called ‘yagushmatîs’). Whilst, in the case of the *Rik* and *Sâman*, other rites are necessary to secure them for the restored Pragâpati, the Yagus is secured for him in the very act of building up his body, the fire-altar.

² The Adhvaryu priest has to do all the practical work connected with the sacrificial performance, the building of the altar, &c.; and inasmuch as it is with yagus-formulas he does so throughout, the Yagus is said here to take the lead; cf. X, 3, 5, 3.

³ Viz. by means of the sacrificial session of sacrificing, chanting, and reciting, called ‘Gavâm ayanam’ (procession of the cows), lasting for one year, on the last day but one of which the Mahâvrata, or Great Rite, is performed.

⁴ The particular cup of Soma here referred to is the Mahâvratîyagraha, the special cup of the Great Rite; cf. X, 4, 1, 12 seq.

⁵ The central feature of the Mahâvrata consists in the chanting, at the mid-day service—as the Hotri’s *Prishtha-stotra*—of the so-called Mahâvrata-sâman. It consists of five different parts which,—like those of which the Mahad uktham, recited after it, is

(sâman of the) Great Rite is (equivalent to) all these (other) sâmans (hymn-tunes): it is thus by means of all the hymn-tunes that he puts the vital fluid therein. The *Hotri* puts the vital fluid therein by means of the Great Litany; but, indeed, the Great Litany is the same as all these *rik* (hymn-verses)¹: it is thus by means of all the hymn-verses that he puts the vital fluid into it (the Soma-cup).

composed,—are considered as representing different parts of Agni-Pragâpati's body, viz.: 1. *Gâyatra-sâman*, representing the head; it is chanted in the *trivrit-stoma* (nine-versed hymn-form) and consists of the triplets, *Sâma-v. II, 146-8* (= *Rîg-veda I, 7, 1-3*: *indram id gâthino bṛihat*), *II, 263-5* (*indro dadhîko asthabhir*), and *II, 800-2* (*ud ghed abhi srutâmagham*); though, according to others, the *Sâma*-triplets corresponding to *Rîg-veda I, 7, 1-9* may be chanted instead. 2. *Rathantara-sâman* (*Sâma-v. II, 30-1*), representing the right wing, chanted in the *Pañkadara-stoma*, or fifteen-versed form. 3. *Bṛihat-sâman* (*II, 159-60*), the left wing, in the *Saptadara-stoma*, or seventeen-versed form. 4. *Bhadra-sâman* (on *II, 460-2*; cf. *Calc. ed., vol. v, p. 402*), the tail, in the *Ekavimsa*, or twenty-one-versed form. 5. *Râgana-sâman* (on *II, 833-5*; cf. *Calc. ed., vol. v, p. 449*), the body (*âtman*), in the *Pañkavimsa-stoma*, or twenty-five-versed form; instead of this the *Vâmadevya-sâman* (on *II, 32-4*) may be chanted in the *pañkanidhana* form (*Calc. ed., vol. v, p. 451*).—The chanting of this *Stotra* is preceded by the singing of thirteen sâmans, called *parimâdah* (see *X, 1, 2, 8*), followed by certain ceremonies—buckling armour on a nobleman, driving in a sunwise direction round the sacrificial ground, shooting arrows at two ox-hides, beating of drums, &c.—apparently symbolising the driving off of evil spirits from the sacrifice, or a combat for the possession of (the light of) the sun. The chanting itself is, according to some authorities, performed by the *Udgâtri*s, whilst, according to others, all the priests (except the *Hotri*, for whom the *Maitrâvaruṇa* acts), as well as the *Grîhapati*, or Sacrificer, take part in turn in the singing of the sâmans; the *Prastotri* and *Pratihatri*, assistants of the *Udgâtri*, joining in with the successive performers in the *Nidhanas*, or finales.

¹ See p. 110, note 3; p. 112, note 1. During his recitation of the Great Litany, the *Hotri* is seated on a swing, the *Adhvaryu*

6. When those (Udgâtrîs) chant (the stotra), and when he (the Hotrî) recites (the sastra) afterwards, then he (the Adhvaryu) offers that (vital fluid, in the form of Soma) unto him (Agni-Pragâpati) at the Vasha^t-call; and thus this vital fluid enters him. For, indeed, they do not see it to be the Great Rite that lies there being praised, nor the Great Litany, but it is Agni alone they see; for Agni is the self (body), and thus those two, the *Rik* and the Sâman, enter him in the form of the vital fluid; and thus they both enter (join) the Yagus.

7. Now, that Agni (fire-altar) consists of pairs—the first layer and the second, and the third and fourth; and of the fifth layer the fire which is placed on the built (altar) is the mate. And, indeed, this body consists of pairs.

8. The thumbs (and great toes, 'aṅguṣṭha,' m.) are males, and the fingers and toes ('aṅguli,' f.) females; the ears ('karṇa,' m.) are males, and the eyebrows ('bhrû,' f.) females; the lips ('oṣṭha,' m.) are males, and the nostrils ('nâsikâ,' f.) females; the teeth ('danta,' m.) are males, and the tongue ('gihvâ,' f.) is a female: indeed the whole (body) consists of pairs, and with this body, consisting of pairs, that (vital fluid) enters this Agni (the fire-altar), consisting of pairs¹.

9. This, then, is the entering therein;—even thus, indeed, he (Agni) consists of pairs²; but in this

making his responses whilst standing on a plank, and the Hotrî's assistants being seated on bundles of grass.

¹ Or, with this body as a mate it thus enters this Agni, its mate; literally, with this body forming one of a (productive) pair, it thus enters this Agni, forming one (i. e. the other) of a pair.

² That is, he has in him the generative energy. Apparently

way also he consists of pairs :—the fire-altar here built up is no other than this speech, for with speech it is built up; and the fire which is placed on the built (altar) is the breath; and the breath ('prâṇa,' m.) is the male, the mate, of speech ('vâk,' f.). And, indeed, this body is speech; and the breath which is in the body is its mate: with this mated body that (vital fluid) thus enters into the mated Agni.

10. This also is the entering therein;—there is indeed no fear of him (Agni) being without offspring to whosoever thus knows these two, the body and Agni, to be a pair; but, indeed, this body is food, as is said by the *Rishi* (*Rig-veda* X, 107, 7), 'The Dakshinâ winneth food which is our own self (breath).'

11. Now, this food, when eaten, becomes of two kinds,—that part of it which is immortal (remains) above the navel: by the upward vital airs it moves upwards and enters the air; but that part of it which is mortal tends to move away: it passes beyond the navel, and, having become twofold, enters this (earth), as urine and faeces. Now that which enters this (earth) enters the fire-altar¹ built here; and that which enters the air enters that fire which is placed on the built (altar). This also is the entering therein.

SECOND BRÂHMANA.

1. Pragâpati was desirous of gaining these worlds. He saw this bird-like body, the Fire-altar: he

'mithuna,' m. has also the sense of 'paired,' 'mated,' i.e. 'one who has his complement or mate,' and so perhaps here.

¹ Viz. inasmuch as the altar is built on the earth, and the latter forms its foundation. Comm.

fashioned it, and thereby gained this (terrestrial) world. He saw a second bird-like body, the (chant of the) Great Rite¹: he fashioned it, and thereby gained the air. He saw a third bird-like body, the Great Litany¹: he fashioned it, and thereby gained the sky.

2. This built Fire-altar, doubtless, is this (terrestrial) world, the Great Rite the air, and the Great Litany the sky: all these, the Fire-altar, the Great Rite, and the Great Litany, one ought therefore to undertake together, for these worlds were created together; and as to why the Fire-altar is built first, it is because of these worlds this (terrestrial) one was created first. Thus with regard to the deity.

3. Now with regard to the body. The Fire-altar is the mind, the (chant of the) Great Rite the breath, and the Great Litany speech: all these one ought therefore to undertake together, for mind, breath, and speech belong together; as to why the Fire-altar is built first, it is because the mind is prior to the breathings.

4. The Fire-altar, indeed, is the body (trunk), the Great Rite the breath, and the Great Litany speech: all these one ought therefore to undertake together, for body, breath, and speech belong together; and as to why the Fire-altar is built first, it is because of him who is produced the trunk is produced first.

5. The Fire-altar, indeed, is the head, the Great Rite the breath, and the Great Litany the body:

¹ The Mahâvrata-sâman and the Mahad uktham, as we have seen (p. 282, note 5; p. 111, note 1), are constructed so as to correspond to the different parts of the bird-like Agni-Pragâpati.

one ought therefore to undertake all these together, for head, breath, and body belong together; and as to why the Fire-altar is built first, it is because of him who is born the head is born first; and hence, whenever all these are undertaken together the Great Litany, indeed, is accounted the highest (âtamâm)¹, for the Great Litany is the body (or self, âtman).

6. As to this they say, 'If all these are difficult to obtain together, what (means of) obtaining them is there?'—In the *Gyotishṭoma* (form of the) *Agnishṭoma*²: let him perform offering with the *Gyotishṭoma* *Agnishṭoma*.

7. In this *Gyotishṭoma* *Agnishṭoma* the *Bahishpavamâna* (stotra) is (in) the *Trivrîṭ* (stoma)—that is the head of the rite; the two other *Pavamânas* are (in) the *Pañkadasa* and *Saptadasa* (stomas)—they are the two wings; the *Hotri's*

¹ The combination 'âtamâm khyâyate' is, as it were, the superlative of 'â-khyâyate'; cf. *anutamâm gopâyati*, X, 5, 2, 10; and Delbrück, *Altind. Syntax*, p. 194.

² The *Agnishṭoma* may be performed in three different modes, according to the variation of stomas (or hymn-forms) employed for the stotras (or chants). In the *Gyotishṭoma* the order of stomas is that set forth in paragraph 7, viz.: a. *Bahishpavamâna*-stotra in the *Trivrîṭ* (nine-versed); b. *Âgya*-stotras, and c. *Mâdhyandina*-*pavamâna*-stotra, in the *Pañkadasa* (fifteen-versed); d. *Prishṭha*-stotras, and e. *Ârbhava*-*pavamâna*-stotra, in the *Saptadasa* (seventeen-versed); and f. *Agnishṭoma-sâman* (*Yagñâyagñiya*) in the *Ekavimsa* (twenty-one-versed) stoma, or hymn-form. In the *Goshṭoma*, on the other hand, the succession of stomas is a. *Pañkadasa*, b. *Trivrîṭ*, c. d. *Saptadasa*, e. f. *Ekavimsa*; and in the *Âyushṭoma*: a. *Trivrîṭ*, b. *Pañkadasa*, (c. d.) *Saptadasa*, (e. f.) *Ekavimsa*. Cf. part ii, p. 402, note 4; for the scheme of Stotras (and Sastras), ib. p. 325, note 2. The *Agnishṭoma* is singled out here for the reason that the *Mahâvrata*-day takes the form of an *Agnishṭoma* sacrifice.

Āgrya (stotra) is (in) the *Pañkadasa*, the *Prishtha* (stotra in) the *Saptadasa*, and the *Yagnâyagñiya* (stotra in) the *Ekavimsa* (stoma)—they are the tail.

8. Now these two, the *Pañkadasa* and *Saptadasa*, have thirty-two hymn-verses: twenty-five of these are the twenty-five-fold body¹; and the seven which remain over are the *Parimâd* (sâmans), for these are the cattle (or animals), (for) cattle are sporting all around us (*pari-mâd*²)—thus much, then, is the

¹ See p. 168, note 3.

² *Sâyana* takes 'parimâd' here in the sense of 'a source of pleasure all around'—*parito harshabetavaḥ*.—The *Parimâdaḥ* are thirteen *Sâmans* sung (not chanted, in the proper sense of the word) by the *Udgâtri*, his two assistants joining merely in the *Nidhanas* or chorus-like passages. They are given, figured for chanting, in the *Aranyagâna* of the *Sâma-veda* (Calc. ed., ii, p. 387 seq.). This performance takes place immediately after the *Adhvaryu* has given the sign for, and the *Udgâtri* 'yoked,' the *Mahâvrata-stotra* or *sâman* (i.e. the *Hotri's Prishthastotra* of the Great Rite),—or, according to some authorities, before either the 'yoking,' or the *Adhvaryu's* summons,—and thus serves as an introduction to the central and chief element of the Great Rite, the *Mahâvrata-sâman*. According to the ritual symbolism, these preliminary *sâmans* are intended to supply the newly completed *Pragâpati* with hair (feathers) and nails; but the performance would rather seem to be a solemn mode of doing homage (*upasthânam*) to the different parts of the bird-like altar and the sacrificial ground; thus corresponding to a similar, though simpler, ceremony performed on the completion of the fire-altar in its simplest form, as described at IX, 1, 2, 35-43. On the present occasion the ceremony is performed in the following order: 1. near the head of the altar (the *Âhavanîya* fire) he sings the *Prâna* ('breath,' *Sâma-v.*, vol. ii, p. 436); 2. near the tail the *Apâna* (downward-breathing, ii, p. 437); 3. 4. near the right and left wing the two *Vratapakshau* (ii, p. 438); 5. near the left armpit the *Pragâpati-hridaya* ('heart of Prag.,' ii, p. 499); 6. near the *Kâtvala* or pit, the *Vasishṭhasya Nihava* (*Sâma-v.*, vol. v, p. 602); 7. near the *Âgnîdhra* hearth the *Satrasyarddhi* ('success of the sacrificial session,' ii, p. 465); 8. 9. in front and behind the *Havirdhâna* carts, the *Sloka* and *Anusloka* (i, pp.

Great Rite: thereby he obtains the Great Rite even in this (Agnishṭoma).

9. And the Hotṛi recites seven metres—each subsequent one-versed (metre) increasing by four (syllables)—with the Virâḡ as an eighth: these (eight) consist of three eighties and forty-five syllables. Now by the eighties thereof the eighties (of the mahad uktham)¹ are obtained, for the Great Litany is counted (or recited) by eighties (of triplets); and of the forty-five (syllables which remain) twenty-five are this twenty-five-fold body²; and where the body is there, indeed, are (included) the head, and the wings and tail; and the twenty (syllables which remain) are the insertion³;—thus much, then, is the Great Litany: thereby he obtains the Great Litany even in this (Agnishṭoma). All these (three) are indeed obtained in the Gyoṭishṭoma Agnishṭoma: let him, therefore, perform offering with the Gyoṭishṭoma Agnishṭoma.

THIRD BRĀHMAṆA.

1. Pragâpati created living beings. From the out- (and in-) breathings he created the gods, and from the downward breathings the mortal beings; and

887-9); 10. towards the Mârgâliya the Yâma (ii, p. 461); 11. 12. in front and behind the Sadas, the Âyus, and Navastobha (ii, pp. 450-51); 13. in front of the Gârhapatyâ the Risyasya sâman (ii, p. 324).

¹ See p. 112, note 1.

² Viz. the body, as consisting of the ten fingers, the ten toes, the arms and legs, and the trunk.

³ Towards the end of the Mahad Uktham, in the portion representing the thighs, nine trishṭubh verses (*Rig-veda* III, 43, 1-8, and X, 55, 5) are inserted as an 'âvapanam.'

above the (mortal) beings he created Death as their consumer.

2. Now, one half of that Pragâpati was mortal, and the other half immortal: with that part of him which was mortal he was afraid of death; and, being afraid, he became twofold, clay and water, and entered this (earth).

3. Death spake unto the gods saying, 'What has become of him who has created us?'—'Being afraid of thee, he has entered this (earth),' they said. He spake, 'Let us search for him, let us gather him up for I shall not injure him.' The gods gathered him from out of this (earth): that part of him which was in the water, they gathered as water, and that which was in this (earth, they gathered) as clay. Having gathered together both clay and water, they made a brick, whence a brick consists of both clay and water.

4. And, indeed, these five forms (bodily parts) of him are mortal—the hair on the mouth, the skin, the flesh, the bone, and the marrow; and these are immortal—the mind, the voice, the vital air, the eye, and the ear.

5. Now, that Pragâpati is no other than the Fire-altar which is here built up, and what five mortal parts there were of him, they are these layers of earth; and those which were immortal they are these layers of bricks.

6. The gods spake, 'Let us make him immortal!' Having encompassed that mortal form by those immortal forms of his, they made it immortal—the layer of earth by means of two layers of bricks: in like manner the second, the third, and the fourth (layers of earth).

7. And having laid down the fifth layer (of bricks), he (the Adhvaryu) scatters earth on it; thereon he lays the Vikarṇī and the Svayamâtrinnâ, scatters chips of gold, and places the fire : that is the seventh layer, and that (part) is immortal; and in this way, having encompassed that mortal form of his by those two immortal forms, they made it immortal,—the layer of earth by means of two layers of bricks. Thereby, then, Pragâpati became immortal; and in like manner does the Sacrificer become immortal by making that body (of the altar) immortal.

8. But the gods knew not whether they had made him complete, or not; whether they had made him too large, or left him defective. They saw this verse (Vâg. S. XVIII, 76), 'The seat-hiding Agni, Indra, god Brahman, Brîhaspati, and the wise All-gods may speed our sacrifice unto bliss!'

9. Of this (verse) one part is Agni's, one part Indra's, and one part the All-gods';—with that part thereof which is Agni's they made up that part of him (Pragâpati) which is Agni's, and with Indra's (part) that which is Indra's, and with the All-gods' (part) that which is the All-gods': in this very (fire-altar) they thus made him up wholly and completely.

10. And when he stands by (the altar, worshipping it) with this (verse), he thereby secures (makes good) all that part of him (Pragâpati) which, whether he knows it or not, he either does in excess or insufficiently in this (fire-altar),—whatever has not been secured for him. The 'seat-hiding' (verse) is an Anushṭubh, for the Anushṭubh is speech, and the seat-hider is speech: it is by speech that he

secures for him what was not secured for him. 'Let him approach (the altar with this verse) when he has covered a layer with earth,' say some, 'for then that (layer) becomes whole and complete.'

FOURTH BRÂHMANA.

1. Now, at the beginning, Pragâpati was (composed of) both these, the mortal and the immortal—his vital airs alone were immortal, his body mortal: by this sacrificial performance, and by this order of proceeding, he made his body uniformly undecaying and immortal. And in like manner is the Sacrificer (composed of) both the mortal and the immortal—his vital airs alone are immortal, his body mortal: by this sacrificial performance, and by this order of proceeding, he makes his body uniformly undecaying and immortal.

2. He lays down the first layer,—this, doubtless, is his out- (and in-) breathing¹, and it is an immortal (element), for the out-breathing is something immortal: this, then, is an immortal layer. He then scatters loose soil thereon,—this, doubtless, is his marrow, and it is a mortal (element), for the marrow is mortal: he establishes it on that immortal (element), and thereby this part of him becomes immortal.

3. He lays down the second layer,—this, doubtless, is his downward breathing, and it is an immortal (element), for the downward breathing is something immortal: this, then, is an immortal layer. He thus encompasses that mortal (element) on both

¹ That is, the breath-proper, of the mouth and nose, passing upward into the air from the middle of the body.

sides by an immortal one, and thereby that part of him becomes immortal. He then scatters loose soil thereon,—this, doubtless, is his bones, and it is a mortal (element), for the bone is mortal: he establishes it on that immortal (element), and thereby this part of him becomes immortal.

4. He lays down the third layer,—this, doubtless, is his through-breathing¹, and it is an immortal (element), for the through-breathing is something immortal: this, then, is an immortal layer. He thus encompasses that mortal (element) on both sides by an immortal one, and thereby that part of him becomes immortal. He then scatters loose soil thereon,—this, doubtless, is his sinews, and it is a mortal (element), for the sinew is mortal: he establishes it on that immortal (element), and thereby this part of him becomes immortal.

5. He lays down the fourth layer,—this, doubtless, is his upward breathing², and it is an immortal (element), for the upward breathing is something immortal: this, then, is an immortal layer. He thus encompasses that mortal (element) on both sides by an immortal one, and thereby that part of him becomes immortal. He then scatters loose soil thereon,—this, doubtless, is his flesh, and it is a mortal (element), for flesh is mortal: he establishes it on that immortal (element), and thereby this part of him becomes immortal.

6. He lays down the fifth layer,—this, doubtless,

¹ The Vyâna, through-breathing, or circulating air, is the vital air which serves the upward air (or out- and in-breathing, *prâna*) and downward air (*apâna*). Maitryup. II, 6 (Cowell).

² Or, outward breathing,—‘That which belches forth or keeps downwards the food eaten or drunken, this is the *udâna* ;’ Cowell, *ib.*

is his central (or pervading) breathing¹, and it is an immortal (element), for the central breathing is something immortal: this, then, is an immortal layer. He thus encompasses that mortal (element) on both sides by an immortal one, and thereby that part of him becomes immortal. He then scatters loose soil thereon,—this, doubtless, is his fat, and it is a mortal (element), for the fat is mortal: he establishes it on that immortal (element), and thereby this part of him becomes immortal.

7. He lays down the sixth layer,—this, doubtless, is his voice, and it is an immortal (element), for the voice is something immortal: this, then, is an immortal layer. He thus encompasses that mortal (element) on both sides by an immortal one, and thereby that part of him becomes immortal. He then scatters loose soil thereon,—this, doubtless, is his blood and his skin, and it is a mortal (element), for blood is mortal, and skin is mortal: he establishes it on that immortal (element), and thereby this part of him becomes immortal.

8. These, then, are six layers of bricks, and six layers of earth, that makes twelve,—the year (consists of) twelve months, and Agni is the year: as great as Agni is, as great as is his measure, with so much did Pragâpati then make his body uniformly undecaying and immortal; and in like manner does the Sacrificer now make his body uniformly undecaying and immortal.

9. Having then laid down the Vikarṇī and Svayamâtrinnâ, he scatters chips of gold, and places

¹ 'The Samâna (equalizing air) distributes the digested pieces through the limbs.' Maitryup. II, 6 (Cowell).

the fire thereon: Pragâpati then finally made a golden form for his body; and inasmuch as (he did so) finally, this was the final form of his body; whence people speak of 'the golden Pragâpati'.¹ And in like manner does the Sacrificer now finally make a golden form for his body; and inasmuch as (he does so) finally, this is the final form of his body; and hence, whether they know this or not, people say that the Agnikîit (he who has built an altar) is born in yonder world as one made of gold².

10. Now, on this point, Sândilya and Sâptarathavâhani, teacher and pupil, were once disputing with one another: 'This is his form,' said Sândilya; 'his hair,' said Sâptarathavâhani.

11. Sândilya said, 'Surely, there is a hairy form (as well as) a hairless form: his form it certainly is;' and this, indeed, is as Sândilya has said: when it (the altar) is completely built, Agni is led forward; and after he has been led forward, logs of wood³ are offered as 'oblations.'

12. By means of (the channel of) the out- (and in-) breathing the gods eat food, and Agni (the sacrificial fire) is the out-breathing of the gods; whence it is in front (of the sacrificial ground) that offering is made to the gods, for by means of the (channel of the) out-breathing the gods eat food. By means of the down-breathing men eat food, whence food

¹ Apparently an allusion to Hiraṇyagarbha, the golden germ, or the golden egg (XI, 1, 6, 1), from which the Puruṣa, creator of the universe, arose. Cf. also Aitareyâr. II, 1, 3, with Sâyana's commentary.

² Sâyana assigns to 'hiraṇmaya' the meaning 'of a colour resembling gold' (hiraṇyasamânavarṇaḥ).

³ See IX, 2, 3, 36 seq.

is introduced into men (from the front) towards the back, for by their down-breathing men eat food.

13. Here, now, they say, 'He who has built an altar must not eat of any bird, for he who builds a fire-altar becomes of a bird's form; he would be apt to incur sickness: the Agniñit therefore must not eat of any bird.' Nevertheless, one who knows this may safely eat thereof; for he who builds an altar becomes of Agni's form, and, indeed, all food here belongs to Agni: whosoever knows this will know that all food belongs to him.

14. Here, now, they say, 'What is done here in (the building of) the altar, whereby the Sacrificer conquers recurring death?' Well, he who builds an altar becomes the deity Agni; and Agni (the fire), indeed, is the immortal (element);—the gods are splendour: he enters splendour; the gods are glory: he becomes glorious whosoever knows this.

FIFTH BRÂHMANA.

1. This built fire-altar, in truth, (includes) all these sacrifices:—when he slaughters an animal victim, that is the Agnyâdheya (establishment of the sacred fires)¹; when he collects (the materials for) the fire-pan, that constitutes the oblations of the Agnyâdheya; when he performs the initiation,

¹ Though no animal sacrifice takes place at the Agnyâdhâna, the latter, as the fundamental ceremony pre-supposed by all subsequent sacrificial performances, is here compared with the immolation of five victims (VI, 2, 1, 15 seq.) which, taking place as it does on the Upasavatha, or day of preparation, i.e. the day before the Soma-sacrifice on the newly built fire-altar, is, as it were, a preliminary ceremony.

that is the Agnihotra ; and when the initiated puts two logs on (the fire)¹, these are the two oblations of the Agnihotra.

2. He puts them on in the evening and in the morning, for in the evening and in the morning the Agnihotra oblations are offered ;—with one and the same formula, for with one and the same formula the two Agnihotra oblations are offered². Then the driving about (of the fire in the pan³), and the taking down (to the water) of the ashes, these two (constitute) the New and Full-moon offerings ; and when he builds the Gârhapatya hearth⁴, that is the *Kâturmâsya* (seasonal offerings) ; and what takes place from (the building of) the Gârhapatya up to the (sowing of) all-herb (seed⁵, that constitutes) the *ishâis*⁶, and what takes place after the all-herb (sowing) and prior to (the building

¹ This refers to the two *samidhs* (kindling-sticks) put on the *Ukhyā Agni*,—one in the evening, and one in the morning,—after the ashes had been cleared out of the fire-pan (*ukhâ*) ; see VI, 6, 4, 1 seq.

² Both in the evening and in the morning two libations of milk are offered (the *pûrvâhuti* and the *uttarâhuti*), but only the first is offered with a formula, the evening formula being, 'Agni is the light, the light is Agni, hail !' whilst the morning formula is, 'Sûrya is the light, the light is Sûrya, hail !' See II, 3, 1, 30. For alternative formulas—'With the divine *Savitri*, with the Night (or Dawn, respectively) wedded to Indra, may Agni (or Indra, respectively) graciously accept, hail !' see II, 3, 1, 37. 38.

³ See VI, 8, 1, 1 seq. *Sâyana* takes it to refer to the *Agni-pranayana*, or leading forward of the fire to the fire-altar ; but that would not fit in well with the ceremony next referred to, viz. the removal of the ashes of the *Ukhyâgni*, or fire in the pan ; for which see VI, 8, 2, 1 seq.

⁴ VII, 1, 1, 1 seq.

⁵ Viz. on the newly ploughed altar-site, see VII, 2, 4, 13 seq.

⁶ That is, offerings for the fulfilment of some special wishes.

of) the layers, that is the animal sacrifices¹; and the Vishnu-strides² which are (performed) at these sacrifices are just these Vishnu-strides; and what muttering of formulas there is that is the Vātsapra³.

3. The first layer is the Soma-sacrifice; the second the Râgasūya as prior to the consecrations⁴; the third the Vâgapeya; the fourth the Asvamedha (horse-sacrifice); and the fifth the Agnisava⁵. Then the sāmans he sings around the built (altar) are the Mahâvrata(-sâman); the Udgâtri's preliminary muttering (of the text of his chants) on that occasion is the Satarudriya; the 'shower of wealth' the Great Litany; and what takes place subsequent to (the singing of) the sāmans, and prior to the shower of wealth, that is the Hotri's preliminary muttering on that occasion; and what takes place after the shower of wealth is the Grîhamedhas⁶ (house-sacrifices). Such are all the sacrifices: these he secures by (building) the fire-altar.

¹ That is, animal sacrifices performed independently of other ceremonies.

² See VI, 7, 2, 12 seq.

³ See VI, 7, 4, 1 seq.

⁴ That is, the ceremonies connected with the Vâgaprasaviya oblations, V, 2, 2, 4 seq.; and the devasû-haviṃshi, or oblations to the Divine Quickeners (by whom the king is supposed to be first consecrated), V, 3, 3, 1 seq.

⁵ See IX, 3, 4, 7. 9. It is strange that the Agnisava should be mentioned here, as it is said to be confined to the Agnikāyana. It would seem that some independent ceremony, such as the Brîhaspatisava (consecration of Brîhaspati, cf. V, 2, 1, 19; and part iii, introd. p. xxiv seq.), may be referred to.

⁶ Sâyana identifies these with the offerings of sacrificial sessions (sattra), during which the Sacrificer is indeed called the Grîhapati, or master of the house; see IV, 6, 3, 5 seq.; and part ii, p. 97, note 1.

4. Now, then, as to the powers (conferred by the performance) of sacrifices. Verily, he who (regularly) performs the Agnihotra eats food in the evening and in the morning (when he comes to be) in yonder world, for so much sustenance is there in that sacrifice. And he who performs the New and Full-moon sacrifice (eats food) every half-month; and he who performs the Seasonal sacrifice (does so) every four months; and he who performs the animal sacrifice (twice a year, eats food) every six months; and the Soma-sacrificer once a year; and the builder of the fire-altar at his pleasure eats food every hundred years, or abstains therefrom¹; for a hundred years is as much as immortality², unending and everlasting: and, verily, for him who knows this, there shall thus be immortality, unending and everlasting; and whatever he as much as touches, as it were, with a reed, shall be for him immortal, unending and everlasting.

SECOND ADHYÂYA. FIRST BRÂHMANA.

1. Pragâpati was desirous of going up to the world of heaven; but Pragâpati, indeed, is all the (sacrificial) animals³—man, horse, bull, ram, and

¹ That is to say, the food eaten the first time will sustain him for a hundred years, after which time he may, or may not, take food, being sure of everlasting life and a godlike nature.

² Or, perhaps, for so long lasts the *Amṛita* (the food of the immortals);—*agnim kṛtvân purushas tu satasamkhyâkeshu samvatsareshu teshu kâmam aparimitam asnâti yato yâvantah satam samvatsarâs tâvad amṛitam devatvaprapâkam anantam aparimitam annam bhavati*. Sây.

³ See VI, 2, 1, 15 seq.

he-goat :—by means of these forms he could not do so. He saw this bird-like body, the fire-altar, and constructed it. He attempted to fly up, without contracting and expanding (the wings), but could not do so. By contracting and expanding (the wings) he did fly up : whence even to this day birds can only fly up when they contract their wings and spread their feathers.

2. He measures it (the fire-altar) by finger-breadths ; for the sacrifice being a man¹, it is by means of him that everything is measured here. Now these, to wit, the fingers, are his lowest measure : he thus secures for him (the sacrificial man²) that lowest measure of his, and therewith he thus measures him.

3. He measures by twenty-four finger-breadths³,—the *Gâyatri* (verse) consists of twenty-four syllables, and Agni is of *Gâyatra* nature⁴ : as great as Agni is, as great as is his measure, by so much he thus measures him.

4. He contracts⁵ (the right wing) inside on both

¹ The sacrifice, being the substitute of (the sacrificing) man, is represented as identical with the Sacrificer, its measurements being taken from his body and stature ; see part i, p. 78, note 1.

² Or,—for it, viz. the fire-altar, representing both Agni-Pragâ-pati and the Sacrificer : hence this assumed identity has to be borne in mind to understand the symbolic speculations of the Brâhmana.

³ This measure (24 *añguli*) is equal to one 'aratni' or cubit ; 12 *añguli* being equal to a 'vitasti' or span (of thumb and little finger, or from wrist to tip of middle finger).

⁴ See VI, 1, 1, 15 ; 1, 3, 19.

⁵ Or, he draws in, draws together (*upasamôhati*).

sides¹ by just four finger-breadths, and expands² it outside on both sides¹ by four finger-breadths : he thus expands it by just as much as he contracts it ; and thus, indeed, he neither exceeds (its proper size) nor does he make it too small. In the same way in regard to the tail, and in the same way in regard to the left wing.

5. He then makes two bending-limbs³ in the wings, for there are two bending-limbs in a bird's

¹ That is, on both sides of that part of the wing which joins the body of the altar he draws in by four finger-breadths the two long sides of the wing, thus changing the parallelogram into a trapezium, without altering the superficial area of the wing. On the plan of the altar given in part ii, p. 419, the effect of this manipulation on the wings and tail is indicated by pointed lines.—Sāyana remarks, —ubhayataḥ pakshasya pārśvadvaye, antarataḥ kṛtyāgner madhyadese katuraṅgulaṃ upasamūhati samkarshati pravesayatīty arthaḥ ; bāhyataḥ agnimadhyād bāhyadese katuraṅgulaṃ vyudūhati, ante vivardhayati.

² Or, he draws out, or draws asunder (vyudūhati).

³ Literally 'outbendings' (nirṇāma)—'Schwunggelenke' (spring-limbs), St. Petersburg. Dict.—This 'bending-limb' would seem to include the two inner segments of the (solid part of the) wing—those corresponding to the upper and fore-arm of man—as well as the adjoining and connecting joints or articulations, which portions may be taken roughly as forming the inner third of the wing when covered with feathers. The 'bending-limb' would thus derive its name from its 'bending,' or drawing, the wing 'out' from the body. Sāyana, however, explains it by 'nitarāṃ namati,' 'that which bends down,' as if it were formed from the prep. 'ni' instead of 'nis.' The manipulation to which this part of the wing is to be subjected is, however, not quite easy to understand from the description, and the commentary affords very little assistance—*vitṛṣṭīya iti pakshabhāgam tredhā vibhagya antare tṛtīyabhāge nirṇāmakaraṇam . . . ; etāṃ srutim apekshyaivāpastambenoktam, 'vakrapaksho vyastapukṣho bhavati, paskāt prāṇ (!) udūhati, pura-stāt pratyudūhati, evam eva hi vayasām madhye pakshanirṇāmo bhavatīti vigṛhāyate' iti.*

wings. In one-third (of each wing he makes them), for the bending-limbs are in one-third of the bird's wings;—in the inner third¹, for the bending-limbs are in the inner third of a bird's wings. He expands (each of these limbs) in front² by just four finger-breadths, and contracts it behind by four finger-breadths; he thus expands it by just as much as he contracts it; and thus, indeed, he neither exceeds (its size), nor does he make it too small.

6. On that bending-limb he places one brick: he thereby gives to it that single tube (tubular organ) which joins on to³ (the body) from the bending-limb of the flying bird. Then here (on the left wing).

7. He then makes the wings crooked, for a bird's wings are crooked; he expands them behind by just four finger-breadths, and contracts them in front by four finger-breadths⁴: he thus draws them out by

¹ That is, the third part of the wing adjoining the body.

² That is, at the front edge of the wing of the flying bird, that which cuts through the air. The joint between the second and third segments of the wing, when expanded, would protrude, whilst on the opposite side of the wing the tops of the feathers would somewhat recede; but I am not sure whether this is what is referred to in these indications.

³ Literally, which lies beside, or close to (upasete, viz. the body, as it would seem) from the bending-limb. The brick is apparently meant to represent symbolically the bone of the upper segment, or some tubular organ by which the vital air is supposed to enter the wing from the body. Sāyana remarks,—pakshipakshamadhyagatanâdītvena prasamsati, . . . kityâgneḥ pakshamadhye ekâm nâdīm eva nihitavân bhavati.

⁴ Comm.—*ṭaturāṅgulamâtram paśādbhâge udûhati vikarshati, purastādbhâge ṭaturāṅgulamâtram samûhati samkarshati; evam krîte vakratvam bhavati.* Cf. Âpastamba's directions in note 3 of last page. I fail to see, however, in what respect this manipulation differs from that referred to in paragraph 5; and whether the

just as much as he draws them in ; and thus, indeed, he neither exceeds (its size) nor does he make it too small.

8. He now gives to it (the altar) the highest form¹. This Agni had now been completely restored, and the gods conferred upon him this highest form ; and in like manner does this (Sacrificer) confer upon him this highest form : he makes a thousand bricks marked with straight lines, a thousand marked this way (from left to right), and a thousand marked that way (from right to left).

9. And when he has laid down the fifth layer, he measures out the altar in three parts, and on the central part he places the one thousand bricks marked with straight lines : he thereby gives to it those straight plumes of the bird pointing backwards (with their tops, and covering it) from head to tail.

10. On the right side he then lays down the one thousand (bricks) marked *thus* (from left to right) : he thereby gives to it those curved plumes on the right side of the bird².

11. On the left side he then lays down the one thousand (bricks) marked *thus* (from right to left) : he thereby gives to it those curved plumes on the left side of the bird. With a thousand (bricks he does it each time)—a thousand means everything :

'vakratvam' refers to the irregular shape, or to the curved nature, of the wings.

¹ That is, he gives to it the last finish.

² Or, perhaps, those soft feathers of the bird curved towards the right. *Sâyana* as above—*dakshinātāḥ dakshinapakṣhe ityâlikhitā dakshināvṛitā ishākāḥ* ; *uttarātāḥ uttarasmin pakṣhe ityâlikhitāḥ savyāvṛitā ishākā upadadyât*.

with everything (required) he thus confers that highest form upon him (Agni);—with three thousand—Agni is threefold: as great as Agni is, as great as is his measure, with so much he thus confers the highest form upon him.

SECOND BRÂHMANA.

1. Now the one person which they made out of those seven persons¹ became this Pragâpati. He produced living beings (or offspring), and having produced living beings he went upwards,—he went to that world where that (sun) now shines. And, indeed, there was then no other (victim) meet for sacrifice but that one (Pragâpati), and the gods set about offering him up in sacrifice.

2. Wherefore it is with reference to this that the *Rishi* has said (*Vâg. S. XXXI, 16, Rig-veda X, 90, 16*), ‘The gods offered up sacrifice by sacrifice,’—for by sacrifice they did offer up him (Pragâpati), the sacrifice;—‘these were the first ordinances:’—for these laws were instituted first;—‘these powers clung unto the firmament,’—the firmament is the world of heaven, and the powers are the gods: thus, ‘Those gods who offered up that sacrifice shall cling to the world of heaven;’—

3. ‘Where first the perfect gods were,’—the perfect² gods, doubtless, are the vital airs, for it is they that perfected him in the beginning³ when they

¹ Literally, those seven persons which they made into one person. See VI, 1, 1, 1 seq.

² It is difficult to see what meaning the author assigns to ‘sâdhya’ applied to minor classes of deities.

³ See VI, 1, 1, 1.

were desirous of becoming that (body of Prâgâpati¹); and even now, indeed, they do perfect (him).—[*Rig-veda* X, 149, 3]—‘Thereafter this other became meet for sacrifice by the abundance of the immortal world,’—for thereafter, indeed, other things here—whatsoever is immortal—became fit for sacrifice.

4. ‘Savitri’s well-winged eagle verily was first born, and he was according to his ordinance,’—the well-winged eagle, doubtless, is Prâgâpati, and Savitri is that (sun): thus, ‘In accordance with his (the sun’s) law he indeed (comported himself).’

5. He indeed consists of seven persons, for that Person² consisted of seven persons;—to wit, the body of four, and the wings and tail of three, for of four the body of that Person consisted, and of three his wings and tail.

6. He measures it (the altar) by the man with upstretched arms³; for the sacrifice is a man, and by him everything here is measured; and that is his highest measure when he stands with upstretched arms: he thus secures for him what is his highest measure, and therewith he then measures it. And what (space) there is over and above that when he is raised on the forepart of his foot, that he secures by the enclosing-stones; and hence he

¹ Tad eva bubhûshanta iti, prânâh svayam api prâgâpatyâtmanâ (? prâgâpatyâtmânô) bhavitum ikkantaḥ. Sây.

² See VI, 1, 3-6.

³ That is to say, wherever he speaks of man’s lengths, the height to which a man reaches with his upstretched arms is understood; the particular man who supplies this (relative) standard of measure being the Sacrificer.

should dig a line for the enclosing-stones outside (the altar-ground).

7. Two cubits he gives to the two wings: he thereby lays strength into the wings. And the wings are (the bird's) arms, and by means of the arms food is eaten: it is thus for the sake of food that he gives them that space; and when he gives two cubits to the two wings, it is because food is taken from the distance of a cubit.

8. To the tail he gives a span: he thus lays strength into the support, for the tail is the support. The span means the hand¹, and by means of the hand food is eaten: it is thus for the sake of food that he gives it that space; and when he gives a span to the tail, he thereby settles him (Agni) in (the midst of) food; and when he gives less (space) to this (part of the body), it is because he thereby settles him in (the midst of) food². But, indeed, so much does this (the bird's wing) measure, and so much this (the bird's tail), and hence when he thus measures them, it is for the sake of securing for him that (natural measure).

THIRD BRÂHMANA.

1. Now this Vedi (altar-ground, viz. the Mahâ-vedi of the Soma-sacrifice) is just that (right) measure for the Vedi of the sevenfold³ (fire-altar).

¹ The span of thumb and little finger is taken to be equal to the distance from the wrist to the tip of the middle finger.

² That is to say, he makes him so as to occupy but small space, and to be surrounded by abundant food.

³ That is, measuring seven times the length of a man standing with upstretched arms.

Having fixed upon (the place for) the sacrificial ground, he enters the *Patnīśāla*¹ by the front (east) door, and having thrown up (the ground) for the *Gārhapatya*, he sprinkles it with water. From the raised (site) of the *Gārhapatya* he strides seven steps eastward. From there he measures off a fathom² towards the east, and having, in the middle thereof, thrown up (the ground) for the *Āhavanīya*, he sprinkles it with water. From the front part of the fathom he strides three steps eastward: that is the end of the *Vedi*³.

2. Now, there are here, including the fathom (as one), eleven steps⁴ between the end of the *Vedi* and the (original) *Gārhapatya*;—the *Trishūbh* consists

¹ That is, 'the wife's hall,'—the sacrificial hall or shed, usually called *Prākīnavamsa* or *Prāgvamsa*, measuring 20 cubits by 10 (part ii, p. 3, note 2), in which the original fires and *vedi* of *ishās* are enclosed at the Soma-sacrifice; see the plan, part ii, p. 475.

² A fathom (*vyāma*) is the space between the tips of the two middle fingers of a man standing with outstretched arms, this being considered the man's height. In this paragraph, the author roughly recapitulates the main dimensions of the sacrificial ground used for *ishās*, which will also be required for the present purpose. The dimensions here supplied will give about the distance of eight steps between (the centres of) the *Gārhapatya* and *Āhavanīya* fires required by I, 7, 3, 23. In the middle of the space of a fathom here alluded to as the easternmost space of the hall, the (original square) *Āhavanīya* is laid down, but this ultimately makes way for the new circular *Gārhapatya* hearth built of bricks and having the whole of this 'fathom' for its diameter.

³ That is, the hindmost (western) point of the (easterly line of the) *Mahāvedi* of the Soma-sacrifice, where the peg, called '*antaḥ-pātya*,' is driven in, being three steps east from the post of the front door of the *Prākīnavamsa* (and hence three steps from the future circular *Gārhapatya* hearth built of bricks).

⁴ Literally, these are (ten) steps, having the fathom as an eleventh (space or step).

of eleven syllables, and the Trishúbh is a thunderbolt, and the Trishúbh means strength : it is thus by the thunderbolt, and by strength, that the Sacrificer from the very first drives off the fiends, the Rakshas, from the mouth of the sacrifice.

3. This is the womb of the Vedi, for it was from that womb that the gods begat the Vedi. And that (space of a) fathom which was (marked off), is the womb of the Gârhapatya¹, for it was from that womb that the gods begat the Gârhapatya; and from the Gârhapatya the Âhavanîya.

4. From the (western) end of the Vedi he measures off the Vedi² thirty-six steps long eastward, thirty (steps) broad behind, and twenty-four (steps broad) in front,—that makes ninety. This, then, is the Vedi measuring ninety steps : thereon he lays out the sevenfold Fire-altar.

5. As to this they say, 'How does this sevenfold (Person, the fire-altar,) correspond to this Vedi (measuring ninety steps)?' Well, there are these

¹ That is, the brick-built Gârhapatya of the Agnikâyana on which the Ukhya Agni, having been carried about by the Sacrificer for a year, is transferred from the fire-pan (ukhâ), and from which afterwards the fire of the great altar is derived. This new Gârhapatya has been raised on the site of the old (square) Âhavanîya (the so-called 'sâlâdvârya' or hall-door fire), on which the fire in the pan, the Ukhya Agni, was kindled (esha âhavanîyo vakshya-mânâyâs kayanamahâveder gârhapatyo bhavati; Sây.). The pan containing this fire was then placed half a fathom south of (the centre of) the old Âhavanîya, and hence so as to stand quite close to the brick-built Gârhapatya raised in its place, and forming a circle with a diameter of one fathom. Thus this 'space of a fathom' is here quite correctly referred to as the original source of the fires of the Agnikâyana.

² For the dimensions of the Mahâvedi here referred to, see part ii, p. 111 seq.

ten vital airs in a man¹, four limbs, and the trunk as the fifteenth; in the same way in the second, and in the same way in the third (man),—in six men this makes ninety; and one man remains over. Now, (that seventh) man is fivefold—hair, skin, flesh, bone, and marrow (fat), and this Vēdi also is fivefold—the four regions (quarters), and the body (of the altar) as the fifth²: thus this sevenfold (altar) does indeed correspond to this Vēdi.

6. Now, some, intending to construct higher forms (of altars), increase (the number of) these steps and this fathom accordingly, saying, 'We enlarge the womb in accordance therewith;'—but let him not do so; for the womb does not enlarge along with the child that has been born³, but, indeed, only as long as the child is within the womb, does the womb enlarge, and so long, indeed, the growth of the (unborn) child here (lasts)⁴.

7. Indeed, those who do it in that way, deprive this Father Pragâpati of his due proportions; and they will become the worse for sacrificing, for they deprive Father Pragâpati of his due proportions.

¹ That is, in the first of these seven persons or men, making up the sacrificial man (*yagñā-purusha*), Pragâpati; that first man being the Sacrificer himself, as supplying the standard for these measures.

² That is, the fifth region, situated in a vertical direction, this being represented by the fire-altar which rises upwards.

³ Somewhat differently Professor Delbrück, *Altind. Syntax*, p. 444, 'The womb does not grow in proportion with the embryo produced therein.'

⁴ The argument of the author apparently is, that the planned enlargement of the fire-altar is an enlargement of the child Agni, after he has been born, and does not involve an increased size of the original sacrificial ground of the *Prâkînavamsa*.

As large as this Vedi¹ of the sevenfold (fire-altar) is, fourteen times as large he measures out the Vedi of the one hundred and one-fold (altar).

8. He now measures off a cord thirty-six steps² (yards) long, and folds it up into seven (equal) parts: of this he covers (the space of) the three front (eastern) parts (with bricks), and leaves four (parts)³ free.

9. He then measures (a cord) thirty steps long, and lays it sevenfold: of this he covers three parts (with bricks) behind, and leaves four (parts) free⁴.

¹ That is, of course, the Mahâvedi on which the (ordinary) fire-altar is raised, and which is enlarged in proportion to the size of the altar. The intermediate sizes of the fire-altar between the two extremes here alluded to increase each by four square 'man's lengths' (the man being measured with upstretched arms), or by one man's length on each side of the body of the altar; the largest possible altar thus measuring, 108 man's lengths on each side.

² A step, or pace (prakrama) is equal to 3 feet (pada), a foot measuring 12 finger-breadths (aṅgula),—these measures being, however (at least theoretically), relative to the Sacrificer's height.

³ That is to say, he stretches the cord along the ground from the (western) 'end of the Vedi' eastwards, and marks off on the ground three-sevenths of the cord on the eastern side, that part of the Vedi being afterwards covered by the brick-built altar, whilst the remaining space behind is required for the Sadas and Havir-dhâna sheds, &c. If we take the Mahâvedi to be 108 feet long (= 36 prakramas) this would allow 15½ feet for each part, or some 46 feet for the length of the part to be covered with bricks, and this measure, being equal to seven man's lengths, would allow 6½ feet for a man's length (including the upstretched arms). Between the altar and the front (eastern) edge of the Vedi a space of one foot is, however, to be left.

⁴ That is, he stretches the cord across (north to south) and marks off the three central divisions of it as forming the hind side of the altar (leaving two-sevenths of the string free on either side). This gives 12¾ (out of 90) feet for each part, or 38½ feet for the back, or western, side of the altar.

10. He then measures (a cord) twenty-four steps long, and lays it sevenfold : of this he covers three parts in front (with bricks), and leaves four (parts) free¹. This, then, is the measuring out of the Vedi.

11. Now as to the (other) forms of the fire-altar. Twenty-eight man's lengths long (from west to east) and twenty-eight man's lengths across is the body (of the altar), fourteen man's lengths the right, and fourteen the left wing, and fourteen the tail. Fourteen cubits (aratni) he covers (with bricks) on the right, and fourteen on the left wing, and fourteen spans (vitasti) on the tail. Such is the measure of (an altar of) ninety-eight man's lengths with the additional space (for wings and tail).

12. He now measures a cord of three man's lengths, and lays it sevenfold : of this he covers (the space of) four parts (with bricks) on the body (of the altar), and three parts on the wings and tail.

13. He then measures one three cubits long, and lays it sevenfold : of this he covers (the space of) three parts on the right, and three on the left wing, and leaves four (parts) free.

14. He then measures one a span long, and lays it sevenfold : of this he covers (the space of) three parts on the tail, and leaves four (parts) free. In this way does this one hundred and one-fold (Agni) correspond to this Vedi.

15. As to this they say, 'When thirteen man's lengths are over, how is it that these do not deviate

¹ This gives $10\frac{2}{3}$ (out of 72) feet for each part, or $30\frac{2}{3}$ feet for the front, or eastern, side of the altar. The measurements here given are intended as a refinement on the usual square shape of the fire-altar.

from the right proportions (of the altar)¹?' Well, what right proportions there were in the case of that seventh man's length², these same proportions (also apply) to all these (redundant man's lengths).

16. And they also say, 'When Pragâpati had formed the body he filled it up with these (redundant lengths) wherever there was anything defective in it; and therefore also it is rightly proportioned.

17. As to this some say, 'The first time they construct a simple (altar³), then the one higher by one (man's length), up to the one of unlimited size.' Let him not do so.

18. Sevenfold, indeed, Pragâpati was created in the beginning. He went on constructing (developing) his body, and stopped at the one hundred and one-fold one. He who constructs one lower than a sevenfold one cuts this Father Pragâpati in twain: he will be the worse for sacrificing as one would be by doing injury to his better. And he who constructs one exceeding the one hundred and one-fold one steps beyond this universe, for Pragâpati is this universe. Hence he should first construct the sevenfold (altar), then the next higher up to the one hundred and one-fold one, but he should not construct one exceeding the one hundred and one-

¹ Or, from the right total (sampad) which the altar ought to obtain. By paragraph 7, the altar is to be made fourteen times as large as the sevenfold one; and the latter being said to be in exact proportion with Pragâpati (in paragraph 3), the larger altar would thus show an excess of thirteen man's lengths over the rightly proportioned altar.

² Viz. in paragraph 5.

³ That is, one of a single man's length on each side.

fold one, and thus, indeed, he neither cuts this Father Pragâpati in twain, nor does he step beyond this universe.

FOURTH BRÂHMANA.

1. Pragâpati, indeed, is the year, and Agni is all objects of desire. This Pragâpati, the year, desired, 'May I build up for myself a body so as to contain¹ Agni, all objects of desire.' He constructed a body one hundred and one-fold; and in constructing a body one hundred and one-fold, he built up for himself a body so as to contain Agni, all objects of desire, and himself became all objects of desire; there was not one object of desire outside of him: whence they say, 'The year (includes) all objects of desire;' for, indeed, outside the year there is no object of desire whatever.

2. And in like manner does the Sacrificer now, by constructing a body (of the altar) one hundred and one-fold, build for himself a body so as to contain Agni, all objects of desire: he becomes all objects of desire, and not one object of (his) desire is outside of him.

3. Now this year is the same as yonder sun; and he is this one hundred and one-fold (Agni);—his rays are a hundredfold, and he himself who shines

¹ Literally, May I build for myself a body (self) with a view to (abhi) Agni; or, perhaps, 'He builds (a body) so as to become (Agni);' in which case 'abhi' of 'abhisam~~am~~minute' would have the same force as in 'abhisampadyate.' See, however, X, 2, 5, 9-12, where Sâyana explains it by 'yo ya~~h~~ kâma~~h~~ tam sarvânam âtmânânam abhilakshya sampâditavân bhavati'—'He brings about (accomplishes) all that desire for his body.'

yonder, being the one hundred and first, is firmly established in this universe; and in like manner does the Sacrificer now establish himself in this universe by constructing for himself a body a hundred and one-fold.

4. And, indeed, the one hundred and one-fold passes into (becomes equal to) the sevenfold one; for yonder sun, whilst composed a hundred and one-fold, is established in the seven worlds of the gods, for, indeed, there are seven worlds of the gods,—the four quarters and these three worlds: these are the seven worlds of the gods, and in them that (sun) is established. And in like manner does the Sacrificer now establish himself in the seven worlds of the gods by constructing for himself a body a hundred and one-fold.

5. And, again, as to how the one hundred and one-fold (altar) passes into the sevenfold one:—yonder sun, composed of a hundred and one parts, is established in the seven seasons, in the seven stomas (hymn-forms), in these seven *prishtha* (-sâmans), in the seven metres, in the seven vital airs, and in the seven regions; and in like manner does the Sacrificer now establish himself in this universe (or, on everything here) by constructing for himself a body one hundred and one-fold.

6. And, again, as to how the one hundred and one-fold passes into the sevenfold one:—yonder sun, composed of a hundred and one parts, is established in the seven-syllabled Brahman, for the Brahman (holy writ or prayer) indeed consists of seven syllables,—‘*ṛk*’ is one syllable, ‘*yagu*’ two, and ‘*sâma*’ two; and what other Brahman there is that is just the ‘brahman’ of two syllables—this

seven-syllabled Brahman is the universe¹: therein that (sun) is established; and in like manner does the Sacrificer now establish himself in the seven-syllabled Brahman by constructing for himself a body one hundred and one-fold.

7. Therefore, also, they lay down around (the altar) sets of seven (bricks) each time, and hence the one hundred and one-fold passes into the sevenfold one; and, indeed, the sevenfold one passes into the one hundred and one-fold.

8. Sevenfold, indeed, Pragâpati was created in the beginning. He saw this body composed of a hundred and one parts—fifty bricks in the *Prâṇabhṛts*², and fifty sacrificial formulas, that makes a hundred, and the ‘settling’ and *sûdadohas*-formula are the two one hundred and first—these two are one and the same, for when he has ‘settled’ (a brick), he pronounces the *sûdadohas*-formula over it: by means of this one hundred and one-fold body he gained that conquest and obtained that success; and in like manner does the Sacrificer, by means of this one hundred and one-fold body, gain that conquest and obtain that success. And thus, indeed, the sevenfold (altar) passes into the one hundred and one-fold: that which is a hundred and one-fold is sevenfold, and that which is sevenfold is a hundred and one-fold. So much as to the forms (of altars).

¹ Or, perhaps, ‘all this (taken together) is the sevenfold Brahman.’

² In the first layer ten *Prâṇabhṛt* bricks were placed along the diagonals in each of the four corners of the body of the altar (or in the intermediate quarters), and as many round the centre.

FIFTH BRÂHMANA.

1. Now as to the building itself. He builds between the two (performances of the) Upasads¹. For at that time the gods were afraid lest the fiends, the Rakshas, should destroy that (Agni's body) of theirs (built) there². They saw these strongholds, the Upasads, to wit, these worlds, for these worlds are indeed strongholds. They entered them, and having entered them, they completed that body in a place free from danger and devilry; and in like manner does the Sacrificer now, after entering these strongholds, complete this body in a place free from danger and devilry.

2. And, again, as to why he builds between the Upasads. At this time the gods were afraid lest the fiends, the Rakshas, should destroy that (Agni's body) of theirs (built) there. They saw these thunderbolts, the Upasads, for the Upasads indeed are thunderbolts: they entered them³, and, having entered them, they completed that body in a place free from danger and devilry; and in like manner does the Sacrificer now, after entering those thunder-

• ¹ The Upasads (or sieges) are performed twice a day on at least three days (the regular number for ordinary one day's Soma-sacrifices) intervening between the end of the Dikshâ (initiation) and the day of the Soma-sacrifice; see part ii, p. 105, note 1. On the first day the first layer is built between the two performances (whilst the final preparation of the altar-site, as well as the building of the Gârhapatya altar and the installation of the Ukhya Agni thereon, takes place before the morning performance of the Upasads), and on the second day the remaining layers are built.

² For the construction in the *oratio directa*, see part iii, p. 34, note 2.

³ Or, they went into their shelter (pra-pad).

bolts, complete this body (of Agni) in a place free from danger and devilry.

3. And the Upasads also are the fervour¹ in the sacrifice, for they are indeed fervour; and inasmuch as it is built (*êi*) in fervour (*tapas*) it is called 'Tâpas*ê*ita².' As long as they perform the Upasads so long (do they perform) the Pravargya³: (if) it is for a year that they perform the Upasads, it is for a year (they perform) the Pravargya.

4. The Upasads, indeed, are the days and nights, and the Pravargya is the sun: he thus establishes yonder sun on the days and nights, whence he is established on the days and nights.

5. And if there are twenty-four (Upasad-days⁴), there being twenty-four half moons—the Upasads

¹ Or, austere devotion, see III, 4, 4, 27, where fasting during the Upasad days is recommended as calculated to promote religious fervour. There is also, however, the primary meaning 'heat' implied, whence the 'heating' of the cauldron (*gharma* = *θερμός*) at the Pravargya (representing the sun) is connected with the Upasads.

² That is, the fire-altar used at the sacrificial period (*ayana*) called Tâpas*ê*ita, which generally requires a full year (360 days) for the performance of the Upasads (as do also the Dikshâ before them, and the performance of the Soma-sacrifice after them); cf. XII, 3, 3, 10 seq.; Kâty. XIV, 5, 1.—Âsval. XII, 5, 9; Kâty. XXIV, 5, 7, however, mention a Tâpas*ê*ita which only requires four months for each of the three periods, or a year altogether, whilst the maximum duration is by Âsv. fixed at thirty-six years (twelve for each period); and by Kâty. at three years for the Upasads and a year for each of the two other ceremonies.

³ See part ii, p. 104.

⁴ Sâyana does not specify what sacrificial performance is intended as requiring twenty-four Upasad-days, but merely says that they are required 'kratuvireshe,' at some special kind of sacrifice. At all events, the Sacrificer would be at liberty to adopt that number of Upasad-days instead of the minimum of days prescribed, if he hoped to derive special benefit therefrom.

are the half-moons, and the Pravargya is the sun : he thus establishes yonder sun on the half-moons, whence he is established on the half-moons.

6. And if there are twelve (Upasad-days)¹—there being twelve months—the Upasads are the months, and the Pravargya is the sun : he thus establishes yonder sun on the months, whence he is established on the months.

7. And if there are six (Upasad-days)—there being six seasons—the Upasads are the seasons, and the Pravargya is the sun : he thus establishes yonder sun in the seasons, whence he is established in the seasons.

8. And if there are three (Upasad-days)—there being these three worlds—the Upasads are these three worlds, and the Pravargya is the sun : he thus establishes yonder sun in these worlds, whence he is established in these worlds.

9. Now, then, the inquiry as to the earth-layers of the altar-pile. One month (the building of) the first layer (of bricks takes), and one month the layer of earth²,—so long desire (lasts) in the spring season (of two months) : he thus³ builds for himself a body so as to obtain all of whatever desire there is in the spring season⁴.

¹ For an ordinary Ekâha, or one day's Soma-sacrifice, the Upasads may be performed for twelve days instead of the usual three days (Kâty. VIII, 2, 40). It is also the regular number of days for Ahînas (ib. XIII, 1, 1; Âsv. IV, 8, 15) and for most sattras.

² That is, when the Upasads last for a whole year, as at the Tâpaskîta.

³ That is, by building for his Soma-sacrifice an altar the body of which requires a whole year in being laid down, as it does in the Tâpaskîta.

⁴ Translated literally, the sentence would run thus : ' Thus as

10. One month the second (layer of bricks takes), and one month the layer of earth,—so long desire (lasts) in the summer season : he thus builds for himself a body so as to obtain all of whatever desire there is in the summer season.

11. One month the third (layer of bricks takes), and one month the layer of earth,—so long desire (lasts) in the rainy season : he thus builds for himself a body so as to obtain all of whatever desire there is in the rainy season.

12. One month the fourth (layer of bricks takes), and one month the layer of earth,—so long desire (lasts) in the autumn season : he thus builds for himself a body so as to obtain all of whatever desire there is in the autumn season.

13. And of the fifth layer (of bricks) he lays down the Asapatnâ and Virâg (bricks) on the first day, and of the Stomabhâgâs one each day : these he 'settles' together once, and pronounces once the sûdadohas-formula over them¹. For a month they silently apply the earth-layer for the Stomabhâgâs, for so long desire (lasts) in the winter season : thus he builds for himself a body so as to obtain all of whatever desire there is in the winter season.

14. One month the sixth (layer of bricks takes),

much desire as there is in the spring season—he builds for himself a body so as to obtain all that (desire).’ Only the building of an altar (body) for a whole year ensures the full fruition of sensual pleasures supplied during the year.

¹ That is, these three kinds of bricks—the five Asapatnâs, and forty Virâgs being laid down on the first day, and of the twenty-nine Stomabhâgâs one each day,—the three kinds of bricks thus take one month in being laid down, after which the 'sâdanam' and 'Sûdadohas' (cf. part iii, p. 301, note 3) are performed upon them.

and one month the layer of earth,—so long desire (lasts) in the dewy season : he thus builds for himself a body so as to obtain all of whatever desire there is in the dewy season. So long, indeed, desire (lasts) in the twelve months and the six seasons : he thus builds for himself a body so as to obtain all of whatever desire there is in the twelve months and the six seasons.

15. And in addition to these there are three days¹, to wit, the day on which he performs the Satarudriya offering, the day of preparation, and the day on which the Soma is pressed. When they perform the Upasad on these days, these (days) are the days and nights of that (thirteenth, or intercalary) month : and when (they perform) the Pravargya, he thereby establishes yonder sun also in that (seventh) season,—so long, indeed, desire (lasts) in the thirteen months and the seven seasons : he thus builds for himself a body so as to obtain all of whatever desire there is in thirteen months and seven seasons.

16. For a year Soma should be pressed,—the year is everything, and the one hundred and one-fold (altar) is everything : by means of everything he thus gains everything. Should he be unable (to press Soma) for a year, he should perform the Visvagit Atirâtra² with all the Pri-

¹ Viz. after the twenty-eight days of the twelfth month two days remain to make up the year, so that the (first) Sutyâ day (pressing day) takes place after the expiry of a full year.

² The Visvagit, as usually performed, is an Agnishoma sacrifice, the twelve Stotras of which are chanted in three different stomas or hymn-forms, viz. the first four in the trivrit (nine-versed), the next four in the pañkadara (fifteen-versed), and the last four in the saptadara (seventeen-versed) stoma. For the stotriya-texts see

shthas¹, and at that (sacrifice) he should give away all his property²; for the Visvagīt (all-conquering) Atirātra with all the *Prishthas* means everything, and all one's property means everything, and the one hundred and one-fold (altar) means everything: by means of everything he thus gains everything.

SIXTH BRĀHMANA.

1. The one hundred and one-fold Pragāpati, doubtless, is the year, and thereto belong days and

Tāndya-Br. XVI, 5, 1 seq. It is closely united with the Abhigīt Soma-day—the stotras of which are performed in four stomas, viz. three in each of those used for the Visvagīt, and the last three in the *ekavimsa*, or twenty-one-versed, stoma—with which it may, indeed, be combined in one and the same performance; and both form part of the sacrificial session called Gavām ayanam (part ii, p. 427). The Visvagīt (as well as the Abhigīt) may, however, also be performed as an Atirātra instead of Agnishthoma, and in that case the sequence of Stomas is entirely different, their order being as follows: the first four stotras are performed in the first four stomas (*trivrit*, *pañka-dasa*, *saptadasa*, *ekavimsa*); the next four stotras in the four stomas beginning with the second stoma (up to *trinava*), and the next four stotras in the four stomas beginning with the third stoma (up to *trayastrimsa*). Of the three Ukthastotras, the first is performed in the *trinava*, and the two others in the *ekavimsa*; the Shodasin in its own (*ekavimsa*) form; the night-chants in the *pañkadasa*; and the twilight-chant in the *trivrit*-stoma. See *Tāndya*-Br. XX, 9.

¹ On 'sarvaprishth/ha' Soma-days, see part iii, introduction, pp. xx seq.

² As an equivalent for one's 'whole property (*sarvavedasa*, *sarvasva*),' Kātyāyana (XXII, 2, 26. 27) enumerates 'cows, oxen, ploughs, sacks of corn (or corn-sacks), pairs of slaves, waggons, animals for riding, houses (or sheds), and couches.' For other similar enumerations, see A. Weber, *Omina and Portenta* (Abb. of Berl. Acad. 1858), p. 398.

nights, half-months, months, and seasons. The days and nights of a month are sixty, and in the month, doubtless, the days and nights of the year are obtained; and there are twenty-four half-months, thirteen months, and three seasons (of four months)—that makes a hundred parts, and the year itself is the one hundred and first part.

2. By the seasons it is sevenfold,—six seasons (of two months), and the year itself as the seventh part. And he who shines yonder is the light of that year: his rays are a hundredfold, and the (sun's) disk itself is the one hundred and first part.

3. By the regions it is sevenfold,—the rays which are in the eastern region are one part, and those in the southern are one, and those in the western are one, and those in the northern are one, and those in the upper (region) are one, and those in the lower (region) are one, and the disk itself is the seventh part.

4. Beyond this (year) lies the wish-granting world; but the wish-granting one is the immortal (element): it is thus the immortal that lies beyond this (year, temporal existence); and that same immortal (element) is that very light which shines yonder.

5. Now that same boon (the immortal light), bright with wealth, he, Savitri (the sun), distributes among the distributed creatures, and among plants and trees, too; and to some, indeed, he gives more of it, and to some less; and they to whom he gives more of it live longest, and they to whom he gives less live less long.

6. It is regarding this that it is said in the *Rik* (I, 22, 7; Vâg. S. XXX, 4), 'The distributor of wealth, the bright boon, we invoke, Savitri, the beholder of men.' And that is the full

(measure of) life, for it is long, it is unending¹; and when people here say, 'May thy life be long! mayest thou reach the full (extent of) life!' it is as much as to say, 'May that world, may that (immortal light) be thine!'

7. It is Vâk (Speech) that, seeing it, speaks (thus). That same (immortal light), indeed, is to be obtained either by the one hundred and one-fold (altar), or by a life of a hundred years: whosoever builds a one hundred and one-fold (altar), or whosoever lives a hundred years, he, indeed, obtains that immortality. Therefore, whether they know it, or whether they do not, people say, 'The life of a hundred years makes for heaven.' Hence one ought not to yield to his own desire and pass away before (he has attained) the full extent of life, for (such shortening of one's life) does not make for the heavenly world²; and these are indeed the worlds, to wit, the days and nights, the half-moons, moons, and seasons, and the year.

8. Those who pass away in the years below twenty are consigned to the days and nights as their worlds; and those who (pass away) in the years above twenty and below forty, to the half-moons; and those who (pass away) in the (years) above forty and below sixty, to the months; and those who (pass away) in the (years) above sixty and below

¹ Thus Sâyana—*tad etat sarvam âyur iti sarvapadasyârtham âha, dîrgham anantaṁ hi.*

² Literally, 'conducive to the world,' or, perhaps, 'conducive to a place (in yonder world).' Sâyana interprets it by—his death is 'alokyam,' that is, not procuring the world consisting of immortality. Some such meaning as '(such conduct) is not world-winning' seems to be implied by the words which follow.

eighty, to the seasons ; and those who (pass away) in the (years) above eighty and below a hundred (are consigned) to the year ; and he alone who lives a hundred years or more attains to that immortal (life).

9. Only by many sacrifices, indeed, is a single day, or a single night (of life) gained ; and only he who builds the one hundred and one-fold (altar), or he who lives a hundred years, is certain of his attaining to that immortal (life). But he, indeed, builds a one hundred and one-fold (altar) who carries him (Ukhyā Agni) for a year : hence one should only build (an altar for) such an (Agni) who has been carried for a year. Thus much as to the deity.

10. Now as to the sacrifice. When he measures out those one hundred and one men (man's lengths) with upstretched arms, that is a one hundred and one-fold (altar) in form, and a sevenfold one in respect of its layers : the layers contain six seasonal¹ (bricks) and the fire (or altar) itself is the seventh form.

11. And, indeed, it is a hundred and one-fold in respect of bricks,—the first fifty bricks and the last fifty² which are (laid down) make a hundred forms (parts) ; and the bricks which are laid down between (those two sets) are the one hundred and first form.

¹ The five layers contain five sets of two such bricks, each representing the two months of the respective season ; except the third layer, which contains four such bricks, only, however, of half the thickness of the others.

² According to Sāyana, this refers to the fifty Prānabhr̥ts in the first, and to the forty Virāgs, five Nākasads, and five Pañtakūḍās in the fifth layer.

12. And, having the Yagus for its light, it is a hundred and one-fold in respect of the Yagus (formulas),—the first fifty and the last fifty which are (used) make á hundred forms ; and the Yagus which are used between them are the one hundred and first form. In this way also the sevenfold one becomes a hundred and one-fold, and whosoever knows this obtains even by the sevenfold one whatever wish there is both in a life of a hundred years and in the one hundred and one-fold (altar).

13. In this way, indeed, all sacrifices¹ up to the Agnihotra are a hundred and one-fold by way of verses, formulas, words, syllables, rites, and hymn-tunes ; and whosoever knows this obtains by every sacrifice whatever wish there is either in a life of a hundred years, or in the one hundred and one-fold (altar), or in the sevenfold one. Thus much as to the sacrifice.

14. Now as to the body. There are these four sets of five fingers and toes, the two—wrist and elbow²,—the arm, the shoulder-blade, and the collarbone,—that makes twenty-five ; and in the same way (each of) these other limbs,—that makes a hundred parts, and the trunk itself is the one hundred and first part. As regards the sevenfold state this has been explained³.

¹ That is, according to Sâyana, all Soma-sacrifices,—ekâhas, ahînas, sattras, &c. In this case we should perhaps translate, 'down to the Agnihotra,' that being the simplest kind of Soma-sacrifice.

² This meaning is assigned by Sâyana to 'kalkushî' (= *manibandhâratnî*) ; it cannot mean here 'the two wrists' (? 'kalyusha,' Mon. Will. Dict.), as both must be parts of the same limb.

³ Viz. X, 2, 2, 1. 5 (VI, 1, 1, 1 seq.).

15. And, having the vital air for its light, it is a hundred and one-fold by the vital airs limb by limb, for there is vital air in each limb : whosoever knows this obtains, even by his knowledge, whatever wish there is in a life of a hundred years, or in the one hundred and one-fold (altar), or in the sevenfold one, or in all sacrifices; for he has obtained a body perfected by all the sacrifices.

16. Now, there are these three fivefold (objects), the year, the fire, and man : their five forms are food, drink, well-being¹, light, and immortality. Whatever food there is in the year, that is its food ; whatever water, that is its drink ; its well-being is the night, for in the night, as in well-being (contentment or goodness), all beings dwell together²; its light is the day, and its immortal element the sun. Thus much as to the deity.

17. Now as to the sacrifice. Whatever food is placed on the fire, that is its food, and whatever water, that is its water ; its well-being is the enclosing-stones, for they are of the nature of nights³; its light the (bricks) with special formulas, for they are of the nature of days ; and its immortal

¹ Or, perhaps, goodness, excellence (sri).

² According to Sâyana, this is an etymological play on the word 'sri' (well-being, contentment, peace), as connected with the verb 'sri'—sriyanti nivasanty asmin kâla iti râtriḥ srisabdavâkyâ. Cf. II, 3, 1, 3, where, with the Kânva, we have to read, 'ilitâ hi sere (serate, K.) samgânâh'—'for (when the sun has set) those who are at variance with one another lie quiet (together).'

³ Viz. inasmuch as they enclose the altar, and protect it on all sides. Cf. VII, 1, 1, 12 seq., where the enclosing-stones are said to represent the womb in which the embryo Agni is contained ; and are also compared with the ocean which flows round the earth like a protecting moat.

element the fire, for that is of the nature of the sun. Thus much as to the sacrifice.

18. Now as to the body. Whatever food there is in man, that is his food; whatever water, that is his water; his well-being (safety, strength) is the bones, for they are of the nature of enclosing-stones; his light the marrow, for that is of the nature of the *yagushmatī* (bricks); his immortal element the breath, for that is of the nature of fire;—and, indeed, people say, ‘The breath is fire, the breath is the immortal.’

19. Now, hunger ceases through food, thirst through drink, evil through well-being (goodness), darkness through light, and death through immortality; and, in truth, whosoever knows this from him all these pass away, and he conquers recurring death, and attains the whole (perfect) life. And let him hold this to be immortality in yonder world and life here below. Some, indeed, hold it to be breath, saying, ‘The breath is fire, the breath is the immortal;’ but let him not believe this, for something uncertain is breath. And regarding this it has also been said in the *Yagus* (*Vâg. S. XII, 65*), ‘That (bond) of thine I unloose, as from the middle of *Āyus* (life):’ let him therefore hold it to be immortality in yonder world, and life here below, and thus, indeed, he attains the whole life.

THIRD ADHYĀYA. FIRST BRĀHMAṆA.

1. The *Gāyatrī* is the breath (of *Pragâpati*, the altar), the *Ushnih* the eye, the *Anushṭubh* the voice, the *Bṛihatī* the mind, the *Pañkti* the ear; the *Trishṭubh* is that generative breath; and the *Gagati*

that downward breathing;—these are the seven metres increasing by four (syllables) each¹, which are produced in Agni (the fire-altar).

2. 'The Gâyatrî is the breath,'—thus, whatever power, whatever vigour there is in the breath that is this one thousand; and to the breath, indeed, this vigour belongs; for were the breath of him who builds it to pass away, this fire-altar, assuredly, would not be built: by this its form that (altar) becomes built (so as to contain) a thousand Gâyatrîs.

3. 'The Ushñih is the eye,'—thus, whatever power, whatever vigour there is in the eye that is this one thousand; and to the eye, indeed, this vigour belongs, for were the eye-sight of him who builds it to pass away, this fire-altar, assuredly, would not be built: by this its form that (altar) becomes built (so as to contain) a thousand Ushñihs.

4. 'The Anushñubh is the voice,'—thus, whatever power, whatever vigour there is in the voice that is this one thousand; and to the voice, indeed, this vigour belongs, for were the voice of him who builds it to pass away, this fire-altar, assuredly, would not be built: by this its form that (altar) becomes built (so as to contain) a thousand Anushñubhs.

5. 'The Brîhatî is the mind,'—thus, whatever power, whatever vigour there is in the mind that is this one thousand; and to the mind, indeed, this vigour belongs, for were the mind of him who builds it to pass away, this fire-altar, assuredly,

¹ The Gâyatrî verse consists of twenty-four syllables; and each of the following increases by four syllables, the Gagatî consisting of 4×12 , or forty-eight syllables.

would not be built: by this its form that (altar) becomes built (so as to contain) a thousand *Brîhatts*.

6. 'The *Paṅkti* is the ear,'—thus, whatever power, whatever vigour there is in the ear that is this one thousand; and to the ear, indeed, this vigour belongs, for were the power of hearing of him who builds it to pass away, this fire-altar, assuredly, would not be built: by this its form that (altar) becomes built (so as to contain) a thousand *Paṅktis*.

7. 'The *Trishṭubh* is that generative (life-giving) breath,'—thus, whatever power, whatever vigour there is in that breath, that is this one thousand; and to that breath, indeed, this vigour belongs, for were that breath of him who builds it to become disordered, this fire-altar, assuredly, would not be built: by this its form that (altar) becomes built (so as to contain) a thousand *Trishṭubhs*.

8. 'And the *Gagati* is that downward breathing,'—thus, whatever power, whatever vigour there is in that breathing, that is this one thousand; and to that breathing, indeed, this vigour belongs, for were that breathing of him who builds it to become disordered, this fire-altar, assuredly, would not be built: by this its form that (altar) becomes built (so as to include) a thousand *Gagatis*.

9. Now, these seven metres which increase by four (syllables) successively, and are firmly established in one another, are those seven vital airs¹ in man, firmly established in one another: thus, by

¹ Viz. those enumerated in the preceding paragraphs, including those passing through the eye, ear, &c.

as much as the number of metres he utters has that (altar) of him who knows this, prayers uttered upon it in metre after metre, or hymns chanted, or sastras recited, or (bricks) laid down upon it.

SECOND BRÂHMANA.

1. As to this they say, 'What metre and what deity are the head of the fire-altar?' The metre *Gâyatri* and the deity *Agni* are its head.

2. 'What metre and what deity are its neck?' The metre *Ushnih* and the deity *Savitri* are its neck.

3. 'What metre and what deity are its spine?' The metre *Bṛihatī* and the deity *Bṛhaspati* are its spine.

4. 'What metre and what deity are its wings?' The metres *Bṛihat* and *Rathantara* and the deities *Heaven* and *Earth* are its wings.

5. 'What metre and what deity are its waist?' The metre *Trishubh* and the deity *Indra* are its waist.

6. 'What metre and what deity are its hips?' The metre *Gagatī* and the deity *Âditya* (the sun) are its hips.

7. 'What metre and what deity are the vital air whence the seed flows?' The metre *Atikhandas* and the deity *Prâgâpati*.

8. 'What metre and what deity are that downward vital air?' The metre *Yagnâyagniya* and the deity *Vaisvânara*.

9. 'What metre and what deity are the thighs?' The metre *Anushubh* and that deity, the *Visvedevâ*, are the thighs.

10. 'What metre and what deity are the knees?' The metre Pañkti and that deity, the Maruts, are the knees.

11. 'What metre and what deity are the feet?' The metre Dvipadâ and the deity Vishnu are the feet.

12. 'What metre and what deity are the vital airs?' The metre Vikhandas and the deity Vâyû (the wind) are the vital airs.

13. 'What metre and what deity are the defective and redundant parts?' The metre (of the verse) wanting a syllable (or syllables) and that deity, the waters, are the defective and redundant parts. This, then, is the knowledge of the body (of the altar), and suchlike is the deity that enters into this body; and, indeed, there is in this (sacrificial performance) no other prayer for the obtainment of heavenly bliss¹.

THIRD BRÂHMANA.

1. Dhîra Sâtaparṇeya once on a time repaired to Mahâsâla² Gâbâla. He said to him, 'Knowing what³, hast thou come to me?'—'Agni (the fire) I know.'—'What Agni knowest thou?'—'Speech.'—'What becomes of him who knows that Agni?'—'He becomes eloquent⁴,' he said, 'speech does not fail him.'

¹ Atrâgnau lokyatâyai punyalokâvâptaye anyâ uktavyatirikâtâ âsîḥ prârthanâ nâsti. Sâyana.

² Literally, one who keeps a large house, a lord. Sâyana, however, treats it as a proper name.

³ That is, 'with what knowledge.'

⁴ Or, perhaps, possessed of a good voice. To be 'vâgmin' is

2. 'Thou knowest Agni,' he said; 'knowing what (else) hast thou come to me?'—'Agni I know.'—'What Agni knowest thou?'—'The Eye.'—'What becomes of him who knows that Agni?'—'He becomes seeing,' he said; 'his eye does not fail him.'

3. 'Thou knowest Agni,' he said; 'knowing what hast thou come to me?'—'Agni I know.'—'What Agni knowest thou?'—'The Mind.'—'What becomes of him who knows that Agni?'—'He becomes thoughtful,' he said; 'his mind does not fail him.'

4. 'Thou knowest Agni,' he said; 'knowing what hast thou come to me?'—'Agni I know.'—'What Agni knowest thou?'—'The Ear.'—'What becomes of him who knows that Agni?'—'He becomes hearing,' he said; 'his ear does not fail him.'

5. 'Thou knowest Agni,' he said; 'knowing what hast thou come to me?'—'Agni I know.'—'What Agni knowest thou?'—'The Agni who is everything here, him I know.'—On (hearing) this said, he stepped down to him and said, 'Teach me that Agni, sir!'

6. He said,—Verily, that Agni is the breath; for when man sleeps, speech passes into the breath, and so do the eye, the mind, and the ear; and when he awakes, they again issue from the breath. Thus much as to the body.

7. Now as to the deity. That speech verily is Agni himself; and that eye is yonder sun; and that

enumerated among the necessary qualifications of the officiating priest by *Lāṭy.* I, 1, 6, where the commentator, however, explains the term either as 'ready of speech (*vaktum samarthāḥ*),' or as 'using correct, or elegant, speech (*samskrītavāk*).'

mind is that moon; and that ear is the quarters; and that breath is the wind that blows here.

8. Now, when that fire goes out, it is wafted up in the wind (air), whence people say of it, 'It has expired'; for it is wafted up in the wind. And when the sun sets it enters the wind, and so does the moon; and the quarters are established in the wind, and from out of the wind they issue again. And when he who knows this passes away from this world, he passes into the fire by his speech, into the sun by his eye, into the moon by his mind, into the quarters by his ear, and into the wind by his breath; and being composed thereof, he becomes whichever of these deities he chooses, and is at rest.

FOURTH BRĀHMAṆA.

1. Svetaketu Āruneya², once upon a time, was about to offer sacrifice. His father said to him, 'What priests hast thou chosen to officiate?' He said, 'This Vaisvâvasavya here is my Hotri.' He asked him, 'Knowest thou, Brâhmaṇa Vaisvâvasavya,—

2. The four great (things)?'—'I know them, sir,' he said.—'Knowest thou the four great ones of the great?'—'I know them, sir,' he said.—'Knowest thou the four rites (vrata)?'—'I know them, sir,' he said.—'Knowest thou the four rites of rites?'—'I know them, sir,' he said.—'Knowest thou the

¹ Literally, 'it has blown out, or up.'

² That is, grandson of Aruṇa (Aupavesi), and son of (Uddālaka) Āruṇi (II, 3, 1, 31. 34; IV, 5, 7, 9).

four relating to Ka¹?—‘I know them, sir,’ he said.—‘Knowest thou the four deepest of those relating to Ka²?’—‘I know them, sir,’ he said.—‘Knowest thou the four flames³?’—‘I know them, sir,’ he said.—‘Knowest thou the four flames of flames?’—‘I know them, sir,’ he said.

3. ‘Knowest thou the Arka⁴?’—‘Nay, but thou wilt teach us⁵, sir!’—‘Knowest thou the two Arka-leaves?’—‘Nay, but thou wilt teach us, sir!’—‘Knowest thou the two Arka-flowers?’—‘Nay, but thou wilt teach us, sir!’—‘Knowest thou the two pod-leaves⁶ of the Arka?’—‘Nay, but thou wilt teach us, sir!’—‘Knowest thou the two coops⁷ of the Arka?’—‘Nay, but thou wilt teach us, sir!’—‘Knowest thou the Arka-grains?’—‘Nay, but thou wilt teach us, sir!’—‘Knowest thou the bulge⁸ of

¹ Sâyana takes ‘kya’ to mean ‘those useful to, or pleasing to (hita), Ka, i.e. Pragâpati.’

² Literally, ‘the four Kya of the Kya.’ For more symbolical speculation on these terms, see X, 4, 1, 4.

³ Or, fires (arka), used of the sun, the fire and the lightning, as well as of the Arka plant. Sâyana, however, here explains ‘arkâh’ by ‘arhanîyâh,’ ‘worthy of being praised, or honoured.’

⁴ That is, the Arka plant (*Calotropis gigantea*), apparently so called (= ‘arka,’ lightning) from the wedge-like shape of its leaves. Cf. IX, 1, 1, 4, where the leaf is used in offering the Satarudriya oblations. The other meanings of ‘arka,’ especially that of ‘flame, fire,’ however, are likewise implied in these mystic speculations.

⁵ Or, simply, ‘Thou wilt tell us, then (atha vai), sir.’

⁶ ? Or, the pods, sheaths; arkakosyau kosyâkâre phale (or puñake). Sâyana.

⁷ ? Or, ‘seas’ (samudra). Sâyana explains it as two opened ‘lip-parts’ at the top of the Arka-pod (arkakosâgre vidalitaush/ha-bhâgau).

⁸ That is, according to the St. Petersburg Dict., ‘the globular, cake-shaped, hardened cicatrix of the *Calotropis gigantea*.’ Sâyana

the Arka ?'—'Nay, but thou wilt teach us, sir !'—
'Knowest thou the root of the Arka ?'—'Nay, but
thou wilt teach us, sir !'

4. Now, when he said, 'Knowest thou the four
great (things) ? Knowest thou the four great of
the great ?'—the great one is Agni (the fire), and
the great (thing) of that great one are the plants
and trees, for they are his food ; and the great one
is Vāyu (the wind), and the great (thing) of that
great one are the waters, for they are his (the wind's)
food ; and the great one is Âditya (the sun), and
the great (thing) of that great one is the moon, for
that is his food ; and the great one is Man, and the
great (thing) of that great one is cattle, for they are
his food :—these are the four great things, these the
four great of the great ;—these are the four rites,
these the four rites of rites ;—these are the four
relating to Ka, these the four deepest relating to
Ka ;—these are the four flames, these the four
flames of flames.

5. And when he said, 'Knowest thou the Arka ?'
he thereby meant man ;—'Knowest thou the two
Arka-leaves ?' he thereby meant his ears ;—
'Knowest thou the two Arka-flowers ?' he thereby
meant his eyes ;—'Knowest thou the pod-leaves
of the Arka ?' he thereby meant his nostrils ;—
'Knowest thou the two coops of the Arka ?' he
thereby meant his lips ;—'Knowest thou the Arka-
grains ?' he thereby meant his teeth ;—'Knowest
thou the bulge of the Arka ?' he thereby meant his
tongue ;—'Knowest thou the root of the Arka ?'

explains it by, 'arkakosamadhye vistareṇa (? v. l. gihvâstârâna-)
vartamânâ tûli.'

he thereby meant his food. Now that Arka, to wit, man, is Agni; and verily, whoso regards Agni as the Arka and the man, in his (altar-) body that Agni, the Arka, will be built up even through the knowledge that 'I here am Agni, the Arka.'

FIFTH BRĀHMANA.

1. Now, the Yagus, indeed, is he who blows here, for even whilst passing along he (Vāyu, the wind) generates (vivifies) everything here, and after him passing along everything is generated: this is why the Yagus is no other than Vāyu.

2. And the course¹ (*gûh*) is this space, to wit, this air², for along this space it (the wind) courses; and the Yagus is both the wind and the air—the 'yat' and the '*gûh*'—whence (the name) Yagus. And the 'yat' (that which goes) is this (Adhvaryu)³, for when he 'goes' on (performing), the *Rik* and *Sāman* carry that Yagus established on the *Rik* and *Sāman*. Hence the Adhvaryu performs his work with the very same Grahās (cups of Soma), (while) there are each time⁴ different stotras (chants) and sastras (recitations): it is just as if, after driving with a first pair (of horses), one drives with a second pair.

¹ '*Gûh*' would rather seem to mean 'the urger, or speeder.'

² 'Yad idam antariksham,' perhaps, with the double sense—'this air is the "yat (the going, moving thing)"'—made use of in the sequel. The construction, however, is not quite clear. Sâyana explains: ayam evākāso gûr iti; gu iti sauto dhâtur gatyarthaḥ; yad idam pratiyamānam antariksham asti tad eva gûr iti; yad evoḥyate—etam ākāsam anulakshya gavate, vāyur gakkhati, vāyugavamādakarana—tvâg gûr ākāsaḥ.

³ Or, whence (the name) Yagus, to wit, this (Adhvaryu).

⁴ That is, in different Soma-sacrifices.

3. Now Agni is in front¹ (*purā*), for placing Agni in front (of them) these creatures attend upon him; and the sun is motion (*karana*), for as soon as he rises everything here moves about. Such is the Yagus with the preparatory performance (*purakarana*²) as regards the deities.

4. Now as regards the body. The Yagus is the breath, for whilst moving (*yat*) it generates (*vivifies*) everything here, and along with the moving breath birth takes place here: hence the Yagus is the breath.

5. And this course (*gûh*) is space—this space which is inside the body—for along this space it (the breath) courses; and the Yagus is both the breath and space,—the ‘*yat*’ and the ‘*gûh*’: hence ‘*yagus*.’ And the ‘*yat*’ (moving) is the breath, for the breath moves.

6. The Yagus, indeed, is food, for by food one is produced, and by food one moves. And food carries along that Yagus established on food, whence even different food is introduced into the same (channel of the) breath.

7. And the Mind is in front (*purā*), for the mind is the first of vital airs; and the eye is motion (*karana*), for it is in accordance with the eye that this

¹ Literally, apparently, ‘The in-front is Agni.’

² This term, literally, ‘moving in front,’ seems virtually to imply the entire manual work connected with the sacrifice, and which, along with the muttering of the Yagus-formulas, forms the official duty of the Adhvaryu. It would thus include all the sacrificial performances prior to the muttering of a Yagus, as the finishing or consecratory rite. For a somewhat similar discussion, see IV, 6, 7, 20. 21. The commentary introduces the present discussion thus: *atha brâhmanâparanâmadheyasya purakaranasabdasya pûrvavan nirvatanapurasaram adhidaivam artham âha.*

body moves. Such is the Yagus with the preparatory performance, firmly established both as regards the deity and the body; and, indeed, whosoever thus knows this Yagus with the preparatory performance to be firmly established both as regards the deity and the body,—

8. He, indeed, reaches successfully the end of the sacrifice, unscathed and uninjured: he who knows this becomes the first, the leader (*pura-etrî*), of his own people, an eater of food (i.e. prosperous), and a ruler.

9. And if any one strives to become a rival¹ among his own people to one who knows this, he does not satisfy his dependants; but, indeed, only he satisfies his dependants, who is faithful² to that one and who, along with him, strives to support his dependants.

10. And this is the greatest Brahman (n., mystic science), for than this there is no thing greater; and, he who knows this, being himself the greatest, becomes the highest among his own people.

11. This Brahman has nothing before it and nothing after it³; and whosoever thus knows this Brahman to have nothing before it and nothing

¹ Or, tries to make opposition, as Sâyana takes it—*yañ purushaḥ sveshu madhye evamvidam uktavidyâm gâṇānam purusham prati-bubbhūshati* (!) *prâtikūlyam âkaritum ikkhati*.

² Thus 'anu-bhū' is taken by the St. Petersburg Dict. ('to serve, be helpful to'), and by Sâyana—'*yas tv evamvidam anukūlayet sa poshyān poshayitum saknoti*.'

³ Sâyana seems to take 'aparavat' in the sense of 'it has (only) something after it'—*srashavyagadrūpāparavat*—and the use of the word 'aparapurushâḥ (descendants)' immediately after might indeed seem to favour that interpretation.

after it, than he there is no one higher among his equals in station; and ever higher will be the descendants that spring from him. Wherefore, if any one would be greater than he, let him reverentially approach the regions in front (to the eastward) of that one in this way, and he will do him no injury ¹.

12. But, indeed, the mystic import (upanishad) is the essence of this Yagus; and thus, if, with ever so small a yagus-formula, the Adhvaryu draws a cup of Soma, that (essence) is equal to both the Stotra and the Sastra, and comes up to both the Stotra and the Sastra: hence, however small the essence (flavour) of food, it benefits (renders palatable) the whole food, and pervades the whole food.

13. Satiation (contentment), doubtless, is the successful issue thereof (to wit, of food, and the Yagus): hence when one is satiated by food he feels like one who has succeeded. And joy, the knowledge thereof (viz. of the essence, the mystic import), is its soul (self); and, assuredly, all the gods are of joyful soul; and this, the true knowledge, belongs to the gods alone,—and, indeed, whosoever knows this is not a man, but one of the gods.

¹ The MSS. of the commentary (I. O. 613. 149) are unfortunately not in a very satisfactory condition:—*sa yo haitad iti, evam upâsîtyeti arthaḥ; yadi vedituḥ sakâsât gyâyasaḥ purushasya sadbhâve tadâ svayam bâdhyo bhavâtîtyi âraṅkya tasmâd adhikapurushâd adhikam (akḥâdikât B) [vastu disyopâsîtavayam (!) ity âha, yo smâg gyâyân iti; yadi asmâd upâsakât yo dhikaḥ syât tarhi tasmâd adhikât, om. B] disaḥ pûrvâ ity upâsîta; tataḥ gyâyaso pi gyâya-upâsane svasyâ-dhikyât bâdhako nâstîtyi arthaḥ.* The commentary would thus seem to take it to mean that by showing reverence to something before, or higher than, his rival, he would turn aside his schemes.

14. And Priyavrata Rauhi~~n~~âyana, knowing this (truth), once spake unto the blowing wind, 'Thy soul¹ is joy: blow thou either hither or thither!' and so, indeed, it now blows. Wherefore, if one desire to invoke any blessing from the gods, let him approach them with this, 'Your soul is joy,—my wish is such and such: let it be fulfilled unto me!' and whatever the wish he entertains, it will be fulfilled to him; for, assuredly, he who knows this attains this contentment, this successful issue, this joy, this soul.

15. This Yagus is silent², indistinct; for the Yagus is the breath, and the breath is of silent (secret) abode; and if any one were to say of that (Adhvaryu) who pronounces (the Yagus) distinctly, 'He has uttered distinctly the indistinct deity: his breath shall fail him!' then that would, indeed, come to pass.

16. And, assuredly, he who knows the indistinct (secret) manifestation of this (Yagus) becomes manifest in fame and glory. Silently the Adhvaryu draws the cup of Soma with the (muttered) Yagus, and, when drawn and deposited, it becomes manifest;—silently he builds the fire-altar with the Yagus, and, when built and completed, it becomes manifest;—silently he takes out (material for) the oblation with the Yagus, and, when cooked and ready (for offering), it becomes manifest: thus, whatever he performs silently, when performed and completed, it becomes manifest. And, assuredly, he who thus knows this secret manifestation of this

¹ Or, thine own self, thy nature—tavât^m svarûpam. Sâyana.

² That is, pronounced in an undertone, muttered.

(Yagus) becomes manifest in fame, and glory, and sanctity; and quickly, indeed, he becomes known: he becomes the Yagus itself, and by the Yagus people call him¹.

FOURTH ADHYÂYA. FIRST BRÂHMANA.

1. When the gods restored the relaxed Pragâ-pati, they poured him, as seed, into the fire-pan (ukhâ) as the womb, for the fire-pan is a womb. In the course of a year they prepared for him this food, to wit, the fire-altar built here, and enclosed it in a body; and, being enclosed in a body, it became the body itself; whence food, when enclosed in a body, becomes the body itself.

2. In like manner does the Sacrificer now pour his own self (or body), as seed, into the fire-pan as the womb, for the fire-pan is a womb. In the course of a year he prepares for it (his self) this food, to wit, the fire-altar here built, and encloses it in a body, and, being enclosed in a body, it becomes the body itself; whence food, when enclosed in a body, becomes the body itself.

3. He places him (the Ukhya Agni, on the fire-altar) with 'Vausha²!' for 'vauk' is he (Agni),

¹ Yagushaivainam âkashata iti gñâtrigñeyayor abhedopakâreṇa tasya vidusha eva yaguḥ tasya vyavahâryatvam bhavâtīty arthaḥ. Sâyana.

² See IX, 2, 3, 35, where it was stated that the fire should be laid down with the Vasha²-call ('vausha²!') uttered after the two verses, Vâg. S. XVII, 72. 73. Here, as at I, 7, 2, 21, the sacrificial call, 'vausha²!—for 'vasha²,' apparently an irregular subjunctive aorist of 'vah': 'may he bear (the oblation to the gods)!—is fancifully explained as composed of 'vauk' (i.e. vâk, speech), and 'sha²,' six.

and 'shaṭ (six)' is this six-layered food: having prepared it, he offers it to him as proportionate to this body, for food which is proportionate to the body satisfies, and does not injure it; but when there is too much, it does injure it, and when there is too little, it does not satisfy it.

4. Now that Arka¹ (flame) is this very fire which they bring here; and the Kya¹ is this his food, to wit, the fire-altar built here: that (combined) makes the Arkya² in respect of the Yagus. And the Great one (mahân) is this (Agni), and this vrata³ (rite) is his food: that makes the Mahâvrata (sâman) in respect of the Sâman. And 'uk' is this (Agni), and 'tha' his food,—that (combined) makes the Uktha (sastra, recitation)⁴ in respect of the Rîk. Thus, whilst being only one, this is accounted threefold.

5. Now Indra and Agni were created as the Brahman (priesthood) and the Kshatra (nobility): the Brahman was Agni and the Kshatra Indra. When created, the two were separate. They spake, 'Whilst being thus, we shall be unable to produce creatures (people): let us both become one form!' The two became one form.

6. Now those two, Indra and Agni, are the same as these two, to wit, the gold plate and the (gold) man⁵: Indra is the gold plate, and Agni the man.

¹ See X, 3, 4, 2 seq.

² That is, what relates to the Arka (the Fire, or Agnikâyana).

³ That is, here, the Mahad uktham, or Great Recitation of the Mahâvrata day.

⁴ Perhaps with the implied sense of 'fast-food,' 'fast-milk,' the milk taken by the Sacrificer during the initiation as his only food.

⁵ For the gold plate worn by the Sacrificer whilst carrying about

They are made of gold : gold means light, and Indra and Agni are the light ; gold means immortal life, and Indra and Agni mean immortal life.

7. It is these two, Indra and Agni, that they build up. Whatever is of brick that is Agni : whence they bake that (part) by fire, and all that is baked by fire is Agni. And what filling of earth there is (in the altar) that is Indra : whence they do not bake that (part) by fire, lest it should be Agni, and not Indra. Thus it is these two, Indra and Agni, that are built up.

8. And the two become that one form, to wit, the fire which is placed on the built (altar), and hence those two, by means of that form, produce creatures. Now Agni, indeed, is this single brick¹, and into this the whole Agni passes : this, indeed, is the perfection of bricks,—it is that one syllable (akshara) 'vauk,' it is this into which the whole Agni passes, and which is the perfection of syllables.

9. It is this that the *Rishi* saw when he said, 'I praise what hath been and what will be, the Great Brahman, the one Akshara,—the manifold Brahman, the one Akshara ; for, indeed, all the gods, all beings pass into that Akshara (imperish-

the Ukhya Agni, and ultimately deposited on the lotus-leaf in the centre of the altar-site before the first layer is laid down, see VI, 7, 1, 1 seq. ; VII, 4, 1, 10 seq. For the gold man placed on the gold plate, VII, 4, 1, 15 seq. Whilst the gold man was indeed identified with Agni-Pragâpati, as well as with the Sacrificer, the gold plate was taken throughout as representing the sun.

¹ According to Sâyana, this one brick is the syllable ('akshara,' which also means 'the imperishable, indestructible') 'vauk' contained in the 'Vausha,' uttered when the sacred fire is placed on the newly-built altar.

able element¹): it is both the Brahman and the Kshatra; and the Brahman is Agni, and the Kshatra Indra; and the Visve Devâh (all the gods) are Indra and Agni. But the Visve Devâh (the All-gods) are also the peasantry: hence it is Priesthood, Nobility, and Peasantry.

10. And, indeed, Syâparṇa Sâyakâyana, knowing this, once said, 'If this my sacrificial performance were complete, my own race would become the kings (nobles), Brâhmanas, and peasants of the Salvas; but even by that much of my work which has been completed² my race will surpass the Salvas in both ways;—for this (Agni, the fire-altar), indeed, is (social) eminence and fame, and an eater of food³.

¹ Aksharam avinasvaram sarvagatam vâ brahma saktidânandai-karasam. Sâyana.

² Or, perhaps—but since so much of my work has been completed, my race will thereby surpass the Salvas. Cf. Delbrück, *Altind. Syntax*, p. 266.

³ Sâyana takes this as intended to explain the 'in both ways' of the quotation, viz. in regard to 'śrī' (social distinction) on the one hand, and to 'yāsa' (fame) and food (material prosperity) on the other. There is, however, nothing in the text to favour any such grouping of the distinctive objects of aspiration associated with the three classes (*varṇatrayâtmakatvam upagīvyā karmāṇāḥ, śrīya-so-nnâdalakṣhaṇam phalam*. Sâyana), or with men generally (cf. *Aitareyâr.* I, 4, 2, 10). Perhaps it means both in an intellectual and material point of view. The Syâparṇas seem to have been a rather self-assertive family of priests. The *Aitareya Brâhmana* tells the following story about them (VII, 27):—Visvantara Sauśhadmana, setting aside the Syâparṇas, got up a sacrifice without them. The Syâparṇas, becoming aware of this, came to the sacrifice and sat them down inside the sacrificial ground. On seeing them, Visvantara said, 'There sit those doers of evil deeds, those speakers of foul language, the Syâparṇas: turn them out; let them not sit inside my sacrificial ground!'—'So be it!' they said, and

11. And regarding this, Sâṇḍīlya, having instructed Vāmakakshâyana¹, said, 'Thou wilt become eminent, famous, and an eater of food (rich);' and, indeed, he who knows this becomes eminent, famous, and an eater of food.

12. And this Agni is no other than Pragâpati.

turned them out. In being turned out, they cried aloud, 'At a sacrifice of Ganamegaya, son of Parikshit, performed without the Kasyapas, the Asitamrigas from amongst the Kasyapas won the Soma-drink from the Bhûtavîras (who were officiating). In them they had heroic men on their side: what hero is there amongst us who will win that Soma-drink?'—'Here is that hero of yours,' said Râma Mârgaveya. Râma Mârgaveya was a Syâparṇîya, learned in sacred lore. When they rose to leave, he said, 'O king, will they turn out of the sacrificial ground even one so learned as me?'—'Whoever thou art, what knowest thou, vile Brâhman?'—'When the gods turned Indra away because he had outraged Tvashtri's son Visvarûpa, and laid low Vriira, and thrown devotees before the jackals, and slain the Arurmaghas, and retorted on Brihaspati (the teacher of the gods)—then Indra was deprived of the Soma-cup; and along with him the Kshatriyas were deprived of the Soma-cup. By stealing the Soma from Tvashtri, Indra obtained a share in the Soma-cup, but to this day the Kshatriyas are deprived of the Soma-cup: how can they turn out from the sacrificial ground one who knows how the Kshatriya race can be put in possession of the Soma-cup from which they are deprived?'—'Knowest thou (how to procure) that drink, O Brâhman?'—'I know it indeed.'—'Tell us then, O Brâhman?'—'To thee, O king, I will tell it,' he said. Ultimately the Syâparṇas are reinstated in their sacrificial duties. Cf. R. Roth, *Zur Litteratur und Geschichte des Weda*, p. 118. At VI, 2, 1, 39, Syâparṇa Sâyakâyana was stated to have been the last who was in the habit of immolating five victims instead of two, as became afterwards the custom.

¹ In the succession of teachers of the doctrine of the fire-altar, given at the end of the present Kânda, Vāmakakshâyana is said to have received his instruction from Vâtsya, and the latter from Sâṇḍīlya, who, in his turn, received it from Kusri. Cf. Weber, *Ind. Stud.* I, p. 259.

The gods, having restored this Agni-Pragâpati, in the course of a year prepared this food for him, to wit, this Mahâvratīya cup of Soma.

13. The Adhvaryu draws it by means of a cup, and inasmuch as he draws (*grah*) it it is (called) a draught (*graha*, cup of Soma). The Udgâtri (chanter), by the Mahâvrata (*sâman*), puts flavour (vital sap) into it; and the Mahâvrata (*sâman*) being (composed of) all those (five) *sâmans*, he thus puts flavour into it by means of all *sâmans* (hymn-tunes). The Hotri puts flavour into it by means of the Great Recitation; and the Great Recitation being (composed of) all those *Rîk*-verses: he thus puts flavour into it by all the *Rîk*-verses.

14. And when they chant the hymn, and he (the Hotri) afterwards recites (the *sastra*)¹, he (the Adhvaryu) offers that (cup of Soma) to him (Agni-Pragâpati) as the Vashaṭ-call is uttered. Now 'vauk' is this (Agni), and 'shaṭ' this sixfold food²: having prepared it, he offers it to him as proportionate to his body; for food which is proportionate to the body satisfies, and does not injure it; but when there is too much, it does injure it, and when there is too little, it does not satisfy it.

15. Now that Arka (flame) is this very fire-altar

¹ Viz. the Mahad uktham (see p. 110, note 3), preceded by the chanting of the Mahâvrata-*sâman* (see p. 382, note 5).

² That is, according as it is flavoured by the six different 'rasas' (flavours or tastes)—sweet (*madhura*), sour (*amla*), salt (*lavana*), pungent (*kaṭuka*), bitter (*tikta*), and astringent (*kashâya*). Thus according to Sâyana; but see also paragraph 3, where the sixfold nature of the food is identified with the six-layered altar. Perhaps both explanations are intended to apply.

built here ; and the Kya is this his food, to wit, the Mahâvratiya-graha : that (combined) makes the Arkya in respect of the Yagus. And the Great one (mahân) is this (Agni), and this rite (vrata) is his food : that makes the Mahâvrata in respect of the Sâmān. And 'uk' is this (Agni), and 'tha' his food : that makes the (Mahad) Uktha in respect of the Rîk. Thus, whilst being only one, this is accounted threefold.

16. And this Agni is Pragâpati, the year¹ : the Sâvitra (oblations) are one half thereof, and the Vaisva-karmāna (oblations)² the (other) half ; the Sâvitra are eight digits (kalâ³) thereof, and the Vaisvakarmāna (the other) eight ; and that which is performed between them is the seventeenfold Pragâpati. Now what a digit is to men that a syllable (akshara) is to the gods.

17. And 'loma (hair)' is two syllables, 'tvak⁴ (skin)' two, 'asrîk (blood)' two, 'medas (fat)' two, 'mâmsam (flesh)' two, 'snâva (sinew)' two, 'asthi (bone)' two, 'maggâ (marrow)⁵ two,—that makes sixteen digits ; and the vital air which circulates therein, is the seventeenfold Pragâpati.

18. These sixteen digits convey the food to that vital air ; and when they take to conveying no food to it, then it consumes them and departs (from the body) : hence he who is hungry here, feels very

¹ Or, perhaps, this Pragâpati-Agni is the year.

² For these two sets of formulas and oblations, see IX, 5, 1, 43 and note.

³ A 'kalâ' is the sixteenth part of the moon's diameter, and then a sixteenth part generally.

⁴ Pronounce 'tu-ak.'

⁵ For five of these parts of the body, see X, 1, 3, 4.

restless, consumed as he is by his vital airs ; and hence he who suffers from fever becomes very thin, for he is consumed by his vital airs.

19. Now for that seventeenfold Pragâpati they prepared this seventeenfold food, the Soma-sacrifice : those sixteen digits of his are these sixteen officiating priests,—one should not, therefore, take a seventeenth priest¹ lest one should do what is excessive ;—and what vital sap there is here—the oblations that are offered—that is the seventeenfold food.

20. And when they chant the hymn, and when he (the Hotri) afterwards recites (the sastra), he (the Adhvaryu) offers to him that food as the Vashat-call is uttered. Now 'vauk' is this (Agni), and 'shat' this sixfold food : having prepared it, he offers it to him as proportionate to his body ; for food which is proportionate to the body satisfies, and does not injure it ; but when there is too much it does injure it, and when there is too little, it does not satisfy it.

21. Now that Arka (flame) is this very fire-altar built here ; and the Kya is this his food, to wit, the Soma-sacrifice : that (combined) makes the Arkya in respect of the Yagus. And the Great one (mahân) is this (Agni), and this rite (vrata) is his food : that makes the Mahâvrata in respect of the Sâman. And 'uk' is this (Agni), and 'tha' his food : that makes the (Mahad) Uktha in respect of the Rîk. Thus, whilst being only one, this is accounted threefold. With this food he went upwards ; and he who

¹ This prohibition is probably directed against the Kaushîtakins, who recognise a seventeenth officiating priest, the Sadasya, who seems to have taken no other part in the sacrificial performance except sitting in the Sadas as the permanent custodian thereof.

went upwards is yonder sun, and that food wherewith he went up is that moon.

22. He who shines yonder is indeed that Arka (flame), and that moon is his food, the Kya : that (combined) makes the Arkyā in respect of the Yagus. And the Great one (mahân) is this (Agni), and this rite (vrata) is his food : that makes the Mahâvrata in respect of the Sâman. And 'uk' is this (Agni), and 'tha' his food : that makes the (Mahad) Uktha in respect of the Rîk. Thus, whilst being only one, this is accounted threefold. Thus much as to the deity.

23. Now as to the body. The Arka (flame), doubtless, is the breath (vital air), and the Kya is its food : that makes the Arkyā in respect of the Yagus. And the Great one (mahân) is this (Agni), and this rite (vrata) is his food : that makes the Mahâvrata in respect of the Sâman. And 'uk' is this (Agni), and 'tha' his food : that makes the (Mahad) Uktha in respect of the Rîk. Thus, whilst being only one, this is accounted threefold. And, indeed, that (Agni) is that (sun) as to the deity, and this (breath) as to the body.

SECOND BRĀHMANA.

1. Verily, Pragâpati, the year, is Agni, and King Soma, the moon. He himself, indeed, proclaimed (taught) his own self to Yagñavalkas Râgastambâyana, saying, 'As many lights as there are of mine, so many are my bricks.'

2. Now in this Pragâpati, the year, there are seven hundred and twenty days and nights, his lights, (being) those bricks ; three hundred and sixty

enclosing-stones¹, and three hundred and sixty bricks with (special) formulas. This Pragâpati, the year, has created all existing things, both what breathes and the breathless, both gods and men. Having created all existing things, he felt like one emptied out, and was afraid of death.

3. He bethought himself, 'How can I get these beings back into my body? how can I put them back into my body? how can I be again the body of all these beings?'

4. He divided his body into two; there were three hundred and sixty bricks in the one, and as many in the other: he did not succeed².

5. He made himself three bodies,—in each of them there were three eighties of bricks: he did not succeed.

6. He made himself four bodies of a hundred and eighty bricks each: he did not succeed.

7. He made himself five bodies,—in each of them there were a hundred and forty-four bricks: he did not succeed.

8. He made himself six bodies of a hundred and twenty bricks each: he did not succeed. He did not develop himself sevenfold³.

9. He made himself eight bodies of ninety bricks each: he did not succeed.

10. He made himself nine bodies of eighty bricks each: he did not succeed.

¹ See X, 4, 2, 27 with note.

² Na vyâpnot, intrans., 'he did not attain (his object),' cf. vyâpti, in the sense of 'success';—(svayam teshâm âtmâ bhavitum) asamartho-bhavat. Sâyana.

³ Or, did not divide sevenfold, na saptadhâ vyabhavat,—saptadhâ-vibhâgam na kṛitavân. Sâyana.

11. He made himself ten bodies of seventy-two bricks each : he did not succeed. He did not develop elevenfold.

12. He made himself twelve bodies of sixty bricks each : he did not succeed. He did not develop either thirteenfold or fourteenfold.

13. He made himself fifteen bodies of forty-eight bricks each : he did not succeed.

14. He made himself sixteen bodies of forty-five bricks each : he did not succeed. He did not develop seventeenfold.

15. He made himself eighteen bodies of forty bricks each : he did not succeed. He did not develop nineteenfold.

16. He made himself twenty bodies of thirty-six bricks each : he did not succeed. He did not develop either twenty-one-fold, or twenty-two-fold, or twenty-three-fold.

17. He made himself twenty-four bodies of thirty bricks each. There he stopped, at the fifteenth ; and because he stopped at the fifteenth arrangement ¹ there are fifteen forms of the waxing, and fifteen of the waning (moon).

18. And because he made himself twenty-four bodies, therefore the year consists of twenty-four half-months. With these twenty-four bodies of thirty bricks each he had not developed (sufficiently). He saw the fifteen parts of the day, the muhūrtas ²,

¹ Literally, shifting (about of the bricks of the altar), development.

² The day and night consists of thirty muhūrtas, a muhūrta being thus equal to about forty-eight minutes or four-fifths of an hour.

as forms for his body, as space-fillers (*Lokamprînâs*¹), as well as fifteen of the night; and inasmuch as they straightway (*muḥu*) save (*traī*), they are (called) 'muḥûrtâḥ'; and inasmuch as, whilst being small, they fill (*pûr*) these worlds (or spaces, 'loka') they are (called) '*lokamprînâḥ*.'

19. That one (the sun) bakes everything here, by means of the days and nights, the half-moons, the months, the seasons, and the year; and this (*Agni*, the fire) bakes what is baked by that one: 'A baker of the baked (he is),' said *Bhâradvâga* of *Agni*; 'for he bakes what has been baked by that (sun).'

20. In the year these (*muḥûrtas*) amounted to ten thousand and eight hundred: he stopped at the ten thousand and eight hundred.

21. He then looked round over all existing things, and beheld all existing things in the threefold lore (the *Veda*), for therein is the body of all metres, of all stomas, of all vital airs, and of all the gods: this, indeed, exists, for it is immortal, and what is immortal exists; and this (contains also) that which is mortal.

22. *Pragâpati* bethought himself, 'Truly, all existing things are in the threefold lore: well, then, I will construct for myself a body so as to contain the whole threefold lore.'

23. He arranged the *Rîk*-verses into twelve thousand of *Bṛîhatîs*², for of that extent are the

¹ The *Lokamprînâ* bricks contained in the whole fire-altar amount to as many as there are *muḥûrtas* in the year, viz. 10,800; see X, 4, 3, 20.

² The *Bṛîhatî* verse, consisting of 36 syllables, this calculation makes the hymns of the *Rîg-veda* to consist of $36 \times 12,000 = 432,000$ syllables.

verses created by Pragâpati. At the thirtieth arrangement they came to an end in the Paṅktis; and because it was at the thirtieth arrangement that they came to an end, there are thirty nights in the month; and because it was in the Paṅktis, therefore Pragâpati is 'pâṅkta' (fivefold) ¹. There are one hundred-and-eight hundred ² Paṅktis.

24. He then arranged the two other Vedas into twelve thousand *Bṛīhatīs*,—eight (thousand) of the *Yagus* (formulas), and four of the *Sāman* (hymns)—for of that extent is what was created by Pragâpati in these two Vedas. At the thirtieth arrangement these two came to an end in the Paṅktis; and because it was at the thirtieth arrangement that they came to an end, there are thirty nights in the month; and because it was in the Paṅktis, therefore Pragâpati is 'pâṅkta.' There were one hundred-and-eight hundred ² Paṅktis.

25. All the three Vedas amounted to ten thousand eight hundred eighties (of syllables) ³; *muhūrta* by *muhūrta* he gained a fourscore (of syllables), and *muhūrta* by *muhūrta* a fourscore was completed ⁴.

26. Into these three worlds, (in the form of) the

¹ The Paṅkti consists of five pādas (feet) of eight syllables each.

² That is to say, 10,800 Paṅktis, which, as the Paṅkti verse has 40 syllables, again amount to 432,000 syllables.

³ The three Vedas, according to the calculations in paragraphs 23 and 24, contain $2 \times 432,000 = 864,000$ syllables, which is equal to $80 \times 10,800$. On the predilection to calculate by fourscores, see p. 112, note 1.

⁴ That is, within the year, for the year has $360 \times 30 = 10,800$ *muhūrtas*, which is just the amount of eighties of which the three Vedas were said to consist. I do not see how any division of the 'muhūrta' itself into eighty parts (as supposed by Professor Weber, *Ind. Streifen*, I, p. 92, note 1) can be implied here.

fire-pan¹, he (Pragâpati) poured, as seed into the womb, his own self made up of the metres, stomas, vital airs, and deities. In the course of a half-moon the first body was made up, in a further (half-moon) the next (body), in a further one the next,—in a year he is made up whole and complete.

27. Whenever he laid down an enclosing-stone², he laid down a night, and along with that fifteen muhûrtas, and along with the muhûrtas fifteen eighties (of syllables of the sacred texts)³. And whenever he laid down a brick with a formula (yagushmatî), he laid down a day⁴, and along with that fifteen muhûrtas, and along with the muhûrtas fifteen eighties (of syllables). In this manner he put this threefold lore into his own self, and made it his own; and in this very (performance) he became the body of all existing things, (a body) composed of the metres, stomas, vital airs, and deities; and having become composed of all that, he ascended upwards; and he who thus ascended is that moon yonder.

28. He who shines yonder (the sun) is his founda-

¹ On the construction of the Ukhâ, as representing the universe, see VI, 5, 2 seq.

² The number of 'parisrits' by which the great altar is enclosed is only 261; but to these are usually added those of the other brick-built hearths, viz. the Gârhapatya (21) and the eight Dhishnyas (78),—the whole amounting to 360 enclosing-stones, or one for each day (or night) in the year.

³ According to paragraph 25, a fourscore of syllables was completed in each muhûrta; and day and night consist of fifteen muhûrtas each.

⁴ See IX, 4, 3, 6, where the number of Yagushmatî bricks is said to be equal to that of the parisrits, or enclosing-stones—with, however, 35 (36) added for the intercalary month, hence altogether 395 (396); cf. X, 4, 3, 14-19.

tion, (for) over him he was built up ¹, on him he was built up : from out of his own self he thus fashioned him, from out of his own self he generated him.

29. Now when he (the Sacrificer), being about to build an altar, undergoes the initiation-rite,—even as Pragâpati poured his own self, as seed, into the fire-pan as the womb,—so does he pour into the fire-pan, as seed into the womb, his own self composed of the metres, stomas, vital airs, and deities. In the course of a half-moon, his first body is made up, in a further (half-moon) the next (body), in a further one the next,—in a year he is made up whole and complete.

30. And whenever he lays down an enclosing-stone, he lays down a night, and along with that fifteen muhûrtas, and along with the muhûrtas fifteen eighties (of syllables). And whenever he lays down a Yagushmati (brick), he lays down a day, and along with that fifteen muhûrtas, and along with the muhûrtas fifteen eighties (of syllables of the sacred texts). In this manner he puts this threefold lore into his own self, and makes it his own ; and in this very (performance) he becomes the body of all existing things, (a body) composed of the metres, stomas, vital airs, and deities ; and having become composed of all that, he ascends upwards.

31. And he who shines yonder is his foundation, for over him he is built up, on him he is built up : from out of his own self he thus fashions him, from out of his own self he generates him. And when

¹ Viz. inasmuch as the round gold plate, representing the sun, was laid down in the centre of the altar-site, before the first layer was built. Sâyana.

he who knows this departs from this world, then he passes into that body composed of the metres, stomas, vital airs, and deities ; and verily having become composed of all that, he who, knowing this, performs this sacrificial work, or he who even knows it, ascends upwards.

THIRD BRÂHMANA.

1. The Year, doubtless, is the same as Death, for he¹ it is who, by means of day and night, destroys the life of mortal beings, and then they die : therefore the Year is the same as Death ; and whosoever knows this Year (to be) Death, his life that (year) does not destroy, by day and night, before old age, and he attains his full (extent of) life.

2. And he, indeed, is the Ender, for it is he who, by day and night, reaches the end of the life of mortals, and then they die : therefore he is the Ender, and whosoever knows this Year, Death, the Ender, the end of his life that (Year) does not reach, by day and night, before old age, and he attains his full (extent of) life.

3. The gods were afraid of this Pragâpati, the Year, Death, the Ender, lest he, by day and night, should reach the end of their life.

4. They performed these sacrificial rites—the Agnihotra, the New and Full-moon sacrifices, the Seasonal offerings, the animal sacrifice, and the Soma-sacrifice : by offering these sacrifices they did not attain immortality.

5. They also built a fire-altar,—they laid down

¹ Father Time, Pragâpati.

unlimited enclosing-stones, unlimited Yagushmati (bricks), unlimited Lokamprīṇā (bricks), even as some lay them down to this day, saying, 'The gods did so.' They did not attain immortality.

6. They went on praising and toiling, striving to win immortality. Praṇapati then spake unto them, 'Ye do not lay down (put on me) all my forms; but ye either make (me) too large or leave (me) defective: therefore ye do not become immortal.'

7. They spake, 'Tell thou us thyself, then, in what manner we may lay down all thy forms!'

8. He spake, 'Lay ye down three hundred and sixty enclosing-stones, three hundred and sixty Yagushmati (bricks), and thirty-six thereunto; and of Lokamprīṇā (bricks) lay ye down ten thousand and eight hundred; and ye will be laying down all my forms, and will become immortal.' And the gods laid down accordingly, and thereafter became immortal.

9. Death spake unto the gods, 'Surely, on this wise all men will become immortal, and what share will then be mine?' They spake, 'Henceforward no one shall be immortal with the body: only when thou shalt have taken that (body) as thy share, he who is to become immortal either through knowledge, or through holy work, shall become immortal after separating from the body.' Now when they said, 'either through knowledge or through holy work,' it is this fire-altar that is the knowledge, and this fire-altar that is the holy work.

10. And they who so know this, or they who do this holy work, come to life again when they have died, and, coming to life, they come to immortal life. But they who do not know this, or do not do this

holy work, come to life again when they die, and they become the food of him (Death) time after time.

11. But when he builds the fire-altar, he thereby gains Agni, Pragâpati, the Year, Death, the Ender, whom the gods gained; it is him he lays down, even as the gods thus laid him down.

12. By the enclosing-stones he gains his nights; by the Yagushmatî (bricks) his days, half-moons, months, and seasons; and by the Lokamprînâs the muhûrtas (hours).

13. Thus the enclosing-stones, supplying the place of nights, are made the (means of) gaining the nights, they are the counterpart of the nights: there are three hundred and sixty of them, for there are three hundred and sixty nights in the year. Of these, he lays twenty-one round the Gârhapatya, seventy-eight round the Dhishnya hearths, and two hundred and sixty-one round the Âhavantya.

14. Then the Yagushmatî (bricks with special formulas):—the grass-bunch, the (four) clod-bricks, the lotus-leaf, the gold plate and man, the two spoons, the naturally-perforated (brick), the dûrvâ-brick, the (one) dviyagus, two retahsik, a visvagyotis, two seasonal ones, an ashâdhâ, the tortoise, the mortar and pestle, the fire-pan, the five victims' heads, fifteen apasyâs, five khandasyâs, fifty prânabhrits—these ninety-eight are (in) the first layer.

15. Then the second (layer):—five asvints, two seasonal ones, five vaisvadevis, five prânabhrits, five apasyâs, nineteen vayasyâs—these forty-one are (in) the second layer.

16. Then the third (layer):—the naturally-perforated one, five regional ones, a visvagyotis, four seasonal ones, ten prânabhrits, thirty-six khandasyâs,

fourteen vāḷakhilyas—these seventy-one are (in) the third layer.

17. Then the fourth (layer):—first eighteen, then twelve, then seventeen—these forty-seven are (in) the fourth layer.

18. Then the fifth (layer):—five *asapatnās*, forty *virāgs*, twenty-nine *stomabhāgās*, five *nākasads*, five *pañcakūḍās*, thirty-one *khandasyās*, eight (of) the Gārhapatya hearth, eight (of) the Punaskṛiti, two seasonal ones, a *visvagyotis*, a *vikarṇi*, a naturally-perforated one, the variegated stone, the fire which is placed on the altar—these one hundred and thirty-eight are (in) the fifth layer.

19. All these make three hundred and ninety-five. Of these, three hundred and sixty, supplying the place of days, are made the (means of) gaining the days, they are the counterpart of the days: There are three hundred and sixty of them, for there are three hundred and sixty days in the year. And for the thirty-six (additional days) which there are¹ the filling of earth (counts as) the thirty-sixth; and twenty-four thereof, supplying the place of half-moons, are made the (means of) gaining the half-moons, they are the counterpart of the half-moons. And the (remaining) twelve, supplying the place of months, are made the (means of) gaining the months, they are the counterpart of the months. And, lest the seasons should be wanting, these (twelve bricks), by two and two (taken) together, supply the place of seasons.

¹ Namely, in an intercalary month. The layers of loose soil have to be counted in for the reason that only 35 *yagushmatīs* remain after taking away the 360.

20. And as to the Lokamprînâ (space-filling bricks), supplying the place of muhûrtas (hours), they are made the (means) of gaining the muhûrtas, they are the counterpart of the muhûrtas: there are ten thousand and eight hundred of them, for so many muhûrtas there are in the year. Of these, he lays down twenty-one in the Gârhapatya (altar), seventy-eight in the Dhishnya-hearths, and the others in the Âhavanîya. So many, indeed, are the (different) forms of the year: it is these that are here secured for him (Pragâpati, the Year), and are put on him.

21. Now, some wish to get this total amount¹ in the Âhavanîya itself, arguing, 'Those are different brick-built fire-altars: why should we here (in the Âhavanîya altar) take into account those laid down there (in the Gârhapatya and Dhishnyas)?' But let him not do so. There are, indeed, ten of these fire-altars he builds—eight Dhishnyas, the Âhavanîya and the Gârhapatya—whence they say, 'Agni is Virâg (wide shining or ruling),' for the Virâg (metre) consists of ten syllables: but, surely, all these (altars and hearths) are looked upon as only one, as Agni; for it is merely forms of him that they all are,—even as the days and nights, the half-moons, the months, and the seasons (are forms) of the year, so are they all forms of him (Agni).

22. And, assuredly, they who do this put those forms of his² outside of him, and produce confusion between the better and the worse; they make the peasantry equal and refractory to the nobility. Surely, on the Âgnîdhrîya he places the variegated

¹ Viz. of 10,800 Lokamprînâs.

² Viz. the Gârhapatya and Dhishnya hearths.

stone¹, and that he takes into account: why, then, taking that into account, should he not take others into account? That (altar) by which they ward off Nirṛiti², evil, is the eleventh.

23. As to this they say, 'Why, then, do they not take into account here those (of Nirṛiti's altar)?' Because he makes no offering on them, for it is by offering that a brick becomes whole and complete.

24. As to this they say, 'How are these (bricks) of his laid down so as not to be excessive?' Well, these (bricks) are his (Agni's) vital power, and man's vital power is not excessive. Thus whosoever, knowing this, performs this holy work, or he who but knows this, makes up this Pragâpati whole and complete.

FOURTH BRĀHMAṆA.

1. When Pragâpati was creating living beings, Death, that evil, overpowered him. He practised austerities for a thousand years, striving to leave evil behind him.

2. Whilst he was practising austerities, lights went upwards from those hair-pits³ of his; and those lights are those stars: as many stars as there are, so many hair-pits there are; and as many hair-pits as there are, so many muhūrtas there are in a (sacificial performance) of a thousand years.

3. In the one-thousandth year, he cleansed himself all through; and he that cleansed all through is this wind which here cleanses by blowing; and that evil which he cleansed all through is this body.

¹ See IX, 2, 3, 14-17; 4, 3, 6.

² See VII, 2, 1, 1 seq.

³ That is, the pores from which the hairs spring.

But what is man that he could secure for himself a (life) of a thousand years¹? By knowledge, assuredly, he who knows secures for himself (the benefits of a performance) of a thousand years.

4. Let him look upon all these bricks as a thousandfold: let him look upon each enclosing-stone as charged with a thousand nights, each day-holder² with a thousand days, each half-moon-holder with a thousand half-moons, each month-holder with a thousand months, each season-holder with a thousand seasons, each muhūrta-holder³ with a thousand muhūrtas, and the year with a thousand years. They who thus know this Agni as being endowed with a thousand, know his one-thousandth digit; but they who do not thus know him, do not even know a one-thousandth digit of him. And he alone who so knows this, or who performs this sacred work, obtains this whole and complete Pragâpatean Agni whom Pragâpati obtained. Wherefore let him who knows this by all means practise austerities⁴; for, indeed, when he who knows this practises austerities, even to (abstention from) sexual intercourse, every (part) of him will share in the world of heaven⁵.

¹ Tasmai sahasrasamvatsaragñvanâya ko vâ manushyaḥ saknuvât; manushyâvadhiḥ satam ato gñvato manushyena sahasrasamvatsarâḥ prâptum asakyât. Sây.

² That is, the majority of Yagushmatî bricks, viz. 360 of them, whilst the remaining ones are supposed to stand in lieu of half-moons, months, and seasons; see X, 4, 3, 19.

³ Viz. the Lokamprînâ bricks; see X, 4, 3, 20.

⁴ Or, religious fervour (meditation).

⁵ Or, as Sâyana seems to interpret it, 'that austerity will gain for him all his (Agni's thousandfold perfection) and the heavenly world (?),'—etat tapaḥ agnes tadavayavânâm ka sahasrâtmakatva-rûpam karoti tasmâk ka svargalokaprâptir bhavatyty arthaḥ.

5. It is regarding this that it is said in the *R̥k* (I, 179, 3), 'Not in vain is the labour which the gods favour;' for, in truth, for him who knows there is no labouring in vain, and so, indeed, the gods favour this every (action) of his¹.

FIFTH BRĀHMANA.

1. Now the doctrines of mystic imports². The Sākāyanins hold that 'Agni is Vāyu (the wind);' but some say that 'Agni is Āditya (the sun).' And either Sraumatya, or Hāliṅgava, said, 'Agni is no other than Vāyu: wherefore the Adhvaryu, when he performs the last work³, passes into that (wind).'

2. And Sātyāyani said, 'Agni is no other than the Year; his head is the spring, his right wing the summer, his left wing the rainy season, his middle body (trunk) the autumn season, and his tail and feet the winter and dewy seasons—Agni is speech, Vāyu breath, the sun the eye, the moon the mind, the quarters the ear, the generative power water⁴, the feet (and tail) fervour, the joints the months, the veins the half-moons, the silver and gold feathers

¹ *Evam vidvān yat kurute tat sarvaṃ yad yasmād devā avanti. Sāy.*

² *Athānantaram upanishadām rahasyārthānām ādeśā upadeśā vakshyante. Sāy.*—Prof. Oldenberg (*Zeitsch. of G. Or. S.*, 50, p. 457 seq.) takes 'upanishad' in the sense of 'worship.'

³ That is, the concluding rites of the sacrifice,—*tasmād adhvaryuḥ yadā uttamam yagñasamāptilakṣaṇam karma karoti, tadaitam eva vāyum apyeti, tathā hi, samishṭayagurhome devā gātuvido gātum vītvā gātum ita manasaspata iti mantre-vāñi, svāhā vāte dhāñi svāhā, iti vāyau dhāraṇam uktam. Sāy.* See IV, 4, 4, 13, where the sacrifice (though not the Adhvaryu priest) is consigned to the wind by means of the Samishṭayagus formulas.

⁴ Note the change in the relative position of subject and predicate from here.

the days and nights: thus he passes over to the gods.' Let him know, then, that Agni is the Year; and let him know that it is thereof¹ he consists.

3. And *Kelaka Sâṇḍilyâyana* said, 'Let him know that the three layers containing the naturally-perforated (bricks)² are these worlds, that the fourth (layer) is the Sacrificer, and the fifth all objects of desire; and that it is these worlds, and his own self and all his objects of desire he compasses.'

FIFTH ADHYÂYA. FIRST BRÂHMANA.

1. The mystic import of this Fire-altar, doubtless, is Speech; for it is with speech that it is built: with the *Ārik*, the *Yagus* and the *Sâman* as the divine (speech); and when he (the *Adhvaryu*) speaks with human speech, 'Do ye this! do ye that!' then also it (the altar) is built therewith.

2. Now, this speech is threefold—the *Ārik*-verses, the *Yagus*-formulas, and the *Sâman*-tunes;—thereby the Fire-altar is threefold, inasmuch as it is built with that triad. Even thus, then, it is threefold; but in this respect also it is threefold, inasmuch as three kinds of bricks are put into it—those with masculine names, those with feminine names, and those with neuter names; and these limbs of men also are of three kinds—those with masculine names, those with feminine names, and those with neuter names.

¹ That is, of the objects enumerated before.

² That is, the first, third, and fifth layers. By the fourth and fifth layers mentioned immediately after, we have not of course to understand the real fourth and fifth layers, but the two making up the five layers (viz. the second and fourth).

3. This body (of the altar), indeed, is threefold; and with this threefold body he obtains the threefold divine *Amṛita* (nectar, immortality). Now all these (bricks) are called 'ishṭakâ (f.),' not 'ishṭakaḥ (m.),' nor 'ishṭakam (n.):' thus (they are called) after the form of speech (*vâk*, f.), for everything here is speech—whether feminine (female), masculine (male), or neuter—for by speech everything here is obtained. Therefore he 'settles' all (the bricks)¹ with, 'Âṅgiras-like lie thou steady (*dhruvâ*, f.)!' not with, 'Âṅgiras-like lie thou steady (*dhruvaḥ*, m.)!' or with, 'Âṅgiras-like lie thou steady (*dhruvam*, n.)!' for it is that Speech he is constructing.

4. Now, this speech is yonder sun, and this (*Agni*, the Fire-altar) is Death: hence whatsoever is on this side of the sun all that is held by Death; and he who builds it (the Fire-altar) on this side thereof, builds it as one held by Death, and he surrenders his own self unto Death; but he who builds it thereabove, conquers recurring Death, for by his knowledge that (altar) of his is built thereabove.

5. This speech, indeed, is threefold—the *Rik*-verses, the *Yagus*-formulas, and the *Sâman*-tunes: the *Rik*-verses are the orb, the *Sâman*-tunes the light, and the *Yagus*-formulas the man (in the sun); and that immortal element, the shining light, is this lotus-leaf²: thus, when he builds up the Fire-altar

¹ See VI, 1, 2, 28; VII, 1, 1, 30.

² Viz. the lotus-leaf deposited in the centre of the altar-site, before the first layer is laid down, see VII, 4, 1, 7 seqq., where, however, it is represented as symbolising the womb whence *Agni* (the fire-altar) is to be born.

after laying down the lotus-leaf, it is on that immortal element that he builds for himself a body consisting of the *Rîk*, the *Yagus*, and the *Sâman*; and he becomes immortal.

SECOND BRÂHMANA.

1. Now, that shining orb is the Great Litany, the *Rîk*-verses: this is the world of the *Rîk*. And that glowing light is (the hymn of) the Great Rite, the *Sâman*-tunes: this is the world of the *Sâman*. And the man in yonder orb is the Fire-altar, the *Yagus*-formulas: this is the world of the *Yagus*.

2. It is this threefold lore that shines, and even they who do not know this say, 'This threefold lore does indeed shine;' for it is Speech that, seeing it, speaks thus.

3. And that man in yonder (sun's) orb is no other than Death; and that glowing light is that immortal element: therefore Death does not die, for he is within the immortal; and therefore he is not seen, for he is within the immortal¹.

4. There is this verse:—'Within Death is immortality,'—for below death is immortality;—'founded on Death is immortality,'—for established on that man (in the sun) the immortal shines²;—'Death putteth on the radiant,'—the

¹ *Mrityurûpaḥ puruṣho-mṛitarûpe-rîkīṣhy antar vartate, . . . mṛityoḥ puruṣhasya amṛitam amṛitarûpârktir adhikaranam mandalam âhitam pratishṭhitam. Sâyana.*

² 'Antaram mṛityor amṛitam ity avaram hy etan mṛityor amṛitam' ity âdinâ, avaram adhastâdbhâvam amṛitam puruṣaḥ

radiant one (vivasvant), doubtless, is yonder sun, for he irradiates (vi-vas) day and night; and it is him that (Death) puts on, for on every side he is surrounded by him;—‘Death’s self is in the radiant,’—for the self (body) of that man indeed is in that orb: such, then, is that verse.

5. Now, that orb is the foundation (foothold) of both that light and that man; whence one must not recite the Great Litany for another¹, lest he should cut away that foothold from beneath his own self; for he who recites the Mahad Uktam for another, indeed cuts away that foothold from beneath his own self: wherefore the (professional) singer of praises (sastra) is greatly despised, for he is cut off from his foothold. Thus in regard to the deity.

6. Now as to the sacrifice. That shining orb is the same as this gold plate (under the altar)², and that glowing light is the same as this lotus-leaf (under the altar); for there are those (divine)

parastād ity arthasiddhaḥ; anena amṛitamadhyavartitvam uktam ity arthaḥ; dvitīyapādagaṭāmṛitapadenârîr adhikaranam mandalam ukṣyate, tat puruṣe pratishṭhitam tapati, tena hi tasya mandalasya gaṭapṛakâśakatvam asti. Sây. But for this interpretation, one might have rendered the first pāda by, ‘Close unto death is immortality,’ for after death comes immortality.

¹ Cf. Aitareyâr. V, 3, 3, 1, ‘No one but a dîkshita (initiated) should recite the Mahâvraṭa (sastra); and he should not recite it at a (Mahâvraṭa) unless it be combined with (the building of) a fire-altar; neither should he do so for another person, nor at a (sacrificial session lasting) less than a year,’ so say some; but he may recite it for his father or for his teacher, for in that case it is recited on his own behalf.

² In these symbolical identifications, one might also take the relative clause to be the predicate, not the subject, of the sentence; the former usually preceding the latter.

waters¹, and the lotus-leaf is water²; and that man in yonder orb is no other than this gold man (in the altar): thus, by laying down these (in the fire-altar), it is that (divine) triad he constructs. And after the consummation of the sacrifice it rises upwards and enters that shining (sun): one need not therefore mind destroying Agni, for he is then in yonder (world)³. Thus, then, in regard to the sacrifice.

7. Now as to the self (body). That shining orb and that gold plate are the same as the white here in the eye; and that glowing light and that lotus-leaf are the same as the black here in the eye; and that man in yonder orb and that gold man are the same as this man in the right eye.

¹ Though the sun itself does not consist of water, he at any rate floats along a sea of water; cf. VII, 5, 1, 8, 'For that indeed is the deepest of waters where yonder sun shines;' and there are waters above and below the sun, VII, 1, 1, 24; and the sun is encircled by 360 navigable streams, and as many flow towards it, X, 5, 4, 14.—Sâyana, on the other hand, takes it to mean, 'for that (light) is water,' inasmuch as the sun's rays produce the rain,—*arkisho hy âpaḥ sūryakirāṇām eva vṛishṭikartrīkatvât kâryakâranayor abhedena arkir vâ âpa ity uktam*. Possibly this may be the right interpretation.

² See VII, 4, 1, 8, where the lotus-plant is said to represent the (cosmic) waters, whilst the earth is a lotus-leaf floating on the waters.

³ According to Sâyana, he is so in the shape of both the sun and the Sacrificer's body or self,—*yato-sminn agnim kṛtavān paratrādītyo bhavati, ato-gnim parihantum nādrīyeta, kṛtam agnim ishṭakāvīreshena nāsayitam ādaram na kuryât, kutaḥ, esho-gnir amutra bhavati, paraloke yagamānasarīrātmanotpadyate; yad vâ parihantum prāptum sprashṭum ity arthaḥ, kṛtyāgnisparsane doshasravanât*. Sâyana, thus, is doubtful as to how 'Agnim parihantum' is to be taken, whether it means 'to injure the altar (? or extinguish the fire) by some brick,' or to 'knock against (touch) the altar.' The St. Petersburg Dict. takes it in the sense of 'to extinguish the fire,'

8. The Lokamprīṇā (space-filling brick) is the same as that (gold man in the sun)¹: it is that (brick) which this entire Agni finally results in². Moreover, this man (or person) in the left eye is the mate of that one (in the right eye and in the sun); and a mate is one half of one's own self³, for when one is with a mate he is whole and complete: thus it (the second man) is for the sake of completeness. And as to there being two of these (persons in the eyes), a pair means a productive couple: hence two Lokamprīṇās are laid down each time⁴, and hence they set up the layer by two (kinds of bricks).

9. Now, that person in the right eye is the same as Indra, and (that other person is) the same as Indrānti: it is for the sake of these two that the gods made that partition (between the eyes), the nose; whence he (the husband) should not eat food in the presence of his wife⁵; for from him (who

but it might also, perhaps, mean 'to destroy the fire-altar' by taking it to pieces.

¹ On the identification of the sun with the Lokamprīṇā on the ground that the former fills these worlds (lokān pūrayati), see VIII, 7, 2, 1.

² Or, finally comes to; viz. inasmuch as it is by the placing of the Lokamprīṇā bricks that the altar is completed (Sây.); and inasmuch as Agni passes into the sun.

³ Purusho mithunam yoshid ity etasmin mithunam hy âtmano ardham ardhabhāgah, ardho vâ esha âtmano yat patnīti taittirīya-sruteh. Sây.

⁴ When the layers are filled up with 'space-fillers,' two Lokamprīṇās are first laid down in one of the four corners, and from them the available spaces are then filled up, in two turns, in the sunwise direction; cf. p. 22, note 1.

⁵ Cf. I, 9, 2, 12, 'whenever women here eat, they do so apart from men;' where the use of the 'gighatsanti' (swallow their

does not do so) a vigorous son is born, and she in whose presence (the husband) does not eat food bears a vigorous (son) :—

10. Such, indeed, is the divine ordinance;—amongst men princes keep most aloof¹, and for that reason a vigorous (son) is born to them; and of birds the *Amṛitavākā* (does so, and she) produces the *Kshiprasena*².

11. Those two (persons in the eyes) descend to the cavity of the heart³, and enter into union with each other; and when they reach the end of their union, then the man sleeps,—even as here on reaching the end of a human union he becomes, as it were, insensible⁴, so does he then become, as it were,

food)—as against *asniyât* in our passage—is not meant disrespectfully, but as the regular desiderative of 'ad' (*Pân.* II, 4, 37), for which no doubt '*asishanti*' (*Sat. Br.* III, 1, 2, 1) might have been used.

¹ Or, 'act most in secrecy.' *Sâyana* explains it: *manushyânâm madhye râganyabandhavo • nutamâm gopâyanti atyartham rahasyatvena kurvanti tasmât teshu vîryavân putro gâyate*. The St. Petersburg. Dict., on the other hand, takes it in the sense of 'they protect most of all;' though it is difficult to see how the 'protection' afforded by princes or rulers could have any bearing on men taking their food apart from their wives. If the above interpretation is right we may compare '*anu-gup*' in the sense of 'to conceal.' See, however, the next note, where *Sâyana* takes '*gopâyati*' in the sense of 'observes (that law),' which might also have suited here. Princes, having their seraglio, would naturally have less occasion for coming into contact with their wives at mealtime than men of lower stations of life. On the superlative of the preposition, see p. 287, note 1.

² ? The swift eagle,—*vayasâm pakshinâm madhye amṛitavākâ nâma pakshigâtir etad vratam gopâyati, atah sâ kshipram sîghra-gâminam syenam nâma pakshinam ganayati*. *Sây.*

³ *Hridayasyâkâsam daharam prâpya*. *Sây.*

⁴ That is, 'unconscious,' with something of 'indifferent, apathetic,' implied :—*Loke mânushasya maithunasyântam gatvâ • sam-*

insensible; for this is a divine union¹, and that is the highest bliss.

12. Therefore let him, who knows this, sleep, for it makes for heaven²: he thereby, indeed, makes those two deities enjoy their dear wish, union. And one should not therefore forcibly³ awaken him who sleeps, lest he should hurt those two deities whilst enjoying their union; and hence the mouth of him who has been asleep is, as it were, clammy, for those two deities are then shedding seed, and from that seed everything here originates, whatsoever exists.

13. Now, that man in yonder orb (of the sun), and that man in the right eye truly are no other than Death;—his feet have stuck fast in the heart, and having pulled them out he comes forth; and when he comes forth then that man dies: whence they say of him who has passed away, 'he has been cut off'⁴.

14. And, indeed, he is the breath (*prâna*), for it is he (the man in the eye) that leads forward (*pranayati*) all these creatures. These vital airs (*prâna*) are his own (*sva*); and when he sleeps (*svapiti*) then

vidâ agânâneva nrâ strî bhavati (marg. corr. *agânânâv eva strîpuruṣhau bhavataḥ*) *evam tadâ taylor mithunabhâve* (? *mithunâbhâve*) *purusho samvida iva bhavati. Sây.*

¹ Viz. because it is the union of Indra and *Indrânî*.

² Or, perhaps, it is the usual practice (*lokyam*), as the St. Petersburg Dict. takes it.

³ *Dhureva pîḍayaiva na bodhayet, na prabuddham kuryât, dhûrvater himsârthat kvîpi âblope rūpam. Sây.*

⁴ ? His (life) has been cut off; or, his (life-string) has been severed. *Sâyana* (unless there is an omission in the MS.) does not explain '*kâkḥedy asya*,' but seems to take 'pretam' (passed away) as the word on which the stress lies:—*tasmâd imam pretam ity âhuḥ, prapûrvâd eteḥ kṭapratyaye rūpam; katham, akshipurushanirgame purushasya maraṇam.*

these vital airs take possession of him¹ as his own (svâ api-yanti): hence (the term) 'svâpyaya (being taken possession of by one's own people),' 'svâpyaya' doubtless being what they mystically call 'svapna (sleep),' for the gods love the mystic.

15. And when he is asleep, he does not, by means of them, know of anything whatever, nor does he form any resolution with his mind, or distinguish the taste of food with (the channel of) his speech, or distinguish any smell with (the channel of) his breath; neither does he see with his eye, nor hear with his ear, for those (vital airs) have taken possession of him. Whilst being one only, he (the man in the eye) is numerously distributed among living beings: whence the Lokamprîṇâ (representing the man in the sun), whilst being one only (in kind), extends over the whole altar; and because he (the man in the eye) is one only, therefore (the Lokamprîṇâ) is one.

16. As to this they say, 'One death, or many?' Let him say, 'Both one and many;' for inasmuch as he is that (man in the sun) in yonder world he is one, and inasmuch as he is numerously distributed here on earth among living beings, there are also many of them.

17. As to this they say, 'Is Death near or far away?' Let him say, 'Both near and far away;' for inasmuch as he is here on earth in the body he is near, and inasmuch as he is that one in yonder world he also is far away.

18. Regarding this there is the verse,—'Con-

¹ Or, they keep within him, they nestle in him,—apiyanti prâpnuvanti, âliyanta ity arthaḥ. Sây.

cealed in food he, the immortal, shineth at the flowing together of vital saps;—yonder shining orb is food, and the man in that orb is the eater: being concealed in that food, he shines. Thus much as to the deity.

19. Now as to the body. This body indeed is food, and that man in the right eye is the eater: being concealed in that food he shines.

20. That same (divine person), the Adhvaryus (Yagur-veda priests) serve under the name of 'Agni' (fire-altar) and 'Yagus,' because he holds together (yug) all this (universe)¹; the *Khandogas* (Sâma-veda priests, chanters) under that of 'Sâman,' because in him all this (universe) is one and the same (samâna)²; the *Bahvrikas* (*Rig*-veda priests, Hotars) under that of 'Uktham,' because he originates (utthâp) everything here; those skilled in sorcery, under that of 'sorcery (yâtu),' because everything here is held in check (yata) by him; the serpents under that of 'poison;' the snake-charmers under that of 'snake;' the gods under that of 'ûrg (strengthening food);' men under that of 'wealth;' demons under that of 'mâyâ (magic power);' the deceased Fathers under that of 'svadhâ (invigorating draught);' those knowing the divine host under that of 'divine host;' the Gandharvas under that of 'form (rûpa³);' the Apsaras under that of 'fragrance (gandha),'—thus, in whatsoever form they serve him that indeed he becomes, and, having become that,

¹ Esha purusha idam sarvam gagad yunakti sarvatra svayam samgata iti. Sây.

² Etasmin paramâtmani kârane sarvam kâryagâtam samânam iti. Sây.

³ The characteristic attributes of the Gandharvas and Apsaras are evidently exchanged in the text as it stands; cf. IX, 4, 1, 4.

he is helpful to them ; whence he who knows should serve him in all these (forms), for he becomes all that, and, having become all that, he is helpful to him.

21. Now this Agni (fire-altar) consists of three bricks,—the *Rik* being one, the *Yagus* another, and the *Sâman* another : whatever (brick) he lays down here with a *rik* (verse) that has the gold plate for its foundation¹ ; whatever (brick he lays down) with a *yagus* (formula) that has the (gold) man for its foundation ; and whatever (brick he lays down) with a *sâman* (hymn-tune) that has the lotus-leaf for its foundation. Thus he consists of three bricks.

22. And, indeed, these two, to wit, that gold plate and that lotus-leaf join that (gold) man, for both the *Rik* and the *Sâman* join the *Yagus* ; and so he also consists of a single brick.

23. Now, that man in yonder orb (of the sun), and this man in the right eye, are no other than Death² ; and he becomes the body (self) of him who knows this : whenever he who knows departs this world he passes into that body, and becomes immortal, for Death is his own self.

THIRD BRÂHMANA.

1. Verily, in the beginning this (universe) was, as it were³, neither non-existent nor existent ; in

¹ Viz. inasmuch as the (round) gold plate (representing the sun) is deposited in the centre of the altar-site, before the first layer is constructed. In the same way the other two objects.

² *Sâyana* seems to construe this somewhat differently : *sa esho agnir yagurâtmako dhidaivam mandalamadhyavartî adhyâtmam dakshinâkshivartî purusho mrîyurûpaḥ*.

³ *Sâyana* seems to take 'iva' here in the sense of 'eva,' as indeed it often has to be taken, especially in negative sentences.

the beginning this (universe), indeed, as it were, existed and did not exist : there was then only that Mind.

2. Wherefore it has been said by the *Rishi* (*Rig-veda* X, 129, 1), 'There was then neither the non-existent nor the existent;' for Mind was, as it were, neither existent nor non-existent.

3. This Mind, when created, wished to become manifest,—more defined¹, more substantial : it sought after a self (body)². It practised austerity³: it acquired consistency⁴. It then beheld thirty-six thousand Arka-fires⁵ of its own self, composed of mind, built up of mind : mentally⁶ alone they were established (on sacrificial hearths) and mentally

¹ Niruktataram niruktam sabdanirvâkyam. Sây.

² Sâyana also allows the interpretation, 'after (its source, or cause,) the (supreme) self,'—*âtmanam svakâranam paramâtmânam svasvarûpam vâ nvaikkhat*. What seems, indeed, implied in these esoteric lucubrations, is that meditation on the infinite is equivalent to all ceremonial rites which are supposed to be incessantly performed for one so engaged, even during his sleep (paragraph 12).

³ I. e. intense meditation (*paryâlokanam*), Sây. ? 'it became heated.'

⁴ Sâyana apparently takes '*prâmûrkkhat*' in the sense of 'became great, or important,'—*samuikkhatam babhûva*.

⁵ Sâyana here takes 'arka' in the sense of 'arṇanīya (worthy of veneration), as, indeed, he did several times before; though once he seems to call them 'agnyarkâḥ,' as being the highest, merely speculative or immaterial form of sacrificial fires or fire-altars (*dhveyâ agnayaḥ*); cf. X, 3, 4, 3 seq.—The 36,000 fires are calculated so as to be equal to the number of days in the life of the perfect man living a hundred years (X, 2, 6, 9); there being thus for each day of his life a (spiritual) sacrificial fire, a mental exercise or discipline, as Sâyana expresses it,—*tatraikasmin dine (âgneyâ?) manovritiḥ*.

⁶ The text has everywhere the instrumental 'manasâ,' which would imply either the agent, the instrument, or the material, as the case might be.

built up¹; mentally the cups (of Soma) were drawn thereat; mentally they chanted, and mentally they recited on (near) them,—whatever rite is performed at the sacrifice, whatever sacrificial rite there is, that was performed mentally only, as a mental performance, on those (fires or fire-altars) composed of mind, and built up of mind. And whatever it is that (living) beings here conceive in their mind that was done regarding those (mental Agnis²):—they establish them (on the hearths) and build them up (as fire-altars); they draw the cups for them; they chant on (near) them and recite hymns on them,—of that extent was the development of Mind, of that extent its creation,—so great is Mind: thirty-six thousand Arka-fires; and each of these as great as that former (fire-altar) was.

4. That Mind created Speech. This Speech, when created, wished to become manifest,—more defined, more substantial: it sought after a self. It practised austerity: it acquired consistency. It beheld thirty-six thousand Arka-fires of its own self, composed of speech, built up of speech: with speech they were established, and with speech built up; with speech the cups were drawn thereat; with speech they chanted, and with speech they recited on them—whatever rite is performed at the sacrifice, whatever sacrificial rite there is, that was

¹ That is, the ceremonies of Agnyâdhâna (establishment of the sacrificial fire) and Agnikayana (building of the fire-altar) were performed by means of these fires. Sâyana remarks that these rites were performed by the same 'beings (bhûtâni),' which are mentioned immediately after, as would, indeed, appear to be the case from paragraph 12.

² Yat kim ka bhûtâni manasâ dhyâyanti vâkâ vadanti taiḥ samkalpavadanâdibhir eva teshâm agnînam karanam. Sây.

performed by speech alone, as a vocal performance, on those (fires) composed of speech, and built up of speech. And whatever beings here speak by speech that was done regarding those (fires): they establish them and build them up; they draw the cups for them; they chant on them and recite hymns on them,—of that extent was the development of Speech, of that extent its creation,—so great is Speech: thirty-six thousand Arka-fires; and each of these as great as that former (fire-altar) was.

5. That Speech created the Breath. This Breath, when created, wished to become manifest,—more defined, more substantial: it sought after a self. It practised austerity: it acquired consistency. It beheld thirty-six thousand Arka-fires of its own self, composed of breath, built up of breath: with breath they were established, and with breath built up; with breath the cups were drawn thereat; with breath they chanted and with breath they recited on them,—whatever rite is performed at the sacrifice, whatever sacrificial rite there is, that was performed by breath alone, as a breathing-performance, on those (fires) composed of breath, and built up of breath. And whatever beings here breathe with breath that was done regarding those (fires):—they establish them, and build them up; they draw the cups for them; they chant on them and recite hymns on them,—of that extent was the development of Breath, of that extent was its creation,—so great is Breath: thirty-six thousand Arka-fires; and each of these as great as that former (fire-altar) was.

6. That Breath created the Eye. This Eye, when created, wished to become manifest,—more

defined, more substantial: it sought after a self. It practised austerity: it acquired consistency. It beheld thirty-six thousand Arka-fires of its own self, composed of the eye, built up of the eye: by means of the eye they were established, and by means of the eye built up; by the eye the cups were drawn thereat; by means of the eye they chanted and recited hymns on them,—whatever rite is performed as the sacrifice, whatever sacrificial rite there is, that was performed by the eye alone, as an eye-performance, on those (fires) composed of eye, and built up of the eye. And whatever beings here see with the eye that was done regarding those (fires):—they establish them and build them up; they draw the cups for them; they chant on them and recite hymns on them,—of that extent was the development of the Eye, of that extent its creation,—so great is the Eye: thirty-six thousand Arka-fires; and each of these as great as that former (fire-altar) was.

7. That Eye created the Ear. This Ear, when created, wished to become manifest,—more defined, more substantial: it sought after a self. It practised austerity: it acquired consistency. It beheld thirty-six thousand Arka-fires of its own self, composed of the ear, built up of the ear: by means of the ear they were established, and by means of the ear built up; by the ear the cups were drawn thereat; by means of the ear they chanted and recited hymns on them,—whatever rite is performed at the sacrifice, whatever sacrificial rite there is, that was performed by the ear alone, as an ear-performance, on those (fires) composed of ear, and built up of the ear. And whatever beings here hear with the ear

that was done regarding those (fires):—they establish them and build them up; they draw the cups for them; they chant on them and recite hymns on them,—of that extent was the development of the Ear, of that extent its creation,—so great is the Ear: thirty-six thousand Arka-fires; and each of these as great as that former (fire-altar) was.

8. That Ear created Work, and this condensed itself into the vital airs, into this compound, this composition of food¹; for incomplete is work without the vital airs, and incomplete are the vital airs without work.

9. This Work, when created, wished to become manifest,—more defined, more substantial: it sought after a self. It practised austerity: it acquired consistency. It beheld thirty-six thousand Arka-fires of its own self, composed of work, built up of (or by) work: by work they were established, and by work built up; by work the cups were drawn thereat; by work they chanted and recited hymns on them,—whatever rite is performed at the sacrifice, whatever sacrificial rite there is, that was performed by work alone, as a work-performance, on those (fires) composed of work, and built up of work. And whatever beings here work by work that was done regarding those (fires);—they establish them and build them up; they draw the cups for them; they chant on them and recite hymns on them,—of that extent was the development of Work, of that

¹ Sâyana explains 'samdegham annasamdeham' by 'annaprânâsrayam sarîram,'—svayam asamdeham asarîram sat karma prânânayor anyonyasâhakaryâd abhivṛddhim vyatirekam makhyenâha, akrîtsnam &c. Sâyana would thus take 'samdegha' as equivalent to the later 'deha' (body), and in no depreciatory sense.

extent its creation,—so great is Work : thirty-six thousand Arka-fires ; and each of these as great as that former (fire-altar) was.

10. That Work created the Fire,—Fire, doubtless, is more manifest than Work, for by work (sacrificial performance) they produce it, and by work they kindle it.

11. This Fire, when created, wished to become manifest,—more defined, more substantial : it sought after a self. It practised austerity¹ : it acquired consistency. It beheld thirty-six thousand Arka-fires of its own self, composed of fire, built up of fire : with fire they were established, and with fire built up ; with fire the cups were drawn thereat ; with fire they chanted and recited hymns on them ;—whatever rite is performed at the sacrifice, whatever sacrificial rite there is, that was performed with fire alone, as a fire-performance, on those (fires) composed of fire, and built up of fire. And whatever fire beings here kindle that was done regarding those (fires) :—they establish them and build them up ; they draw the cups for them ; they chant on them and recite hymns on them,—of that extent was the development of Fire, of that extent its creation,—so great is Fire : thirty-six thousand Arka-fires ; and each of these as great as that former (fire-altar) was.

12. These fires (altars), in truth, are knowledge-built ; and all beings at all times build them for him who knows this, even whilst he is asleep : by knowledge alone these fires (altars) are indeed built for him who knows this.

¹ Or, fervid devotion ; though perhaps the physical sense of 'it became heated' would suit better here.

FOURTH BRĀHMANA.

1. Verily, this (brick-)built Fire-altar (Agni) is this (terrestrial) world:—the waters (of the encircling ocean) are its (circle of) enclosing-stones; the men its Yagushmatis (bricks with special formulas); the cattle its Sûdadohas¹; the plants and trees its earth-fillings (between the layers of bricks), its oblations and fire-logs²; Agni (the terrestrial fire) its Lokamprînâ (space-filling brick);—thus this comes to make up the whole Agni, and the whole Agni comes to be the space-filler³; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler⁴.

2. But, indeed, that Fire-altar also is the air:—the junction of heaven and earth (the horizon) is its (circle of) enclosing-stones, for it is beyond the air that heaven and earth meet, and that (junction) is the (circle of) enclosing-stones; the birds are its Yagushmati bricks, the rain its Sûdadohas, the rays

¹ That is, either the food obtained by the milking of the drink of immortality (*amṛtadohānnaṃ*), or the verse *Rig-veda* VIII, 69, 3 (*tā asya sūdadohasaḥ*, &c.) pronounced over the 'settled' brick, and supposed to supply vital air to the different parts of Agni-Pragâpati's body (whence it is also repeated in the *Bṛhad Uktam* between the different parts of the bird-like body; cf. p. 112, note 1). Sây.

² Sâyana seems to interpret this in two different ways,—*oshadhi-vanaspataya eva purîshâhutisamitrarûpâ etasya purîshâhutisamitrarûpatvam uttaratra spash/îkarishyate*; *atha (vâ) yad dikshu ka rasmishu kânnaṃ tat purîshaṃ tā ahutayas tâḥ samidhaḥ*.

³ See X, 5, 2, 8. Viz. 'inasmuch as all become fit for their work by being provided with fire.' Sây.

⁴ Or, the word-filler, the ruler of the world (*lokâdhish/hâtri*). Sây.

of light its earth-fillings, oblations and fire-logs; Vâyu (the wind) is its space-filler; thus this comes to make up the whole Agni, and the whole Agni comes to be the space-filler; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

3. But, indeed, that Fire-altar also is the sky :—the (heavenly) waters are its enclosing-stones, for even as a case¹ here is closed up so are these worlds (enclosed) within the waters; and the waters beyond these worlds are the enclosing-stones;—the gods are the Yagushmatî bricks; what food there is in that world is its Sûdadohas; the Nakshatras (lunar mansions) are the earth-fillings, the oblations and the fire-logs; and Âditya (the sun) is the space-filler;—thus this comes to make up the whole Agni; and the whole Agni comes to be the space-filler; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

4. But, indeed, that Fire-altar also is the sun :—the regions are its enclosing-stones, and there are three hundred and sixty of these², because three hundred and sixty regions encircle the sun on all sides;—the rays are its Yagushmatî bricks, for there are three hundred and sixty of these³, and three hundred and sixty rays of the sun; and in that he establishes the Yagushmatts within the enclosing-stones thereby he establishes the rays in the regions. And what is between the regions and the rays, is its Sûdadohas; and what food there is in the regions and rays that is the earth-fillings, the oblations and

¹ Or, as (the valves, or shells, of) a pod are closed up.

² See p. 354, note 2.

³ See IX, 4, 3, 6.

the fire-logs; and that which is called both 'regions' and 'rays' is the space-filling (brick):—thus this comes to make up the whole Agni; and the whole Agni comes to be the space-filler; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

5. But, indeed, that Fire-altar also is the Nakshatras:—for there are twenty-seven of these Nakshatras, and twenty-seven secondary stars accompany each Nakshatra,—this makes seven hundred and twenty¹, and thirty-six in addition thereto. Now what seven hundred and twenty bricks² there are of these, they are the three hundred and sixty enclosing-stones and the three hundred and sixty Yagushmatî bricks; and what thirty-six there are in addition, they are the thirteenth (intercalary) month, the body (of the altar); the trunk³ (consisting of) thirty, the feet of two, the (channels of the) vital airs of two⁴, and the head itself being the (thirty-fifth and) thirty-sixth,—and as to there being two of these, it is because 'siras' (head) consists of two syllables;—and what (space) there is between (each) two

¹ On this inaccurate calculation (the real product being 729), resorted to in order to get a total amount equal to the number of Yagushmatî bricks (756), see A. Weber, *Nakshatra*, II, p. 298.

² That is, Nakshatras considered as the bricks of which the fire-altar is constructed. The latter being identical with the year, the 720 bricks represent the days and nights of the year.

³ Thus Sâyana (madhyadeha),—the âtman (in that case, however, the whole body) is usually represented as consisting of twenty-five parts. Here the thirty parts would probably be the trunk, the head, the upper and fore-arms, the thighs and shanks, and the fingers and toes.

⁴ Viz. inasmuch as eyes, ears, and nostrils are in pairs. Sây.

Nakshatras that is the Sûdadohas; and what food there is in the Nakshatras that is the earth-fillings (between the layers of bricks), the oblations and the fire-logs; and what is called 'nakshatras' that is the space-filling (brick):—thus this comes to make up the whole Agni, and the whole Agni comes to be the space-filler; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

6. Now, these (amount to) twenty-one *Bṛihat*s¹; and—the heavenly world being the twenty-one-fold one² and the *Bṛhat* (the great one)—this (altar) thus comes to be equal to the heavenly world, and to the twenty-one-fold Stoma (hymn-form) and the *Bṛhat* metre.

7. But, indeed, that Fire-altar also is the Metres; for there are seven of these metres, increasing by four syllables³; and the triplets of these make seven hundred and twenty syllables, and thirty-six in addition thereto. Now what seven hundred and twenty bricks there are of these, they are the three hundred and sixty enclosing-stones and the three hundred and sixty Yagushmatīs; and what thirty-six there are in addition, they are the thirteenth month, and the body (of this altar),—the trunk (consisting of) thirty, the feet of two,

¹ The *Bṛhat* verse consisting of 36 syllables, this makes a total of 756 syllables, or the same amount as that of the days and nights of the year, plus the days (36) of the intercalary month.

² Viz. inasmuch as the sun is 'the twenty-first,' cf. I, 3, 5, 11; VI, 2, 2, 3: svargas tv âditya iti surake(tu)rûpo vâ lokaḥ svargaḥ ekavimsatisamkhyâpûrakaḥ. Sây.

³ The seven metres, increasing by four syllables from 24 up to 48, consist together of 252 syllables, and hence the triplets of them amount to 756 = 720 + 36 syllables.

the vital airs of two, and the head itself being the (thirty-fifth and) thirty-sixth; and as to there being two of these, it is because 'siras' consists of two syllables.

8. Now the first ten syllables of this Br̥hāt, consisting of thirty-six syllables, make an Ekapadā¹ of ten syllables; and the (first) twenty make a Dvipadā of twenty syllables; and the (first) thirty a Virāḡ² of thirty syllables; and the (first) thirty-three a (Virāḡ) of thirty-three syllables; and the (first) thirty-four a Svarāḡ³ of thirty-four syllables; and in that this fire-altar is built with all metres thereby it is an Atikḡandas⁴, and (so) indeed are all these bricks⁵. And the three syllables 'ishṭakā (brick)' are a Gāyatrī tripadā, whence this Agni is Gāyatra; and the three syllables 'mṛid' (clay) and 'āpaḥ' (water)⁶ also are a Gāyatrī tripadā: thereby also he is Gāyatra. And what is between (each two) metres is the

¹ The Ekapadā is a verse consisting of a single pāda, and the Dvipadā one of two pādas, whilst verses in the ordinary metres consist of three or four pādas.

² The Virāḡ is a metre consisting of 1 to 4 (usually 3) decasyllabic pādas; the one consisting of four such pādas being, however, commonly called Paṅkti. Besides this, the principal, Virāḡ, there is, however, another consisting of 3 pādas of 11 syllables each.

³ This name, which is here applied to a verse of 34 syllables, was in VII, 4, 1, 9 used of a verse of 10 + 10 + 11 + 11 = 42 syllables (Vāg. S. XI, 29); cf. Weber, Ind. Stud. VIII, p. 63.

⁴ That is, an over-metre, excessive metre, consisting of more than 48 syllables. The fire-altar, being built up with all the metres (viz. with the Kḡandasyā bricks, representing the metres, cf. VIII, 3, 3, 1 seqq.), would thus far exceed the latter number.

⁵ ? Thus Sāyana: kṛtyāgnir atikḡandā iti yat tena sarvā ishṭakā atikḡandomayya ity uktam.

⁶ That is, the materials used for making bricks.

Sûdadohas ; and the food which is in the metres is the earth-fillings, the oblations, and the fire-logs ; and what is called 'metres,' that is the space-filling (brick) :—thus this comes to make up the whole Agni ; and the whole Agni comes to be the space-filler ; and, verily, whosoever knows this, comes to be that whole (Agni) who is the space-filler.

9. Now, these (amount to) twenty-one *Bṛihatī*s ; and—the heavenly world being the twenty-one-fold and the *Bṛihatī*—this (altar) thus comes to be equal to the heavenly world, and to the twenty-one-fold Stoma and the *Bṛihatī* metre.

10. But, indeed, that Fire-altar also is the Year,—the nights are its enclosing-stones, and there are three hundred and sixty of these, because there are three hundred and sixty nights in the year ; and the days are its *Yagushmatī* bricks, for there are three hundred and sixty of these, and three hundred and sixty days in the year ; and those thirty-six bricks which are over¹ are the thirteenth month, the body (of the year and the altar), the half-months and months,—(there being) twenty-four half-months, and twelve months. And what there is between day and night that is the Sûdadohas ; and what food there is in the days and nights is the earth-fillings, the oblations, and the fire-logs ; and what is called 'days and nights' that constitutes the space-filling (brick) :—thus this comes to make up the whole Agni, and the whole Agni comes to be the space-filler ; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

¹ Viz. those required to make up the 756 *Yagushmatī*s.

11. Now, these (amount to) twenty-one *Brîhatîs*; and—the heavenly world being the twenty-one-fold and the *Brîhatî*—this (altar) thus comes to be equal to the heavenly world, and to the twenty-one-fold Stoma and the *Brîhatî* metre.

12. But, indeed, that Fire-altar also is the body,—the bones are its enclosing-stones, and there are three hundred and sixty of these, because there are three hundred and sixty bones in man; the marrow parts are the *Yagushmatî* bricks, for there are three hundred and sixty of these, and three hundred and sixty parts of marrow in man; and those thirty-six bricks which are over, are the thirteenth month, the trunk, the vital air (of the altar),—in his body there are thirty parts¹, in his feet two, in his vital airs two, and in his head two,—as to there being two of these, it is because the head consists of two skull-bones. And that whereby these joints are held together is the *Sûdadohas*; and those three whereby this body is covered—to wit, hair, skin, and flesh—are the earth-fillings; what he drinks is the oblations, and what he eats the fire-logs; and what is called the ‘body,’ that is the space-filling (brick):—thus this comes to make up the whole Agni, and the whole Agni comes to be the space-filler; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

13. Now, these (amount to) twenty-one *Brîhatîs*; and—the heavenly world being the twenty-one-fold and the *Brîhatî*—this (altar) thus comes to be equal to the heavenly world, and to the twenty-one-fold Stoma and the *Brîhatî* metre.

¹ See p. 383, note 3.

14. But, indeed, that built Agni (the fire-altar) is all beings, all the gods; for all the gods, all beings are the waters¹, and that built fire-altar is the same as those waters²;—the navigable streams (round the sun) are its enclosing-stones, and there are three hundred and sixty of these, because three hundred and sixty navigable streams encircle the sun on all sides; and the navigable streams, indeed, are also the Yagushmati bricks, and there are three hundred and sixty of these, because three hundred and sixty navigable streams flow towards³ the sun. And what is between (each) two navigable rivers is the Sûdadohas; and those thirty-six bricks which remain over are the same as that thirteenth month, and the body (of this altar, the waters⁴,) is the same as this gold man.

15. His feet are that gold plate and lotus-leaf—(that is) the waters and the sun's orb⁵—are his feet; his arms are the two spoons, and they are Indra and Agni; the two naturally-perforated (bricks) are this earth and the air; and the three Visvagyotis (all-light) bricks are these deities—Agni, Vâyu, and

¹ Viz. inasmuch as they are the foundation and ultimate source of the universe; cf. VI, 8, 2, 2. 3; and everything is contained therein, X, 5, 4, 3.

² Viz. inasmuch as the built Agni is the same as the sun, and the sun is surrounded by water; cf. p. 368, note 1.

³ It is not clear whether these rivers are meant to be different ones from those flowing round the sun, or whether they are the same as 'washing against' the sun.

⁴ Athokteshu paryâyeshv agnyavayava - trayodaramâsâtmika âtmâ agnyâtmanâ dhyeyânâm apâm âtmety arthaḥ. Sây.

⁵ That is, in regard to the sacrifice, the gold plate and lotus-leaf are his feet, and in regard to the deity, the waters and the sun's disk. Sây. They are, nevertheless, counted as four.

Āditya, for these deities, indeed, are all the light; and the twelve seasonal (bricks) are the year, the body (of the altar, and the gold man); and the five Nākasads and five Pañkatûdās are the sacrifice, the gods; and the Vikarṇ the (third) Svayamātrinnā and the variegated stone¹; and the fire which is deposited (on the altar¹) is the thirty-fifth; and the formula of the Lokamprīnā (brick)² is the thirty-sixth;—that (gold man), indeed, the body (of the altar) is the end of everything here³: he is in the midst of all the waters, endowed with all objects of desire—for all objects of desire are the waters⁴; whilst possessed of all (objects of) desires he is without desire, for no desire of anything (troubles) him⁵.

16. Regarding this there is this verse—‘By knowledge⁶ they ascend that (state) where desires have vanished⁷: sacrificial gifts go not thither⁸, nor the fervid practisers of rites without knowledge;’—for, indeed, he who does not know this does not attain to that world either by sacrificial gifts or by devout

¹ For this stone, which was deposited near the Āgnīdhriya shed, and afterwards placed in the Āgnīdhra hearth, see p. 243, note 2.

² See VIII, 7, 2, 6.

³ See X, 5, 2, 6–8.

⁴ Sa eva . . . shaṭtrimśadish/akāmāyo hiraṇmayāḥ puruṣa ātmā sarvabhūtadevātmanām apām agnyātmanā dhyeyānām madhye var-tate. Sây.

⁵ Sâyana does not explain this last sentence.

⁶ ‘Only by knowledge is such a body (self) to be obtained by all, not by hundreds of religious performances.’ Sây.

⁷ Yatra svarūpe kāmāḥ sarve parāgatā vivṛitāḥ (ṇivṛitāt) svayam akāmam ity arthaḥ, tad ātmasvarūpam vidyayā svarūpeṇa ārohani āpnuvanti. Sây.

⁸ Sâyana takes ‘dakṣiṇā’ as instrumental, in accordance with the comment offered by the Brāhmaṇa, which, however, is probably not meant as a close grammatical explanation.

practices, but only to those who know does that world belong.

17. The welkin is the earth-fillings (between the layers of brick); the moon the oblations; the Nakshatras (lunar mansions) the fire-logs,—because the moon resides in (or with) the Nakshatra, therefore the oblation resides in the fire-wood: that¹, indeed, is the food of the oblation, and its support; whence the oblation does not fail (na kshtyate), for that is its food and its support. And what are called 'the gods' they are the space-filling (brick); for by (naming) the gods everything here is named.

18. It is regarding this that it is said by the *Rik* (X, 12, 3), 'The All-gods have gone after this thy Yagus,'—for all beings, all the gods, indeed, become the Yagus here. Thus this whole Agni comes to be the space-filler; and, verily, whosoever knows this, thus comes to be that whole (Agni) who is the space-filler.

19. Now, these (amount to) twenty-one *Brīhatīs*; and—the heavenly world being the twenty-one-fold and the *Brīhatī*—this (altar) thus comes to be equal to the heavenly world, and to the twenty-one-fold Stoma and the *Brīhatī* metre.

FIFTH BRĀHMANA.

1. Kusri Vāgasravasa² once built a fire-altar. Susravas Kaushya then said to him, 'Gautama, when thou wert just now building up Agni, didst thou build him with his face forward, or backward, or downward, or upward?

¹ Viz. the staying (of the moon) in, or with, the Nakshatras, whose name is then made use of for a fanciful etymology.

² That is, Kusri Gautama, (son and) disciple of Vāgasravas.

2. 'If perchance thou hast built him looking forward, it would be just as if one were to offer food from behind to one sitting with averted face¹: he thereby will not receive thy offering.

3. 'And if thou hast built him looking backward, wherefore, then, hast thou made him a tail behind?

4. 'And if thou hast built him with his face downward, it would be just as if one were to put food on the back of one lying with his face downward: he surely will not receive thy offering.

5. 'And if thou hast built him with his face upward—surely, a bird does not fly towards heaven with its face turned upward²: he will not carry thee to heaven, he will not become conducive to heaven for thee.'

6. He said, 'I have built him with his face forward; I have built him with his face backward; I have built him with his face downward; I have built him with his face upward: I have built him in all directions.'

7. When he lays down the (gold) man with his head forward (eastward), and the two spoons (with their bowls) forward³, thereby he (Agni) is built looking forward; and when he lays down the tor-

¹ The oblations are offered by the Adhvaryu whilst standing south, or south-west, of the fire, with his face turned towards north-east,—hence Agni, looking eastwards, would not see the food offered him.

² Yady agnir uttânaś kitas tarhi yathâ uttânâṃ vayaś pakṣhī svayam âkâśam utpatitum na saknoti kim utânâṃ puruṣhaṃ dvâbhyâm pakṣhâbhyâm gr̥hîtvotpatitum na sakta iti . . . tvâm kitavantam svargam lokam prâpayitum na saknoty uttâna kâyanâd ity arthaḥ; abhivakṣyatîti vahaś prâpane lriñi syapratyaye rūpam. Sây.

³ See VII, 4, 1, 15. 16.

toise¹ with its head backward (westward), and the victims' heads turned backward, thereby he is built looking backward; and when he lays down the tortoise with its face downward, and the victims' heads with their faces downward, and the bricks with their faces downward², thereby he is built looking downward; and when he lays down the (gold) man with his face upward, and the two spoons (with their open bowls) turned upward, and the mortar turned upward, and the fire-pan turned upward, thereby he is built looking upward; and when he lays down the bricks whilst moving round (the altar) in every direction, thereby he is built (looking) in all directions.

8. Now, the Koshas, whilst driving about, once drove up³ to an Agni with his head pulled out⁴. One of them said, 'The head (siras) means excellence (śrī): he has pulled out his excellence, he will be deprived of his all!' and so indeed it happened to him.

9. And another said, 'The head means the vital airs: he has pulled out his vital airs, he will quickly go to yonder world!' and so, indeed, it happened to him.

¹ See VII, 5, 1, 1.

² *Iṣṭakānām nīlītenopadhānam nāma rīgulekhādakṣinīpasa-vyatryālikhitādilekhānām uparibhāge darśanam.* Sāy. The broad side of the bricks not marked with lines is thus looked upon as their face.

³ That is to say, according to Sāyana, whilst going about officiating at sacrifices, they built the altar in that way at some one's house.

⁴ That is, with a head built on to the altar on the front side of the body; see the diagram of the *śyenakṛiti* in Burnell's *Cat. of Vedic MSS.* (1870), p. 29.

10. Upwards, indeed, he (Agni) is built up, to wit, (in the shape of) the grass-bunch, the clod-bricks, the lotus-leaf, the gold plate and man, the two spoons, the naturally-perforated one, the grass-brick, the Dviyagus, the two Reta¹siś, the Visvagyotis, the two seasonal bricks, the Ashādā, and the tortoise; and that fire which is placed on the altar-pile, assuredly, is then most manifestly his (Agni's) head: let him therefore not pull out (the head).

SIXTH ADHYĀYA. FIRST BRĀHMANA.

1. Now at the house of Aruna Aupavesi¹ these came once together,—Satyayagñā Paulushi, Mahārāla Gābāla, Budīla Āsvatarāsvi, Indradyumna Bhāllaveya, and Ganasārkarākshya. They took counsel together regarding (Agni) Vaisvānara, but did not agree as to Vaisvānara².

2. They said, 'There is that Asvapati Kaikeya who knows Vaisvānara thoroughly³: let us go to him!' They went to Asvapati Kaikeya. He ordered for them separate dwellings, separate honours, separate Soma-sacrifices each with a thousand gifts. In the morning, still at variance with one another, they

¹ *Khândogya* V, 11, where another version of this story occurs, has here the name of Aruna's son, Uddālaka Āruni; and, instead of Mahārāla Gābāla, it has Prāñinasāla Aupamanya.

² Sāyana takes this to mean, 'he (Aruna) was unable to instruct them in regard to Vaisvānara,'—so = runas teshām satyayagñādinām pañtānām vaisvānaravidyām bodhayitum na samiyāya saṁgataḥ sakto nābhavat,—probably, however, 'samiyāya' is better taken impersonally ('there was no agreement between them'), as is done by the St. Petersburg Dict.; though *Khând.* XI, 3 favours Sāyana's view.

³ Sāyana takes 'samprati' in its ordinary sense of 'now.' The knowledge of Vaisvānara implied here, according to Sāyana, means the knowledge of the supreme deity (paramervara).

came again to him, with fuel in their hands ¹, saying, 'We want to become thy pupils.'

3. He said, 'How is this, venerable sirs, when ye are learned in the scriptures, and sons of men learned in the scriptures?' They replied, 'Venerable sir, thou knowest Vaisvânara thoroughly: teach us him!' He said, 'I do indeed know Vaisvânara thoroughly: put your fuel on (the fire), ye are become my pupils ².'

4. He then said to Aruṇa Aupavesi, 'O Gautama, as whom knowest thou Vaisvânara ³? '—'As Earth only, O king;' he replied.—'Yea,' he said, 'that indeed is Vaisvânara, the foundation; and because thou knowest the Vaisvânara Foundation (pratiśthā) therefore thou art firmly established (pratiśthita) with offspring and cattle; and, verily, he who knows that Vaisvânara Foundation, repels Death and attains all life. But, in truth, these are only the feet ⁴ of Vaisvânara, and thy feet would have withered away, hadst thou not come hither; or the feet would be unknown to thee, hadst thou not come hither ⁵.'

5. He then said to Satyayagña Paulushi, 'O Prâkīnayogya, as whom knowest thou Vaisvânara?'

¹ That is, in the way in which pupils approach their teacher.

² Literally, 'Ye have entered (my tuition);' upetâ stha upâsînâ bhavatha. Sây.

³ Or, perhaps, 'what Vaisvânara knowest thou?'

⁴ 'Pratiśthā' (rest, foundation) also commonly means 'the feet.'

⁵ It is not quite clear whether the words 'or the feet, &c.' really (as Sâyana takes them) form part of the king's speech, or whether they are merely meant as explanatory of the latter part of the king's remarks. If Sâyana be right, the words 'the feet would be unknown by thee,' seem to admit of a double meaning, viz. 'thou wouldst

—‘As Water only, O king;’ he replied.—‘Yea,’ he said, ‘that indeed is the Vaisvânara Wealth; and because thou knowest that Vaisvânara Wealth, therefore thou art wealthy and prosperous; and, verily, he who knows that Vaisvânara Wealth, repels death and attains all life. But, in truth, this is only the bladder of Vaisvânara, and thy bladder would have failed thee, hadst thou not come hither; or the bladder would be unknown to thee, hadst thou not come hither.’

6. He then said to Mahāsāla Gābāla, ‘O Aupamanyava, as whom knowest thou Vaisvânara?’—‘As Ether only, O king,’ he replied.—‘Yea,’ he said, ‘that, indeed, is the Vaisvânara Plenteous; and because thou knowest Vaisvânara Plenteous, therefore thou art plentiful in offspring and cattle; and, verily, he who knows that Vaisvânara Plenteous, repels death and attains all life. But, in truth, this is only the trunk of Vaisvânara, and thy trunk would have failed thee, hadst thou not come hither; or the body would be unknown to thee, hadst thou not come hither.’

7. He then said to Budila Āsvatarāsvi, ‘O Vaiyāghrapadya, as whom knowest thou Vaisvânara?’—‘As Air (wind) only, O king;’ he replied.—‘Yea,’ he

have become footless,’ or ‘not even Vaisvânara’s feet would have been known by thee;’ though in the latter sense some particle such as ‘eva’ might have been expected. *Sāyana*, however, seems to take these words in yet another sense (if, indeed, he had not another reading before him),—*vaisvânarasyāgñânât pādaḥ te tava viparītagrāhino amlāsyatām amlānau gamanāsamarthāḥ abhavishyatām yadi mām nāgamishyāt*; *itham doṣhaparyavasānayuktam ekadeśagñānam eva nāvaresha ity āha, pādaḥ te viditāḥ iti vaisvânarasya pādāmātram tvayā viditam na tu kṛtsno vaisvânaraḥ*; *ataḥ sādhy akārshīr yat tvam āgato -sity abhiprāyaḥ*.

said, 'that indeed is the Vaisvânara of divers courses; and because thou knowest that Vaisvânara of divers courses, therefore divers rows of cars follow thee; and, verily, he who knows that Vaisvânara of divers courses, repels death, and attains all life. But, in truth, this is only the breath of Vaisvânara, and thy breath would have failed thee, hadst thou not come hither; or the breath would be unknown to thee, hadst thou not come hither.'

8. He then said to Indradyumna Bhāllaveya, 'O Vaiyāghrapadya, as whom knowest thou Vaisvânara?'—'As Sun only, O king,' he replied.—'Yea,' he said, 'that indeed is the Vaisvânara of Soma's splendour¹; and because thou knowest the Vaisvânara of Soma's splendour, therefore that Soma-juice never fails to be consumed and cooked² in thy house; and, verily, he who knows that Vaisvânara of Soma's splendour, repels death, and attains all life. But, indeed, this is only the eye of Vaisvânara, and thine eye would have failed thee, hadst thou not come hither; or the eye would be unknown to thee, hadst thou not come hither.'

9. He then said to Gana Sarkarākshya, 'O Sâyavasa, as whom knowest thou Vaisvânara?'—'As Heaven only, O king,' he replied.—'Yea,' he said, 'that indeed is Vaisvânara Pre-eminence; and because thou knowest the Vaisvânara Pre-eminence, therefore thou art pre-eminent among thine equals; and, verily, he who knows that Vaisvânara Pre-

¹ Or, perhaps better, 'of Soma's fire.' The *Kāndogya-upanishad* has 'Sutegas (of beautiful splendour, or light),' instead of 'suta-tegas.'

² According to *Sâyana*, this refers to the cooking, or baking, of the cakes (*puroḍāsa*) connected with the Soma-sacrifice.

eminence repels death, and attains all life. But, indeed, this is only the head of Vaisvânara, and thy head would have failed thee, hadst thou not come hither ; or the head would have been unknown to thee, hadst thou not come hither.'

10. He said to them, 'Ye then, knowing different Vaisvânaras, have been feeding on different kinds of food ; but verily, the well-beknown gods have attained, as it were, the measure of a span¹ ; but I will so tell them unto you that I shall make them attain no more nor less than the measure of a span.'

11. Pointing at the head he said, 'This, indeed, is the Vaisvânara Pre-eminence ;'—pointing at the eyes he said, 'This, indeed, is the Vaisvânara of Soma's splendour ;'—pointing at the nostrils he said, 'This, indeed, is the Vaisvânara of divers courses ;'—pointing at the space in the mouth he said, 'This, indeed, is the Vaisvânara Plenteous ;'—pointing at the water in the mouth he said, 'This, indeed, is the Vaisvânara Wealth ;'—pointing at the chin he said, 'This, indeed, is the Vaisvânara Foundation.'

¹ Sâyaṇa apparently takes this thus : but the gods, knowing well that (essential element) which is merely of the space of a span, have become successful ;—*yat tv evaṃ yathoktāvayavaiḥ prīhivīpādādibhir dyumūrdhāntair avayavair viśiṣṭam ekam vastu tat prādesamātram prādesapramānam iva devāḥ suviditāḥ samyag gñātavanto = bhisampannāḥ prāptaphalā babhūvur ity arthaḥ*. Though this interpretation looks very plausible, the accent of 'súvidita' would scarcely admit of the word being taken as a bahuvrīhi compound. In the words which follow, Sâyaṇa takes 'them (enân)' to refer to the bodily parts of Vaisvânara, identified with the imperfect doctrines of the king's disciples. It is, indeed, quite possible that 'the gods' are here identified with the special Vaisvânaras, the unity of whom, in the one Purusha, or Âtman (self), the Brâhmaṇa endeavours to inculcate.

This Agni Vaisvânara is no other than the Purusha ; and, verily, whosoever thus knows that Agni Vaisvânara as Purusha-like, as established within the Purusha, repels death, and attains all life ; and, verily, Vaisvânara does no harm to him that speaks of him.

SECOND BRÂHMANA.

1. Now, indeed, there is this twofold thing, to wit, the eater and that which is eaten ¹ ; and when this pair meets it is called the eater, and not the eaten.

2. Now that eater is the same as this Agni (the fire and fire-altar) ; and whatever they assign to him is his assignments ; and these assignments (âhiti) are mystically called oblations (âhuti), for the gods love the mystic.

3. And the eater, doubtless, is the sun, and his assignments (offerings) are the moon, for the moon is assigned to the sun ². Thus much as to the deity.

4. Now as to the body. The eater, doubtless, is the breath, and its assignments are food, for the food is consigned to (the channel of) the breath. Thus much as to Agni.

5. Now as to the Arka (flame). The Arka, doubtless, is Agni ; and his joy are the oblations, for the oblations are a joy ³ to Agni.

¹ Or, as Sâyana takes it,—this (world) is twofold, the eater and the eaten.

² The moon here would seem to be considered as serving for food to the sun, as it does to the gods. The commentary is not very explicit on this point,—*taskyâhutayas* (!) *kandramâh kandra-masam* hy âditya âdadhātīy anena *kandramasa* âditye âdhânâd âdhītīvam pratipādītam.

³ 'Kam' is used adverbially 'well,'—they do him good, they please him.

6. And the Arka, doubtless, is the sun ; and his joy is the moon, for the moon is a joy to the sun. Thus much as to the deity.

7. Now as to the body. The Arka, doubtless, is the breath, and his joy is food, for food is a joy to (the channel of) the breath. Thus much as to the Arka.

8. Now as to the Uktha (song of praise). The 'uk,' doubtless, is Agni, and his 'tham' is oblations, for by oblations Agni rises (ut-thâ, i. e. blazes up).

9. And the 'uk,' doubtless, is the sun, and his 'tham' is the moon, for by the moon the sun rises. Thus much as to the deity.

10. Now as to the body. The 'uk,' doubtless, is the breath, and the 'tham' is food, for by food the breath rises (increases). Thus much as to the Uktha. That Agni-like, Arka-like, Uktha-like one is the same as the Purusha ; and, verily, the enemy withers away of whosoever, knowing this, thus serves that Agni-like, Arka-like, Uktha-like Purusha.

11. The fire, indeed, is kindled by the breath, the wind by the fire, the sun by the wind, the moon by the sun, the stars by the moon, and the lightning by the stars¹ :—so great, indeed, is the kindling both in this and in yonder world ; and, verily, whosoever knows this is enkindled to that full extent both in this and in yonder world.

¹ Agnir prâṇena dīpyate, prâṇavâyor abhâve alpatve agner dīpanam nâsti ; agninâ vâyur dīpyate vâyunâdityo vash/ambhamâtrena tad dīpanam ; âdityena kâṇḍramâḥ prabhâṃso gyoṭiḥsâstrasiddhaḥ ; râtrau nakshatrâṇi kâṇḍramasâ prakâsante divâ hi mahattarena sūryaprakâsena tirobhûtatvân na tadâ prakâśaḥ ; nakshatrair vidyut prakâśyate. Sây.

THIRD BRÂHMANA.

1. Let him meditate upon the 'true Brahman.' Now, man here, indeed, is possessed of understanding¹, and according to how great his understanding is when he departs this world, so does he, on passing away, enter yonder world.

2. Let him meditate on the Self, which is made up of intelligence, and endowed with a body of spirit, with a form of light, and with an ethereal nature, which changes its shape at will, is swift as thought, of true resolve, and true purpose, which consists of all sweet odours and tastes, which holds sway over all the regions and pervades this whole universe, which is speechless and indifferent²;—even as a grain of rice, or a grain of barley, or a grain of millet, or the smallest granule of millet, so is this golden³ Purusha in the heart; even as a smokeless light, it is greater than the sky, greater than the ether, greater than the earth, greater than all existing things;—that self of the spirit (breath) is my self: on passing away from hence I shall obtain that self. Verily, whosoever has this trust⁴, for him there is no uncertainty. Thus spake *Sândilya*, and so it is⁵.

¹ Or, will, purpose,—*kratumayaḥ*, *kratur nistayo* + *dhyavasāya* *evam eva nānyathety avivakshitapratyayaḥ*, *tadātmako* + *yaṁ puruṣho gīvaḥ*. For this chapter (the *Sândilyavidyā*) see *Khândogya* III, 14 ('man is a creature of will,' Prof. Max Müller).

² *Anādaram asambhramam* (without mental affects). *Sây*.

³ That is, of the brilliance of gold (*suvarṇasamânategâḥ*). *Sây*.

⁴ Or, thought, knowledge (*buddhiḥ*), as *Sâyana* supplies.

⁵ *Sâyana* takes this along with 'so spake *Sândilya*,'—*ity evam etad āha sma uktavân sândilyo nāmarshir iti*. The final 'iti' seems to be intended to indicate that *Sândilya*'s opinion is adopted by the *Brâhmana*.

FOURTH BRÂHMANA.

1. Verily, the dawn is the head of the sacrificial horse¹, the sun its eye, the wind its breath, Agni Vaisvânara (the fire belonging to all men) its open mouth. The year is the body of the sacrificial horse, the sky its back, the air its belly, the earth the under part of its belly, the quarters its flanks, the intermediate quarters its ribs, the seasons its limbs, the months and half-months its joints, the days and nights its feet, the stars its bones, the welkin its flesh, the sand its intestinal food, the rivers its bowels, the mountains its liver and lungs, the herbs and trees its hair, the rising sun the forepart, and the setting sun the hindpart of its body, the lightning its yawning, the thundering its whinnying, the raining its voiding urine, and speech its voice. The day, indeed, was produced as the Mahiman² (cup) before the horse, and its birth-place is in the eastern sea. The night was produced as the Mahiman (cup) behind (or after) it, and its birth-place was in the western sea: these two Mahiman (cups), indeed, came to be on both sides of the horse. As Haya (steed) it carried the gods, as Vâgin (racer) the Gandharvas, as Arvan (courser) the Asuras, as Asva (horse) men. The sea, indeed, is its kindred, the sea its birth-place.

¹ That is, of Pragâpati, in the form of a horse. For this and the next chapters see the beginning of the Kâṇva recension of the *Bṛihad-âraṇyakopaniṣad*.

² This is the name of two gold cups used at the Asvamedha; cf. XIII, 2, 11, 1 seq.; 5, 2, 23.

FIFTH BRĀHMANA.

1. Verily, there was nothing here in the beginning: by Death this (universe) was covered, by hunger, for Death is hunger. He created for himself this mind, thinking, 'May I have a soul.' He went on worshipping. Whilst he was worshipping the waters were produced. 'Verily, to me worshipping (ark) water (kam) has been produced,' thus (he thought): this, indeed, is the Arka-nature of the Arkya¹; and, verily, there is joy (kam) for him who thus knows the Arka-nature of the Arkya.

2. The Arka, doubtless, is the waters; and the cream (froth) which was on the waters was compacted, and became this earth. Thereon he wearied himself, and the glow and essence (sweat) of him thus wearied and heated developed into Fire.

3. He made himself threefold—(Agni being one-third), Âditya one-third, and Vâyu one-third: that is this threefold breath. The eastern quarter was his head, this and that (intermediate quarters) are his fore-feet, the western quarter his tail, this and that (intermediate quarters) his thighs, the southern and northern quarters his flanks; the sky his back, the air his belly, and this (earth) his chest:—on the waters he was established any and everywhere, and so indeed is he established who knows this.

4. He desired, 'May a second self be produced for me.' By his mind he entered into union with speech,—(to wit) Death with hunger: the seed which was produced became the year, for theretofore there was no year. For as long as the year he (Death) carried him (within him), and at the end of

¹ See X, 3, 4, 3 seq.; 4, 1, 4. 15. 21 seq.

that time he produced him ¹. He opened his mouth (to devour) the new-born one, and he (the child) cried 'bhân'; thus speech was produced.

5. He bethought him, 'Surely, if I kill him, I shall gain but little food ².' By that speech and that soul of his he created all this (universe) whatsoever there is,—*Rik* (hymn-verses), *Yagus* (formulas), *Sâman* (hymn-tunes), metres, sacrifices, men, and beasts. And whatsoever he created he set about devouring; and because he eats (ad) everything, hence the name 'Aditi'; and, verily, he who thus knows the nature of Aditi becomes an eater of everything, and all food becomes his.

6. He desired, 'May I again sacrifice by yet another sacrifice.' He wearied himself and practised austerity. From him, thus wearied and heated, glory and vigour departed; and glory and vigour, indeed, are the vital airs. The vital airs having departed, that body of his began to swell. The mind was yet in the body;—

7. He desired, 'May this (body) of mine be sacrificially pure: may I thereby be possessed of a self!' Thereupon the horse (*asva*) was produced; and because that which was swelling ³ (*asvat*) became pure (*medhya*) therefore the name *Asvamedha* (belongs to that sacrifice). He, indeed, knows the *Asvamedha* who thus knows him ⁴.

¹ Viz. *Pragâpati*, the year; *Agni*, the *Purusha*, the Self.

² Or, I shall lessen my food (which would have become more abundant if the child had been allowed to live and grow).

³ The commentaries on the *Bṛihad-âraṇyakop.* take this together with the preceding clause,—and because that (body) was swelling (*asvat*), therefore the horse (*asva*) was produced.

⁴ Viz. *Agni-Pragâpati*, or Death, in the form of the horse.

8. He bethought him of leaving it unrestrained ¹. At the end of a year he slaughtered it for his own self, and made over the (sacrificial) animals to the deities : therefore they slaughter the consecrated (victim) as one that, in its nature as *Pragâpati*, represents all the deities. But the *Asvamedha*, in truth, is he that shines yonder (the sun), and the year is his body. The *Arka* is this Fire, and these worlds are his bodies. These two are the *Arka* and *Asvamedha* ; but these, indeed, become again one deity, to wit, Death. And, verily, whosoever knows this, conquers recurrent Death, and Death has no hold on him : Death is his own self ; he attains all life, and becomes one of those deities.

9. Now the line of succession (of teachers). The same as far as *Sâṃgtvīputra*. *Sâṃgtvīputra* (received it) from *Mândûkâyani*, *Mândûkâyani* from *Mândavya*, *Mândavya* from *Kautsa*, *Kautsa* from *Mâhitthi*, *Mâhitthi* from *Vâmakakshâyana*, *Vâmakakshâyana* from *Vâtsya*, *Vâtsya* from *Sândilya*, *Sândilya* from *Kusri*, *Kusri* from *Yagñavakas Râgastambâyana*, *Yagñavakas Râgastambâyana* from *Tura Kâvasheya*, *Tura Kâvasheya* from *Pragâpati*, *Pragâpati* from *Brahman* (n.). *Brahman* is the self-existent : reverence be to *Brahman* !

¹ For the construction, see IX, 5, 1, 35 ; on the negative form of the gerund (*tam anavarudhyaivâmanyata*) with a direct object, see Delbrück, *Altindische Syntax*, § 264.

CORRECTIONS.

- Page 66, l. 11, and note 1. The *Katushṭoma* is such an arrangement of the Stotras of a Soma-sacrifice in which the Stomas (or hymn-forms) employed increase successively by four syllables. See notes on XI, 5, 2, 9; XIII, 3, 1, 4 (sic!).
- P. 279, line 7. Perhaps this passage had better be translated thus,—And he who, without having performed these (rites), should officiate even for another person in the performance of any other sacrifices . . .
- P. 296, l. 3 from bottom. Read,—Upavasatha.
- P. 394-98, paragraphs 4-9; 11. Read,—repels recurrent death.
 „ l. 5 from bottom. Read,—*tasyāhutayas* (!).

PART III.

- Introduction, page xii, line 27. Read,—*parubandha*.
- P. xvi, l. 11 of notes. After—*Syaita-sāman*, add (II, 161-2).
- P. xviii, l. 23. In Sat. Br. V, 5, 3, 4, the *Shodasin* is distinctly mentioned as forming part of the *Kesavapanīya* Atirātra.
- P. xviii, l. 4 of notes. Read,—‘form’ instead of ‘from.’
- P. xxv, note. Add,—So also Sat. Br. V, 3, 4, 12; 4, 3, 2.
- P. 38, l. 1. Read,—*Vāgaprasaviya*.
- P. 62, l. 22. Read,—(as it undoubtedly does in V, 4, 3, 18; as well as *savyashīḥā*, in Atharva-v. VIII, 8, 23).
 „ end of note. Add,—In Sat. Br. V, 4, 3, 23, *sanigrahitṛi* certainly means ‘charioteer.’
- P. 113, l. 8. The chant here alluded to is the first (or *Hotṛi*’s) *Prishṭa*-stotra, for which see part ii, p. 339. The *Abhishekanīya* being, however, performed on the *Ukthya*, not on the *Agnishṭoma*, model, this stotra, on the present occasion, consists of the *Br̥hat-sāman* (see Introduction, pp. xvi, note 2; xxvi).
- P. 136, l. 4. Read,—*Barhishadaḥ*.
- P. 140, last line of text. For ‘*Āraṇi*’ read ‘*Āruṇi*.’
- P. 169, l. 18. Read,—‘Those kindling-sticks . . .’
- P. 171, l. 2. Read,—*Āshādhi*.
- P. 203, l. 10. Read,—‘*vāk*’ (voice).
- P. 265, note 2. In the passage of the Ait. Br. referred to, the *Vishuvat* day is the central day of an *Ekavimsarātra*, or twenty-one days’ performance.
- P. 352, l. 10. Read,—‘sand’ for ‘seed.’
- P. 360, note 1. Add,—See also VIII, 7, 3, 19, where that thread is identified with the wind.
- P. 363, note 1. The reference is wrong; for the real *Satya-sāman*. see part iv, p. 145, note 1.
- 67, l. 24. In the opposite direction, i.e. in the direction away from us.

- P. 369, note 1. The reference is wrong; for the real *Āitra-sāman*, see part iv, p. 145, note 1.
- P. 379, l. 10. Read,—the breath serves everything here.
- „ l. 20. For this *Sāman*, based on the word ‘*bhūs*,’ see part iv, p. 145, note 1.
- P. 404, l. 15. Read,—having pre-eminently endowed the man with power, he sets him up. Cf. VIII, 7, 2, 3.
- P. 415, l. 4. Read,—XIII, 53.
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TRANSLITERATION OF ORIENTAL ALPHABETS ADOPTED FOR THE TRANSLATIONS
OF THE SACRED BOOKS OF THE EAST.

CONSONANTS.	MISSIONARY ALPHABET.			Sanskrit.	Zed.	Pehlvi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.									
	I Class.	II Class.	III Class.							
Gutturales.										
1 Tenuis	k	.	.	क	𐬕	𐬕	𐬕	𐬕	𐬕	k
2 " aspirata	kh	.	.	ख	𐬖	𐬖	𐬖	𐬖	𐬖	kh
3 Media	g	.	.	ग	𐬗	𐬗	𐬗	𐬗	𐬗	.
4 " aspirata	gh	.	.	घ	𐬘	𐬘	𐬘	𐬘	𐬘	.
5 Gutturo-labialis	q	.	.	.	𐬙	𐬙	𐬙	𐬙	𐬙	.
6 Nasalis	h (ng)	.	.	ङ	{ 3 (ng) 𐬛 (N) 𐬜 (ngv)	.	.	.	.	.
7 Spiritus asper	h	.	.	ह	𐬝	𐬝	𐬝	𐬝	𐬝	h, hs
8 " lenis	,	.	.	.	.	.	.	.	.	.
9 " asper faucalis	'h	.	.	.	.	.	.	.	.	.
10 " lenis faucalis	'h	.	.	.	.	.	.	.	.	.
11 " asper fricatus	'h	.	.	.	.	.	.	.	.	.
12 " lenis fricatus	'h	.	.	.	.	.	.	.	.	.
Gutturales modificatae (palatales, &c.)										
13 Tenuis	.	k	.	च	𐬞	𐬞	𐬞	𐬞	𐬞	k
14 " aspirata	.	kh	.	छ	.	.	.	.	.	kh
15 Media	.	g	.	ज	.	.	.	.	.	.
16 " aspirata	.	gh	.	झ	.	.	.	.	.	.
17 " Nasalis	.	ṅ	.	ञ	.	.	.	.	.	.

CONSONANTS (continued).	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pehlvi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
18 Semivocalis	y	...	...	य	𐬨	𐬨	𐬨	ي	י	y
19 Spiritus asper	...	(y)	...	...	𐬨	𐬨	𐬨	...	...	...
20 " lenis	...	(y)	...	...	𐬨	𐬨	𐬨	...	...	...
21 " asper assibilatus	...	s	...	श	𐬨	𐬨	𐬨	...	...	...
22 " lenis assibilatus	...	z	...	...	𐬨	𐬨	𐬨	...	...	...
Dentales.										
23 Tenuis	t	...	...	त	𐬨	𐬨	𐬨	...	...	t
24 " aspirata	th	...	...	थ	𐬨	𐬨	𐬨	...	...	th
25 " assibilata	...	...	...	...	𐬨	𐬨	𐬨	...	...	...
26 Media	d	...	...	द	𐬨	𐬨	𐬨	...	...	...
27 " aspirata	dh	...	...	ध	𐬨	𐬨	𐬨	...	...	...
28 " assibilata	...	...	...	...	𐬨	𐬨	𐬨	...	...	...
29 Nasalis	n	...	...	न	𐬨	𐬨	𐬨	...	...	n
30 Semivocalis	l	...	...	ल	𐬨	𐬨	𐬨	...	...	l
31 " mollis 1	...	l	...	...	𐬨	𐬨	𐬨	...	...	...
32 " mollis 2	...	...	...	...	𐬨	𐬨	𐬨	...	...	...
33 Spiritus asper 1	s	...	...	स	𐬨	𐬨	𐬨	...	...	s
34 " asper 2	...	s(s)	...	...	𐬨	𐬨	𐬨	...	...	...
35 " lenis	z	...	...	...	𐬨	𐬨	𐬨	...	...	z
36 " asperimus 1	...	z(z)	...	...	𐬨	𐬨	𐬨	...	...	z
37 " asperimus 2	...	z(z)	...	...	𐬨	𐬨	𐬨	...	...	z

Dentales modificatae (linguales, &c.)		Labiales.	
38 Tenuis	t	38 Tenuis	p
39 " aspirata	th	39 " aspirata	ph
40 Media	d	40 Media	b
41 " aspirata	dh	41 " aspirata	bh
42 Nasalis	n	42 Tenuissima	..
43 Semivocalis	r	43 Nasalis	m
44 " fricata	r	44 Semivocalis	w
45 " diacritica	r	45 " aspirata	hw
46 Spiritus asper	sh	46 Spiritus asper	f
47 " lenis	zh	47 " lenis	v
		48 Anusvāra	..
		49 Visarga	..

410 TRANSLITERATION OF ORIENTAL ALPHABETS.

VOWELS.	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pehlvi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
1 Neutralis	0									ā
2 Laryngo-palatalis	ē									...
3 " labialis	ō									...
4 Gutturalis brevis	a			अ	𐬀	𐬀	𐬀	ا	א	ā
5 " longa	ā	(a)		आ	𐬁	𐬁	𐬁	آ	א	ā
6 Palatalis brevis	i			इ	𐬂	𐬂	𐬂	ي	י	i
7 " longa	ī	(i)		ई	𐬃	𐬃	𐬃	י	י	ī
8 Dentalis brevis	u			उ						...
9 " longa	ū			ऊ						...
10 Lingualis brevis	ri			र						...
11 " longa	rī			ऋ						...
12 Labialis brevis	u			उ						...
13 " longa	ū	(u)		ऊ						...
14 Gutturo-palatalis brevis	e			ए	𐬄	𐬄	𐬄	ه	ה	e
15 " longa	ē (ai)	(e)		ऐ	𐬅	𐬅	𐬅	ه	ה	ē
16 Diphthongus gutturo-palatalis	āi	(ai)		आइ	𐬆	𐬆	𐬆	ه	ה	āi
17 " "	ei (ēi)			ई	𐬇	𐬇	𐬇	ه	ה	ei, ēi
18 " "	oi (ōu)			औ	𐬈	𐬈	𐬈	ه	ה	oi, ōi
19 Gutturo-labialis brevis	o			ओ	𐬉	𐬉	𐬉	و	ו	o
20 " longa	ō (an)	(o)		औ	𐬊	𐬊	𐬊	و	ו	ō
21 Diphthongus gutturo-labialis	au	(au)		औ	𐬋	𐬋	𐬋	و	ו	au
22 " "	eu (ēu)			औ	𐬌	𐬌	𐬌	و	ו	eu, ēu
23 " "	ou (ōu)			औ	𐬍	𐬍	𐬍	و	ו	ou, ōu
24 Gutturalis fracta	ä			अ						...
25 Palatalis fracta	ī			इ						...
26 Labialis fracta	ū			उ						...
27 Gutturo-labialis fracta	ō			औ						...



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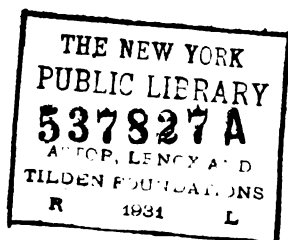
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INTRODUCTION.

THE present volume completes the theoretic exposition of the sacrificial ceremonial, and thus brings us to the end of our task. The remaining six chapters of the last book of the *Brāhmaṇa* form the so-called *Bṛhad-āraṇyaka*, or great forest-treatise, which, as one of the ten primitive Upanishads, is included in Professor F. Max Müller's translation of those old theosophic treatises, published in the present series. The portion of the work contained in this volume forms practically a continuation of the first five *kāṇḍas*, the intervening five books being devoted to the consideration of the *Agnikāyana*, or construction of the sacred brick-altar, which had come to be recognised as an important preliminary to the Soma-sacrifice. The circumstances which seem to have led to this somewhat peculiar distribution of the different sections of the work have been explained in the introduction to the first volume of the translation. As was there shown, the inclusion of the *Agnikāyana* in the sacrificial system of the *Vāgasaneyins*, or theologians of the White Yagus, appears to have resulted in a definite settlement of the sacrificial texts of the ordinary ritual, as contained in the first eighteen *adhyāyas* of the *Vāgasaneyi-saṃhitā*, as well as of the dogmatic explanation of that ritual as given in the first nine *kāṇḍas* of the *Satapatha-brāhmaṇa*. Considerable portions of the remaining sections of both works may have been, and very likely were, already in existence at the time of that settlement, but, being excluded from the regular ceremonial, they were naturally more liable to subsequent modifications and additions than

those earlier sections which remained in constant use. Whilst the tenth *kānda*, included in the preceding volume of the translation, consisted of speculations on the sacred fire-altar, as representing Purusha-Pragâpati and the divine body of the Sacrificer—whence that book is called the *Agnirahasya*, or mystery of the fire-altar—the present volume contains the supplementary sections connected with the sacrificial ceremonial proper.

The eleventh and twelfth *kāndas* are mainly taken up with additional remarks and directions on most of the sacrifices treated of in the first four *kāndas*, especially with expiatory ceremonies and oblations in cases of mishaps or mistakes occurring during the performance, or with esoteric speculations regarding the significance and mystic effect of certain rites. In this way the eleventh book deals with the New and Full-moon sacrifices; the Seasonal offerings (XI, 5, 2), the Agnihotra (XI, 5, 3; 6, 2), the Soma-sacrifice (XI, 5, 5; 9), and the Animal-sacrifice (XI, 7, 2-8, 4); whilst the twelfth *kānda* treats of the 'Gavâm ayanam'—or most common sacrificial session lasting for a year, thus offering a convenient subject for dilating upon the nature of Pragâpati, as the Year, or Father Time;—of additional expiatory rites for Soma-sacrifices (XII, 6), and of the *Sautrâmanî*, consisting of oblations of milk and spirituous liquor, supposed to obviate or remove the unpleasant effects of any excess in the consumption of Soma-juice (XII, 7-9). Though supplementary notes and speculations on such ceremonial topics cannot but be of a somewhat desultory and heterogeneous character, they nevertheless offer welcome opportunities for the introduction of much valuable and interesting matter. It is here that we find the famous myth of Purûravas and Urvasî (XI, 5, 1); and that of Bhrîgu, the son of Varuna, vividly illustrating the notions prevalent at the time regarding retribution after death (XI, 6, 1); as also the important cosmogonic legend of the golden egg from which Pragâpati is born at the beginning of the evolution of the universe (XI, 1, 6). Of considerable interest also are the chapters treating of the way in which

the dead body of the pious performer of the Agnihotra, or daily milk-offering, is to be dealt with (XII, 5, 1-2); of the initiation and the duties of the Brâhmanical student (XI, 3, 3; 5, 4); and, last not least, of the study of the Vedas (XI, 5, 6-7) and their subsidiary texts amongst which we meet, for the first time, with the Atharvângiras as a special collection of texts recommended for systematic study.

With the commencement of the thirteenth *kânda*, we enter once more upon a regular exposition of a series of great sacrifices like those discussed in the early books; the first and most important of them being the *Asvamedha*, or Horse-sacrifice. Like the *Râgasûya*, or inauguration of a king, the *Asvamedha* is not a mere sacrifice or series of offerings, but it is rather a great state function in which the religious and sacrificial element is closely and deftly interwoven with a varied programme of secular ceremonies. But whilst the *Râgasûya* was a state ceremonial to which any petty ruler might fairly think himself entitled, the *Asvamedha*, on the contrary, involved an assertion of power and a display of political authority such as only a monarch of undisputed supremacy could have ventured upon without courting humiliation¹; and its celebration must therefore have been an event of comparatively rare occurrence. Perhaps, indeed, it is owing to this exceptional character of the *Asvamedha* rather than to the later origin of its ritual and dogmatic treatment that this ceremony was separated from the *Râgasûya* which one would naturally have expected it to succeed. It is worthy of remark, in this respect, that, in Kâtyâyana's *Anukramanî* to the *Vâgasaneyi-samhitâ*, the term 'khila,' or supplement, is not applied to the *Asvamedha* section² (Adhy. XXII-XXV), while the subsequent sections are distinctly characterised as such. As a matter of fact, however, the *Asvamedha* has

¹ Cf. Taitt. Br. III, 8, 9, 4,—*parâ vâ esha siçyate yo = bala = svamedhena yagate* :—'Verily, poured away (dislodged) is he who, being weak, performs the *Asvamedha*;' Âp. Sr. XX, 1, 1, 'a king ruling the whole land (*sârvabhauma*) may perform the *Asvamedha*;—also one not ruling the whole land.'

² Cf. Weber, *History of Indian Literature*, p. 107; Max Müller, *History of Ancient Sanskrit Literature*, p. 358.

received a very unequal treatment in the different rituals. Of the two recensions of the Brāhmaṇa of the *Rig-veda* priests, the Aitareya-brāhmaṇa takes no account whatever of the Horse-sacrifice, whilst its last two books (VII, VIII)—generally regarded as a later supplement, though probably already attached to the work in Pāṇini's time—are mainly taken up with the discussion of the Rāgasūya. The Kaushītaki-brāhmaṇa, on the other hand, passes over both ceremonies, their explanation being only supplied by the Sāṅkhāyana-sūtra, along with that of some other sacrifices, in two of its chapters (15 and 16), composed in Brāhmaṇa style, and said to be extracted from the Mahā-Kaushītaki-brāhmaṇa¹. In the principal Brāhmaṇa of the Sāman priests, the Pañchavimsa-brāhmaṇa, the Asvamedha, as a trirātra, or triduum, is dealt with in its proper place (XXI, 4), among the Ahinas, or several days' performances. As regards the Black Yagus, both the Kāṭhaka and the Maitrāyaṇī Samhitā give merely the mantras of the Asvamedha², to which they assign pretty much the same place in the ritual as is done in the White Yagus. In the Taittirīya-samhitā, on the other hand, the mantras are scattered piecemeal over the last four kāṇḍas; whilst, with the exception of a short introductory vidhi-passage, likewise given in the Samhitā (V, 3, 12), the whole of the exegetic matter connected with this ceremony is contained, in a continuous form, in the Taittirīya-brāhmaṇa (VIII and IX). Lastly, in the Vaitāna-sūtra of the Atharva-veda—doubtless a comparatively late work, though probably older than the Gopatha-

¹ Besides the two chapters referred to, nothing more than quotations are known of this work. Possibly, however, the difference between it and the Kaushītaki-brāhmaṇa consisted merely of such supplements which would thus be very much of the same character as the last two pañchikās of the Aitareya-brāhmaṇa, except that they never became so generally recognised.

² Though this circumstance seems to favour the supposition of the more recent ritualistic treatment of the Asvamedha, it may not be out of place to notice that, in the Maitrāyaṇī Samhitā, the Asvamedha section is followed by several Brāhmaṇa sections; amongst them that of the Rāgasūya which is not found in the Kāṭhaka at all. Sat. Br. XIII, 3, 3, 6, calls the Asvamedha an 'utsanna-yagña'; but it is not quite clear what is meant thereby, seeing that the same term is applied to the Āturmāsyāni, or Seasonal offerings (II, 5, 2, 48).

brāhmaṇa¹—the Asvamedha is treated immediately after the Rāgasūya, and followed by the Purushamedha and Sarvamedha; these four ceremonies being characterised at the end as the Kshatriya's sacrifices² (medha).

With regard to the earliest phase of Vedic religion, there is no direct evidence to show that the horse-sacrifice was already at that time a recognised institution. Two hymns of the *Rig-veda* (I, 162; 163), it is true, relate to that sacrifice³, but they evidently belong to the latest productions⁴ of that collection, though still sufficiently far removed from the time of the oldest of the ritual works just referred to. Seeing, however, that animal sacrifices generally are not alluded to in the *Riksamhitā*⁵, whilst there is every reason to believe that they were commonly practised from remote antiquity, this absence of earlier positive evidence regarding the horse-sacrifice cannot be taken as proving the later origin of that institution. As will be seen further on, there are sufficient indications to show that even human sacrifices were at one time practised amongst the Aryans of India, as they were amongst their

¹ See Professor M. Bloomfield's paper on 'The Position of the Gopatha-brāhmaṇa in Vedic Literature,' Journ. Am. Or. Soc., vol. xix.

² Cf. Mahābh. XIV, 48, where these four sacrifices are specially recommended by Vyāsa to Yudhishtīra as worthy of being performed by him as King.

³ Possibly also, the hymn *Rig-veda* I, 164 (Ath.-v. IX, 9, 10)—on which see P. Deussen, Allg. Geschichte der Philosophie, I, 1, p. 105 seq.—may have been placed after the two Asvamedha hymns to supply topics for the priests' colloquy (brahmodya) at the Asvamedha. Cf. XIII, 2, 6, 9 seqq.; 5, 2, 11 seqq. The fact that the Asvamedha is not treated of in the Aitareya-brāhmaṇa cannot, of course, be taken to prove the later origin of the hymns referred to, though it might, no doubt, fairly be used as an argument in favour of assuming that those parts of the Asvamedha ceremonial in which the Hotṛi takes a prominent part were probably not introduced till a later time.

⁴ Haug, Ait. Br. I, introd., p. 12 seqq., argues against the assumption of a comparatively late origin of the hymn I, 162; but his argument meets with serious lexical and other difficulties.

⁵ We may leave out of account here one or two vague allusions, such as X, 155, 5 'these have led around the cow (or bull) and have carried around the fire; with the gods they have gained for themselves glory: who dares to attack them?' The question also as to whether the so-called Āpṛi-hymns, used at the fore-offerings of the animal sacrifice, were from the very beginning composed for this purpose, cannot be discussed here.

European kinsmen. The fundamental idea which underlay this practice doubtless was the notion that man, as the highest attainable living being, could not but be the most acceptable gift that could be offered to the gods, and, at the same time, the most appropriate substitute for the human Sacrificer himself. For the same reason no doubt only domesticated animals were considered suitable for sacrifice; and amongst these the horse was naturally looked upon as ranking next to man (Sat. Br. VI, 2, 1, 2), although considerations of practical expediency and even of social distinction might prevent its use for ordinary sacrificial purposes.

In the speculations of the Brāhmaṇas, a deep mystic significance is attached to the Horse-sacrifice. In the last two chapters of the 'Mystery of the Fire-altar' (Sat. Br. X, 6, 4, 1; 4), the Asvamedha—i. e. the sacrificial horse itself—is coupled with the Arka, the mysterious name of the sacred fire, as the representative of Agni-Pragâpati, the Sun. The horse-sacrifice is called the bull (XIII, 1, 2, 2), and the king (XIII, 2, 2, 1), of sacrifices, just as the horse itself is the highest and most perfect of animals¹ (XIII, 3, 3, 1; Taitt. Br. III, 8, 7; 8, 9, 1); the horse selected for sacrifice, in particular, being said to be worth a thousand cows (XIII, 4, 2, 1). The connection of the sacrificial horse with 'the lord of creatures' is, of course, fully accounted for by the theory of the identity of the sacrifice generally with Purusha-Pragâpati, discussed in the introduction to part iv of this translation. The sacrificial horse accordingly belongs to Pragâpati, or rather is of Pragâpati's nature (prâgâpatya); nay, as the Taitt. Br. (III, 9, 17, 4) puts it, it is a form of Pragâpati himself (prâgâpate rūpam asvaḥ), and is, of all animals, the one most conformable (anurûpatamaḥ) to Pragâpati. Hence also, in the cosmogonic account at the commencement of the Agnikāyana section (VI, 1, 1, 11), the horse is represented as having originated, immediately after the Brahman (sacred lore) and Agni, directly from the

¹ 'They (the Massagetae) worship the sun only of all the gods, and sacrifice horses to him; and the reason for this custom is that they think it right to offer the swiftest of all animals to the swiftest of all the gods.' Herod. I, 216.

egg produced by Pragâpati from the cosmic waters; whilst, according to other accounts (VII, 5, 2, 6; XIII, 3, 1, 1), the horse originated from Pragâpati's eye. But, since the offering also represents the offerer himself, or rather his divine self awaiting him in the other world (XI, 1, 8, 6; 2, 2, 6), the sacrificial horse is also identified with the Sacrificer (*yagamâno vâ arvaḥ*, Taitt. Br. III, 9, 17, 4) who thereby obtains the fellowship of the Lord of creatures and a place in his world (ib. III, 9, 20, 2).

Besides Pragâpati, there is, however, another deity who lays claim to the possession of the sacred steed; for the horse is Varuṇa's sacrificial animal (Sat. Br. V, 3, 1, 5; VI, 2, 1, 5; Taitt. Br. III, 9, 16, 1); nay, Varuṇa is even the lord of all one-hoofed cattle (Vâg. S. XIV, 30; Sat. Br. VIII, 4, 3, 13). This connection of the horse with Varuṇa seems natural enough, seeing that this god, as the king of heaven and the upholder of the law, is the divine representative of the earthly king; whence the Râgasûya, or coronation-ceremony, is called Varuṇa's consecration (Sat. Br. V, 4, 3, 21; cf. II, 2, 3, 1). For this reason the barley also is sacred to Varuṇa¹ (XIII, 3, 8, 5); and accordingly, during the same ceremony, the king offers a barley-mash to Varuṇa, in the house of his Sûta, or charioteer and herald; a horse being the sacrificial fee for this offering (V, 3, 1, 5). In the Vedic hymns, this association of the god Varuṇa with the noble quadruped finds a ready, if rather commonplace, explanation in a common natural phenomenon: Varuṇa's horse is none other than the fiery racer who pursues his diurnal course across the all-encompassing arch of heaven, the sphere of Varuṇa², the all-ruler. It is in the

¹ Dr. Hillebrandt, 'Varuṇa und Mitra,' p. 65, is inclined to refer this connection to Varuṇa's character as the god of waters and the rains, as favouring the crops and fertility generally.

² Whilst it may be a matter of opinion whether, with Professor Brugmann (Grundr. II, p. 154), we have to take the original form of this name to be 'vorvanos,' or whether the 'u' of the Sanskrit word is merely due to the dulling influence of the preceding r (cf. taruṇa, dhâruṇa, karuṇa), the etymological identity of 'varuṇas' and οὐρανός is now probably questioned by few scholars. The ethical attributes of this mythological conception seem to

form of the horse that the Sun is thus lauded in the hymn *Rig-v.* I, 163, recited by the *Hotri* on the second Soma-day of the *Asvamedha*, after the horse has been led up to the sacrificial stake, and to the slaughtering-place¹:—1. 'When, first born (just born), thou didst neigh, uprising from the sea, or from the vapoury region, the falcon's wings and the deer's feet—praiseworthy greatness was innate in thee, O steed!' . . . 4. 'Three fetherings², they say, are thine in the sky, three in the waters, three within the sea; and like unto *Varuṇa*, O steed, dost thou appear to me, where, they say, thy highest birth-place is.' And since, as in these verses, the upper regions commonly present themselves to the eye of the Vedic singer under the semblance of a heavenly sea, *Varuṇa* also comes to be looked upon as the divine representative of the waters; whilst the horse, for the same reason, is supposed to have sprung from the waters. Of any connection of the sacrificial horse with *Pragâpati*, on the other hand, as of the *Pragâpati* theory of the sacrifice generally, clearly shadowed forth in the *Purusha-sûkta*, and so decidedly dominant during the *Brâhmaṇa* period, no trace is to be found in the earlier hymns. Indeed, if we have any right to assume that the horse-sacrifice was known and practised in the earlier times, it can scarcely be doubted that King *Varuṇa* must have been the deity to whom this victim was chiefly consecrated.

The close and natural relations between the sun and the heavens find their hallowed expression in the divine duad *Mitra* and *Varuṇa*. Though, judged by the number of

me to find a sufficiently intelligible explanation without resorting to outside influence to account for them. Indeed, Dr. Hillebrandt's '*Varuṇa und Mitra*' gives a fairly complete and satisfactory account of this figure of the Indian pantheon in all its relations.

¹ See *Sat. Br.* XIII, 5, 1, 17, 18.

² That is, probably, three halting-places (? the points of rising, culminating, and setting). Perhaps also the three statements are merely meant as an emphatic repetition of one and the same locality—the sky, the sea of waters; though, possibly, three different strata of the upper region may be intended. Professor Ludwig, on the other hand, takes '*trīṇi bandhanāni*' in the sense of 'three fetters,' and Professor Hillebrandt, l. c., in that of 'three relations (or connections, *Beziehungen*).'

hymns addressed to them, singly or jointly, this pair of deities occupies a somewhat subordinate position in the Vedic pantheon, there is reason to believe that it formed a more prominent feature of a phase of belief lying beyond the period reflected in the hymns of the *Rig-veda*. Judging from the peculiar character of these deities, one might indeed be inclined to claim for the people that formed religious conceptions such as these a long period of peaceful dwelling and normal intellectual growth. If such was the case, the occupation of the land of the seven rivers and the gradual eastward drift certainly proved a turning-point in the development of this Aryan people. But, in any case, the decided change of climate¹, and the close contact with aboriginal tribes of inferior culture, could hardly fail, along with the changed conditions of life, to influence considerably the character of the people, and to modify their religious notions and intellectual tendencies. As, in their struggles against hostile tribes, the people would naturally look to leaders of deed and daring rather than to mild and just rulers, so the violent war of elements, periodically convulsing the heavens in these regions, after long and anxious seasons of heat and drought, and striking awe and terror into the minds of men, might seem to them to call for a heavenly champion of a different stamp than the even-headed and even-tempered Varuṇa,—it would need a divine leader of dauntless, and even ferocious, spirit to fight the worshipper's battle against his earthly and unearthly foes. Such a champion the Vedic Aryans indeed created for themselves in the person of Indra, the divine representative, as it were, of their warlike kings, and the favourite subject of their song. And side by side with him, and sharing with him the highest honours—nay, even taking precedence of him—we find the divine priest, Agni, the deified fire of sacrifice, as representing the all-pervading, all-supporting

¹ Whilst the climate of Baluchistan is regulated, as in Europe, by the succession of four seasons, the climate of the districts east of the Indus, as of India generally, shows the characteristic threefold division of rainy, cool, and hot seasons (S. Pottinger, *Beloochistan*, p. 319 seqq.).

light of heaven ; just as we found Mitra, the sun, by the side of Varuṇa, the god of the all-encompassing heaven. Not as if Agni and Indra had ever entirely superseded Mitra and Varuṇa. On the contrary, all these gods continue to share, in a greater or less degree, the affections of the Vedic singers ; and as regards Varuṇa and Indra in particular, their relations are well expressed by Vasishṭha when he says (*Rig-v.* VII, 82, 2 ; 5), that the one (Varuṇa) is 'samrâg' (universal ruler, overlord) ; and the other (Indra) 'svarâg' (self-ruler, independent lord) ;—and that, ever since the time when these two, by their power, created all the beings in the world, Mitra serves Varuṇa in peace, whilst the mighty (Indra) goes forth with the Maruts in quest of glory. Even in the sacrificial ritual, Mitra and Varuṇa continue to play an important part, seeing that one of the priests—the Maitravaruṇa—is named after them, that they receive various oblations, and that at the end of every Soma-sacrifice at least one sterile cow is offered to them, apparently as an expiatory victim, for shortcomings in the sacrifice¹, thus accentuating once more the ethical character of these deities. It is thus not to be wondered at that, whilst Agni and Indra are most commonly referred to in the Brāhmanas as the divine representatives of the Brahman and Kshatra, or the spiritual and the political powers—the high priest and king—respectively, the very same is the case as regards Mitra and Varuṇa² ; and the Maruts, representing the common people, are accordingly associated with Varuṇa,

¹ Taitt. S. VI, 6, 7, 4, explains this offering as symbolically smoothing down the sacrifice torn up by recited verses and chanted hymns, even as a field, torn up by the plough, is levelled by a roller ('matya,' taken however by Sây. in the sense of 'cow-dung'). The Sat. Br. does not allude to the expiatory character of the offering, but there can be no doubt that it is of an essentially piacular significance. It need scarcely be mentioned that the 'avabhṛtha,' or lustral bath, at the end of Soma- and other sacrifices, is distinctly explained (II, 5, 2, 46 ; IV, 4, 5, 10) as intended to clear the Sacrificer of all guilt for which he is liable to Varuṇa. Cf. Taitt. Br. III, 9, 15, 'At the lustral bath he offers the last oblation with "To Gumbaka hail !" for Gumbaka is Varuṇa : he thus finally frees himself from Varuṇa by offering.'

² See, for instance, Sat. Br. IV, 1, 4, 2 ; V, 3, 2, 4 ; IX, 4, 2, 16 ; Maitr. S. IV, 5, 8 ; Taitt. Br. III, 1, 2, 7 (kshatrasya râgâ Varuṇo dhirâgâ).

as their king or ruler (Sat. Br. II, 5, 2, 34), just as they are with Indra (II, 5, 2, 27). One might thus expect that Indra would claim the same special connection¹ with the sacrificial horse as that which is conceded to Varuna. The reason why this is not the case probably is that, in the Brāhmaṇa period, the notion of the horse having, like the sun, originated from the cosmic waters had become as firmly established as was the traditional connection—nay, even identity²—of Varuna with the element of water generally.

As regards Varuna's and Pragâpati's joint connection with the sacrificial horse, the Taitt. S. (II, 3, 12, 1) records the following legend which may perhaps have some bearing on this point:—Pragâpatir Varunâyâsvam anayat, sa svām devatām ârkhat, sa pary adīryata, sa etam vārunam katushkapālam apasyat, tam nir avapat, tato vai sa varunapāsād amukyata, Varuno vā etam grīhṇāti yo'svam pratigrīhṇāti, yāvato'svān pratigrīhṇīyāt tāvato vārunāñ katushkapālān nir vaped, Varunam eva svena bhāgadheyenopa dhāvati, sa evainam varunapāsān muñkati:—'Pragâpati led up the horse to Varuna: he (thereby) impaired his own godhead, and became racked all over with drowsy. He beheld that four-kapāla (cake) sacred to Varuna, and offered it, and thereupon was freed from Varuna's noose; for Varuna seizes him who takes (receives) a horse,—as many horses as one takes so many four-kapāla (cakes) one ought to offer to Varuna: one (thereby) hastens up to Varuna with his (V.'s) own share, and he (V.) frees him from Varuna's noose.'

The interpretation of this legend presents, however, some difficulties. Dr. Hillebrandt, 'Varuna und Mitra' (p. 64), translates the first sentence by—'Pragâpati führte dem

¹ Since all the gods are concerned in the Asvamedha—whence the horse is called 'vaisvadeva'—Indra would of course have a general interest in it. Indra is also associated with the horse in so far as he is said to have first mounted it, *Rig-veda* I, 163, 2, 9. Indra's two bays (harts) of course belong to a different conception.

² *Āpo vai Varuna's*, *Maitr. S.* IV, 8, 5.

Varuṇa das Ross fort¹—‘Pragāpati led the horse away from Varuṇa’: this would undoubtedly make better sense, but, unfortunately, the construction of ‘nī’ with the dative in this sense would involve a decided solecism. Sāyana, on the other hand, takes it in the same sense as we have done, and he explains that it is just by giving away the horse whose deity he himself is that Pragāpati forfeits his godhead². He feels, however, afterwards constrained to assign to ‘pratigrīhṇāti’ the causal force of ‘he causes it to be taken, he gives it away,’ which is clearly impossible. But whatever the correct interpretation of the opening clause may be, it seems at all events clear that the sacrificial horse is represented in the legend as undergoing a change of ownership from the one deity to the other.

When one compares the ceremonial of the *Asvamedha*, as expounded in the *Brāhmaṇa*, with the ritual indications contained in the two hymns already referred to, one is struck by the very marked contrast between the two. For whilst, on the central day of the *Asvamedha* alone, the ritual requires the immolation of not less than 349 victims bound to twenty-one stakes (p. 311, n. 1)—not counting two sets of eleven *Savaniya* victims (p. 383, n. 3) subsequently added thereto—the hymns (I, 162, 2-4; 163, 12) seem only to mention two victims, viz. the horse itself, and a he-goat. This latter animal which is to precede the horse when led to the sacrificial ground (and stake), and to

¹ This, no doubt, might possibly be taken to mean ‘Pragāpati led away the horse for Varuṇa,’ but Dr. Hillebrandt could hardly have meant it in this sense, since his argument apparently is that the horse (like Varuṇa himself) represents the aqueous element, and that thus, by taking to himself the horse, Pragāpati incurs dropsy. The exact point which interests us here, viz. the relation between Pragāpati and Varuṇa as regards the sacrificial horse, lies outside Dr. Hillebrandt’s inquiry.

² In Dr. Hillebrandt’s interpretation, it is also not quite easy to see in what way Pragāpati, by carrying off Varuṇa’s horse, impaired—‘griff an,’ attacked, assailed—his own godhead. One might possibly refer ‘svām’ to the horse, but this would make the construction rather harsh. The verb ‘nī’ here would seem to refer to the leading up of the sacrificial horse to the offering-ground, either for being set free for a year’s roaming, or for sacrifice, for both of which acts the verb ‘ud-ā-nī’—i. e. to lead up the horse from the water where it was washed—is used (*Sat. Br.* XIII, 4, 2, 1; 5, 1, 16).

be slaughtered first in order to carry the welcome news of the sacrifice to the gods, is in one place referred to as Pûshan's share, and in another as going forward to the dear seat of Indra and Pûshan¹. Sâṅkhâyana (Srautas. XVI, 3, 27-30), however, takes these statements of the *Rishi* to refer to two different he-goats, both of which he includes amongst the victims tied to the horse's limbs, viz. one, sacred to Pûshan, tied to the forehead, and another, sacred to Indra and Pûshan, fastened to the navel, of the horse². The corresponding 'paryañga' victims recognised by the *Maitrâyaṇi Samhitâ* (III, 13) and the White Yagus (*Vâg. S.* XXIV, 1), on the other hand, are a black-necked he-goat for Agni, tied to the forehead, and a black or grey (*syâma*) one, bound to the navel, and consecrated by the one authority to Pûshan, and by the other to Soma and Pûshan. But, curiously enough, the *Taittirîya* school (*Taitt. Br.* III, 8, 23; *Âp. Sr.* XX, 13, 12) recognises not only Sâṅkhâyana's two victims, but also the one for Agni; whilst in regard to the other victims also it differs considerably from the other schools of the *Yagur-veda*. Seeing, then, that there is so little agreement on these points even amongst different branches of the same Veda, one can hardly escape the inference that, in this respect at least, there was no continuity of ritual practice since the time of those two hymns. As regards the other points therein alluded to, the he-goat and horse are referred to

¹ *Rig-veda S. I*, 162, 2. 'When, held by the mouth (by the bridle), they lead round the offering of the (horse) covered with rich trappings, the all-coloured he-goat goes bleating in front right eastwards to the dear seat of Indra and Pûshan. 3. This he-goat, fit for all the gods, is led in front of the swift horse as Pûshan's share; like (?) the welcome cake, *Tvashtri* promotes it, along with the steed, to great glory. 4. When thrice the men duly lead around the horse meet for offering along the way to the gods, then the he-goat walks first, announcing the sacrifice to the gods. . . . 16. The cloth which they spread (for the horse to lie upon) and the upper cloth and the gold, the halter, the steed, the shackle—these they bring up as acceptable to the gods.'—*I*, 163, 12. 'Forth came the swift steed to the slaughter, musing with reverent mind; his mate, the he-goat, is led in front; and behind go the wise singers.'

² According to the *Taittirîyas*, this second he-goat is tied to the cord surrounding the horse's limbs somewhere above the neck of the horse.

as being led round thrice in accordance with the sacred ordinance. Now, this ceremony is quite foreign to the later practice in animal sacrifices. *Sāyana* accordingly takes it to refer to the rite of 'paryagnikarṇa,' or carrying fire round the victims¹; but the text of the passage evidently does not admit of such an interpretation; and, besides, in *Rig-v.* X, 155, 5, the sacrificial cow is apparently referred to as first being led round, and then fire being carried round it. It is therefore more probable that the victims were in the first place made to circumambulate the fire, or the fire and stake combined.

Further, the allusion to the *pasu-puroḍāśas*, or cakes offered in connection with the victims, as well as to the two cloths and the piece of gold placed on the ground, as they are in the later practice, for the dead horse to lie upon, might seem to suggest that even then this sacrifice was not performed in quite so simple a manner, but somewhat more in accordance with the later ceremonial than the scanty allusions in the hymns might lead one to suppose. At all events, however, we shall probably not be far wrong in assuming that, from the very beginning, the performance of the horse-sacrifice must have had connected with it a certain amount of ceremonial of a purely secular and popular character. Even at the time of the fully developed ritual this was almost certainly the case to a larger extent than would appear from the exposition of it given in the *Brāhmaṇas* and *Sūtras* which, indeed, are mainly concerned with the religious side of the ceremonial. For this reason considerable interest attaches to the description of the horse-sacrifice given in the *Āśvamedhika-parvan* of the *Mahābhārata* in which much greater stress is laid on the popular and chivalrous aspect of this religious observance. Though this epic account manifestly emanates from a much later period², it seems, upon the whole, to present the

¹ See p. 307, note 5.

² It has even been supposed to be merely a condensed version of a comparatively modern work ascribed to *Gaimini*, the (*Āśvamedha-parvan* of the) *Gaimini-Bhārata*.

traditional features of this royal ceremony, embellished no doubt by all the exercise of that poetic fancy to which the occasion so readily lends itself.

On the completion of the great war between the *Pāṇḍava* and *Kaurava* princes, *Yudhishtīra*, having re-ascended the throne of his fathers, resolves on performing the horse-sacrifice, as calculated to cleanse him of all guilt¹ incurred by the slaughter of his *Kaurava* kinsmen. Having been initiated on the day of the *Kaitra* full-moon (beginning of spring), 'the king, clad in a linen (? silk) garment and the skin of a black antelope, bearing a staff in his hand, and wearing a gold wreath, and a round gold plate² round his neck, shone like a second *Pragāpati* at the holy cult.' The chosen steed³, of black and white colour like the black buck, is then led up, and is set free by the sage *Vyāsa* himself; and that model of knightly perfection, *Arguna*, the king's second brother, is appointed to guard the priceless victim during its year's roaming. He accordingly starts after it on his chariot yoked with white steeds, attended by a picked body-guard⁴, amidst the rejoicings and fervent blessings of all *Hastināpura*—men, women, and children. Thus followed by its martial escort, the noble steed roams at will over the lands

¹ *Vyāsa* remarks to *Yudhishtīra* (XIV, 2071), 'For the *Asvamedha*, O king of kings, cleanses away all ill-deeds: by performing it thou wilt without doubt become free from sin.' Cf. *Sat. Br.* XIII, 3, 1, 1, 'Thereby the gods redeem all sin, yea, even the slaying of a Brahman they thereby redeem; and he who performs the *Asvamedha* redeems all sin, he redeems even the slaying of a Brahman.' As a rule, however, greater stress is laid in the *Brāhmaṇa* on the efficacy of the ceremonial in ensuring supreme sway to the king, and security of life and property to his subjects.

² The 'rukma' is borne by the *Agnihiti*, or builder of a fire-altar, which is required for the *Asvamedha*; cf. VI, 7, 1, 1.

³ It is carefully selected by charioteers and priests, *Mahābh.* XIV, 2087.

⁴ Whilst, according to the *Brāhmaṇa* (XIII, 4, 2, 5), the body of 'keepers' is to consist of 100 royal princes clad in armour, 100 noblemen armed with swords, 100 sons of heralds and headmen bearing quivers and arrows, and 100 sons of attendants and charioteers bearing staves; the epic gives no details, except that it states that 'a disciple of *Yāgyavalkya*, skilled in sacrificial rites, and well-versed in the *Veda*, went along with the son of *Prithā* to perform the propitiatory rites,' and that 'many *Brāhmaṇas* conversant with the *Veda*, and many *Kṣatriyas* followed him at the king's behest.'

over which sovereign sway is claimed by the Pāṇḍava king—to wit, the whole of India from sea to sea—first pressing eastwards towards the sea, then turning southwards along the eastern shore as far as the extreme point of the peninsula, and finally northwards again, on its homeward way, along the western coast. Time after time the determined attempts to impede its progress, or even to capture and retain it as a precious trophy and token of national independence, are successfully repelled by the dauntless son of Prīthā; but, mindful of his brother's injunctions, he spares the lives of the kings and princes who oppose him, and, having obtained their submission, he invites them to attend the sacrifice of the horse at Hastināpura. On the other hand, not to take up the challenge implied in the progress of the horse was considered a sign of weakness or cowardice. Thus the king of Mālipura is censured severely by Arguna for receiving him meekly, accompanied only by Brāhmins and with presents to offer to the intruder, being told that he had lamentably fallen away from the status of a Kshatriya, and acted the part of a woman. At length tidings of the approach of the horse reach the king, and forthwith preparations are made for getting ready the sacrificial ground, and to provide accommodation, on a right royal scale, for the numerous guests expected to witness the ceremonial. Specimens of all available species of animals are brought together to serve as victims¹ along with the sacred horse; and dialecticians,

¹ That is, real or symbolic, only the domesticated animals being offered, whilst the wild ones are set free after the ceremony of 'paryagnikarāṇa.' Amongst these animals the poet curiously enough also mentions (XIV, 2542) 'vriddha-striyāḥ,' which Pratāpa Chandra Rāy translates by 'old women.' This is of course impossible; if it is not a wrong reading, it has doubtless to be taken in the sense of 'old female (kine),' probably the (21) barren cows offered at the end of the Asvamedha to Mitra-Varuṇa, the Virve Devāḥ, and Brīhaspati (XIII, 5, 4, 25) being intended. In its enumeration of the victims, the Taitt. Samhitā (V, 6, 21) indeed mentions 'vairāḡ puruṣh,' taken by the commentator to mean 'two human females consecrated to Virāḡ.' If it be for this or a similar purpose that the 'vriddha-striyāḥ' were intended, we may refer to Taitt. Br. III, 9, 8, where it is distinctly stated that 'the man' and the wild animals are to be released as soon as the 'paryagnikarāṇam' has been performed on them. But no 'man' being mentioned amongst the victims, Sāyana

eager to vanquish one another, foregather to discuss the nature and origin of things. At last Arguna arrives, and, having met with an enthusiastic welcome, he 'takes repose like a seafaring man who has reached the shore after crossing the ocean.' Then commences the performance of the sacrifice, the general outline of which, as sketched in the epic¹, fairly corresponds to the ordinary ceremonial; the chief points of difference being the form and material of the altar, which is described as three-cornered, like the heavenly bird *Garuḍa*, and as being composed of a 'trunk,' measuring eighteen cubits, and made, like the wings, of gold bricks,—the structure thus shining like the altar of *Dakṣha Pragâpati*. The sacrifice over, a great public festival ensues for which 'mountains of food and sweetmeats, rivers of spirituous and other beverages, and lakes of ghee' are provided, and the feasting goes on through day and night till every one has had his fill,—a festival, indeed, of which the poet remarks people continued to talk to his day.

From the fanciful narrative of Arguna's martial exploits whilst following his precious charge, one could not of course venture to draw any conclusion as to the kind of adventures the sacred horse might have met with, at the time of the *Brâhmana*, during the period of its roaming at large. As a rule, however, the closely-watched animal would probably not range very far from the place where the sacrifice was to be performed; and though its body of guardians were not permitted at any time to force it to retrace its steps, they could have had little difficulty in keeping it within a certain range of grazing. Indeed, on the occasion of King *Dasaratha's* *Asvamedha*², described in the first canto of the *Râmâyana*, no mention whatever is made of

takes the 'purusham' here to refer to the 'vairâḡṭ puruṣi' mentioned in the *Samhitâ*. Perhaps, however, this passage has rather a wider sense, referring to human victims generally at any sacrifice.

¹ *Draupadî's* *Asva-upasamavesanam* is referred to, but no further particulars are mentioned.

² The king's object, in performing the sacrifice, was to obtain the birth of a son. Cf. *Sat. Br. XIII*, 1, 9, 9, 'for from of old a hero was born to him who had performed the (*Asvamedha*) sacrifice.'

anything having happened to the horse during its time of grace. The expedient mentioned in the Brāhmaṇa (XIII, 4, 2, 5) that a hundred worn-out horses should be sent along with the horse to keep it company would doubtless, as a rule, prove a sufficient check; but seeing that neither the Taitt. Brāhmaṇa nor Sāṅkhāyana alludes to this expedient, it is probably meant as a practical suggestion rather than as a positive injunction. That the horse intended for sacrifice was by no means always safe from violent assaults¹ is clear from the directions given in the Brāhmaṇas as to what should be done in the event of foes getting possession of it². Even more pointed, in this respect, are the stanzas quoted in our Brāhmaṇa (XIII, 5, 4, 21. 22),—‘Satānika Sātrāgita seized a sacrificial horse in the neighbourhood, the sacrifice of the Kāsis, even as Bharata (seized that) of the Satvats. The mighty Satānika having seized, in the neighbourhood, Dhṛitarāshṭra’s white sacrificial horse, whilst roaming at will in its tenth month³, the son of Satrāgita performed the Govinata (form of) sacrifice.’ As a rule, however, the fortunes of the roaming horse would doubtless depend largely on personal circumstances. Whilst a strong ruler who had already made his power felt amongst his neighbours would probably run little risk of having his consecrated victim kidnapped even though it were to stray beyond its master’s boundaries, a prince of greater pretensions than resources might find it very difficult to secure the safety of his horse even if it kept well within the territory over which he ruled. In any case, however, the capture of the noble beast would doubtless

¹ Whilst cattle-lifting generally, such as formed the object of the invasion of the land of the Matsyas by the Trigartas (as related in the Virāṭa-parvan), was probably a practice pretty prevalent from ancient times, the stealing of the sacrificial horse would offer an additional temptation, from the political point of view, on account of the exceptional character of the animal as the symbol of its master’s claim to paramountcy.

² Sat. Br. XIII, 1, 6, 3; Taitt. Br. III, 8, 9, 4.

³ One might feel inclined to take this specification of that month as implying the existence, at the poet’s time, of the practice of confining the horse in a pen or shed (made of Arvāttha palings) during the last two months, mentioned Taitt. Br. III, 8, 12, 2.

cause not a little bad blood, and might lead to complications and struggles not less serious than those occasioned by Vasishṭha's cow, or, in Irish legend, by the brown bull of Queen Medb (Mab) of Connaught.

Whilst the epic account of the Asvamedha thus presents an instructive, though extravagant, illustration of possible occurrences during the preliminary period of the sacrifice, some items of the ceremonial on which further information might have been acceptable are altogether ignored in it. Two of these at least one might have expected to find mentioned there, seeing that they are of special interest to Kshatriyas, viz. the practice of a Brāhmaṇa and a Kshatriya lute-player singing¹, morning and night, stanzas composed by themselves in honour of the king; and the so-called 'revolving legend' (XIII, 4, 3, 1 seqq.) related by the Hotṛi, in a ten days' cycle all the year round. It is especially in regard to this latter point that the statements of the ritualistic works might with advantage have been supplemented. During the ten days' cycle a different god, or some mythic personage, is assumed, on each successive day, to be king, having some special class of beings assigned to him as his subjects, and a certain body of texts as his Veda from which a section is then recited. But from the particulars given it even remains uncertain whether any legend connected with the respective deity was actually related; whilst regarding the form and nature of some of the specified texts—such as the *śarpavidyā* (snake-science), *devaganavidyā* (demonology), *māyā* (or *asuravidyā*, magic art)—we really know next to nothing. Nay, even regarding the *Itihāsas* and *Purāṇas*, likewise figuring as distinct texts, additional knowledge would by no means be unwelcome. And though regarding some of the divinities referred to the Hotṛi might easily have made up some kind of short tale, others would have required some

¹ See XIII, 1, 5, 1 seqq.; 4, 2, 8 seqq.; Taitt. Br. III, 9, 14. In connection with the 'revolving legend,' the conductors of bands of lute-players seem to have sung additional stanzas in which the royal Sacrificer was associated with pious kings of old; see XIII, 4, 3, 3.

exercise of ingenuity, unless he had at his disposal materials other than those accessible to us. As a rule, however, legends of this kind would seem to have been of the simplest possible description, as may be gathered from the particulars regarding the 'Nārāsaṃsāni,' or recitals in praise of (pious) men, which, according to Sāṅkhâyaṇa (XVI, 11), take the place of the 'revolving legend' in the ten days' cycle of the Purushamedha. The Hotri's recitals on that occasion consist simply of certain verses, or hymns, of the *Rig-veda*, generally celebrating the liberality shown by some patron to his priest, preceded by a brief statement merely consisting, it would seem, of a prose paraphrase of the respective verses recited thereafter. This latter set of recitations and legends thus consists entirely of matter taken from, or based on, the *Rig-veda*, which is indeed the proper source for the Hotri priest to resort to for his utterings. The recitations required for the Asvamedha, on the other hand, consist of matter drawn not even from the three older Vedas alone, but also from the Atharvans and Aṅgiras whose names combined usually make up the old designation of the hymns and spells of the Atharva-veda, whilst they are here taken separately as if still representing two different collections of texts ;—nay, the materials, as we have seen, are even drawn from other, probably still later, sources¹. This circumstance, added to the fact that the texts of the Black Yagus make no mention of this item of the ceremonial², might well make one suspect its comparatively late introduction into the Asvamedha ritual ; though even this would not, of course, make it any the less strange that no allusion should be made, in the epic account, to this by no means the least interesting feature of the performance. One must, however, bear in mind that the poet's mind was evidently more intent on telling about the wonderful deeds

¹ It is hardly likely that some of the texts mentioned (*devaganavidyâ*, *sarpavidyâ*, &c.) refer merely to portions of the Vedic texts.

² The singing of stanzas in honour of the king, by a Brâhmana and a Kshatriya, with the accompaniment of lutes, on the other hand, does form part of the Taittiriya ritual. Taitt. Br. III, 9, 14.

of the semi-divine bowman in foreign lands than on recording the regularly recurring rites performed, in the meantime, at home in the presence of the royal sacrificer himself. Even in cases where the horse was kept within a convenient distance from the sacrificial compound all the year round, its warders, themselves partly of royal blood, could hardly have had an opportunity of attending the performance of these rites; though the popular character of some of these rites, as well as certain expressions used in connection with the 'revolving legend,' would lead one to suppose that they were meant to be witnessed by at least representatives of the various classes of the population.

The ritual arrangements of the *Purushamedha*, or human sacrifice, of which the *Brāhmaṇa* treats next, seem to have been developed out of those of the *Asvamedha*. Its first three Soma-days are essentially the same as the three days of the horse-sacrifice, except as regards the difference of victims on the second day. To these the authorities of the White *Yagur-veda*—and apparently also those of the Black *Yagus*¹—add two more days, whilst the *Sāṅkhāyana-sūtra*², on the other hand, recognises but one additional day. Like the *Vaitāna-sūtra*, *Sāṅkhāyana* also differs from the other authorities in giving an entirely different character to the central feature of this performance, inasmuch as he makes it a real human sacrifice instead of a merely symbolic one. A peculiar interest thus attaches to this difference of theory, seeing that it involves the question as to how far down the practice of human sacrifices can be traced in India³. That such sacrifices were prac-

¹ Whilst the three *Samhitās* contain no section relating to the *Purushamedha*, the *Taittirīya-brāhmaṇa* (III, 4) enumerates the (symbolic) human victims in much the same way as does the *Vāgasaneyi-samhitā* (see the present vol. p. 413 seqq.); and the *Āpastamba-sūtra* makes the performance similar to what it is in the White *Yagus* texts. The *Vaitāna-sūtra* of the *Atharva-veda* also makes it a five days' performance.

² Like the chapter on the *Asvamedha*, that on the *Purushamedha* is stated to be taken from the *Mahā-Kaushtaki-brāhmaṇa*.

³ On this question see especially A. Weber, *Zeitsch. d. D. M. G.* 18, p. 262 ff., repr. in *Indische Streifen*, II, p. 54 ff.

tised in early times is clearly shown by unmistakable traces of them in the ritualistic works; but in this respect India only shares a once almost universal custom. The question, then, which chiefly interests us here is whether or not this practice was still kept up at the time with which we are here concerned. Now, as regards the texts of the Yagur-veda—that is, the text-books of the sacrificial priest *κατ' ἐξοχήν*—it seems pretty clear that they no longer recognise the sacrifice of human beings; and the same may be said of the remaining ritualistic literature with the exception of the two works above referred to with regard to this particular sacrifice. The points bearing on this question, being very few in number, may be briefly reviewed here.

First as regards the story of *Suna/sepa* which is recited at the Râgasûya sacrifice¹, and has been several times treated before². King *Hariskandra*, being childless, prays to *Varuṇa* to grant him a son, vowing to sacrifice him to the god. A son is born to him, and is called *Rohita*; but, in spite of the god's repeated demands, the fulfilment of the vow is constantly deferred; till at last the youth, having been invested in armour, is told of the fate awaiting him. He, however, refuses to be sacrificed, and escapes to the forest. The king thereupon is seized with dropsy; and the son, hearing of this, hastens homeward to save his father. On the way he is met by *Indra* who urges him to wander, and he accordingly does so for a year. The same is repeated five different times. In the sixth year, the prince, while wandering in the forest, comes across a starving Brâhman, *Agîgarta*, who lives there with his wife and three sons, and who consents to sell him one of his sons for a hundred cows to serve him as a ransom to *Varuṇa*. The Brâhman wishing to keep his eldest son, whilst the mother refuses to part with the youngest, the choice falls upon

¹ See part iii, p. 95.

² Cf. Max Müller, *History of Ancient Sanskrit Literature*, p. 108 ff.; M. Haug, *Aitareya-brâhmaṇa*, II, p. 460 ff.; R. Roth, *Weber's Ind. Stud.* I, 475 ff.; II, 112 ff.

the second boy, called *Sunaḥsepa*. Rohita now returns to his father who, having been told of the transaction, then proposes to Varuṇa to offer the Brāhman youth in lieu of his son; and the god, deeming a Brāhman better than a Kshatriya, consents to the exchange, and orders the king to perform the Rāgasūya sacrifice, and to make the youth the chief victim on the Abhishekaṇīya, or day of consecration. Four renowned *Rishis* officiate as offering-priests; but when the human sacrifice is to be consummated, no one will undertake to bind the victim. The boy's own father, Agīgarta, then volunteers to do so for another hundred cows; and subsequently he even undertakes to slay his son for a similar reward. But when the poor lad sees his own father coming towards him, whetting his knife, and becomes aware that he is really to be slain, 'as if he were not a man,' he bethinks himself of calling upon the gods for help; and by them he is successively referred from one to another, till by uttering three verses in praise of Ushas, the Dawn, he is released from his fetters, whilst the king is freed from his malady. Subsequently one of the four priests, the royal sage Visvāmitra, receives *Sunaḥsepa* as his son, conferring upon him the name of Devarāta (Theodotos), and refuses to give him up to Agīgarta; and when the latter calls on his son to return to him, and not to desert his ancestral race, he replies, 'What has never been found even amongst Sūdras, thou hast been seen with a knife in thy hand, and hast taken three hundred cows for me, O Angiras!' And on his father avowing his guilt, and promising to make over the cattle to him, he again replies, 'He who has once done wrong will commit another sin; thou hast not abandoned the ways of a Sūdra: what thou hast done is irremediable'; and 'is irremediable,' echoes Visvāmitra, who then formally adopts him as his son.

This legend¹, so far from bearing witness to the existence

¹ The earliest reference to the myth or story of *Sunaḥsepa* is in *Rig-veda* I, 24, 11-13; V, 2, 7, where he is apparently alluded to as having been actually

of human sacrifices as a generally recognised practice, at the time when it originated, would rather seem to mark this particular case as an exceptional one. For, if it were not so, how comes it that the king's four high-priests—who, if any, must have been looked upon as thorough masters of the sacrificial science—should have refused to assist in the immolation of the human victim ordered by the deity, leaving it to be accomplished by the sullied hands of the wretched father? But there is another feature of the story which cannot but strike one as very peculiar. Why should the childless king pray for the birth of a son only to make a sacrifice of him? He has been told to do so by the holy sage Nārada: is one then to understand that the sage's advice, as well as Varuṇa's consent, is given merely to try the king's faith and truthfulness? If so, the case is similar to that of Abraham's sacrifice in the land of Moriah, only that the king's faith proves less intense and exalted—perhaps more humanly faint-hearted—than that of the Jewish patriarch. But the most striking feature of the legend doubtless is the part played in it by the unnatural father; and this feature seems indeed to impart to the tale something of the character of an allegorical representation of the contrast between a barbarous (and perhaps earlier) and a more civilised phase of life and moral feeling¹. In this respect two points deserve to be noticed, viz. the coarseness of the synonymous names ('dog's tail') of the three sons of the Brāhman²; and the fact that the latter belongs to the Aṅgiras stock, a name intimately associated with super-

rescued from the stake, or from (three) stakes to which he was bound either for sacrifice, or, as Roth prefers, for torture.

¹ In the Sabhāparvan of the Mahābhārata (II, 6275 seqq.), as was first pointed out by Lassen, *Kṛishṇa* accuses *Garāsandha*, king of Magadha and Kēdi, residing at Mathurā, of having carried off numerous vanquished kings and princes to his city, and keeping them confined in his mountain stronghold with a view to afterwards sacrificing them (at his Rāgasūya) to the lord of Umā (Rudra); adding subsequently (v. 864) that 'the immolation of men was never seen at any time.'

² His own name 'Agīgarta,' on the other hand, is taken by the St. Petersburg Dictionary to mean 'one who has nothing to swallow,' and would thus be merely descriptive of his condition of life.

stitious rites¹ on the one hand, and with the ritual of the fire-altar² on the other.

Now, it is exactly in connection with the building of the fire-altar that the clearest, and most unmistakable trace of an old practice of human sacrifices—or rather of the slaying of men for sacrificial purposes—occurs. In laying down the bottom layer of the altar, the pan which had been used by the Sacrificer for carrying about the sacred fire for a year is built into this layer, with heads of the five recognised sacrificial animals³—man, horse, ox, sheep, and goat—put therein, in order to impart stability to the altar (*Sat. Br. VII, 5, 2, 1 seqq.*). In a previous passage of the *Brāhmaṇa*⁴ (*I, 2, 3, 6 seq.*) where the relative value of non-animal offering-materials and the five sacrificial animals is discussed, it was stated that, whilst the gods were making use of one after another of these animals, the sacrificial essence gradually passed from one to the other, thus rendering the previous one useless for sacrifice, until it finally passed into the earth whence it entered the rice and barley afterwards used for sacrificial dishes. The general purport of this passage would seem to be to indicate a gradual tendency towards substituting the lower for the higher animals, and ultimately vegetable for animal offerings; though, as a matter of fact, animals continued of

¹ Viz. in their connection with the *Atharva-veda*. In *Mahābh. V, 548-51* *Āṅgiras* praises *Indra* by means of '*Atharvavedamantraiḥ*.' Cf. *Weber, Ind. Stud. I, p. 297*.

² Both in making the fire-pan (*ukhâ*) and in laying down the bricks of the fire-altar, the expression '*āṅgirasvat*' (as in the case of *Āṅgiras*) frequently occurs in the formulas; cf. *VI, 1, 2, 28*; *3, 1, 38 ff.*; *4, 1, 1 ff.*

³ All that is said in the *Brāhmaṇa* regarding the headless bodies of the five victims is (*VI, 2, 1, 7 seqq.*) that *Pragâpati*, having cut off the heads, and put them on (the altar, i. e. on himself), plunged four of the trunks into the water, and brought the sacrifice to a completion by (offering) the he-goat (not a he-goat, as translated), and that he subsequently gathered up the water and mud (clay) in which those corpses had lain, and used them for making bricks for the altar. The view that the other four bodies should likewise be offered is rejected by the author, who rather seems to suggest that they should be allowed to float away on the water.

⁴ A very similar passage occurs in *Ait. Br. VI, 8*, on which cp. *Max Müller, History of Ancient Sanskrit Literature, p. 420*.

course to be commonly sacrificed in later times. Now as regards the heads of the five victims, the author subsequently (VI, 2, 1, 37 seqq.) makes some further remarks which go far to show that his previous statements referred only to the traditional practice which, however, was no longer in use in his own day, and had probably not been so for generations past. He mentions various expedients adopted by some priests with a view to keeping up at least some semblance of the old custom,—viz. either by procuring real heads from some source or other, or by using heads made of gold or clay; but they are summarily dismissed as profane and fraudulent counterfeits; and the author then remarks somewhat vaguely and diplomatically that 'one may slay those five victims as far as one may be able (or inclined) to do so, for Pragâpati was the first to slaughter them, and Syâparṇa Sâyakâyana the last, and in the interval also people used to slaughter them; but at the present day people slaughter only (one of¹) those two, the (he-goat) for Pragâpati, and the one for Vâyu;' after which he proceeds to explain in detail the practice then in ordinary use. Later on (VII, 5, 2, 1 seqq.), the Brâhmana expounds in the usual way the formulas used in the traditional, and theoretically still available procedure, though in the actual performance perhaps only the formulas relating to the particular heads² used would be muttered.

While Yâgñavalkya thus, at least in theory, deals rather cautiously with this feature of the traditional custom, the theologians of the Black Yagus³ take up a somewhat bolder position. Indeed it is evidently against this older school of ritualists that some of the censure of our Brâhmana is directed. For though they too allow, as an alternative practice, the use of a complete set of five heads, they make

¹ This doubtless is what is meant (cf. Kâty. XVI, 1, 38); and 'atha' at the beginning of VI, 2, 2, 6 ought accordingly to have been taken in the rather unusual sense of 'or' ('or rather'), instead of 'then.' Cf. VI, 2, 2, 15.

² According to Âp. Sr. XVI, 17, 19-20, however, even if there is only one head (that of Vâyu's he-goat) all the formulas are to be pronounced over it.

³ The Maitr. Samhitâ, however, does not seem to refer to this particular point in its Brâhmana sections.

no mention of a man being killed for this purpose, but enjoin that a dead man's head is to be bought for twenty-one beans¹, which is then to be laid against an ant-hill with seven holes in order to again supply it with the seven 'vital airs of the head'; whereupon three stanzas relating to Yama are to be sung round about it to redeem it from the god of death. Besides the four animals, there is also to be a he-goat sacred to Pragâpati, the offering of which is to complete the animal sacrifice². In this school also³, the ordinary practice, however, is to kill only a he-goat for Vâyu Niyutvat, and to use its head for putting it in the pan placed in the bottom layer of the altar. As regards the *Rîg-veda* ritual, the *Kaushîtaki-brâhmaṇa*, as Prof. Weber has pointed out, leaves a choice between a he-goat for Pragâpati and one for Vâyu; whilst the *Sâṅkhâya-sûtra*, curiously enough, again adds the alternative course of using the set of five heads.

The same scholar has drawn attention to another rite in the sacrificial ceremonial which seems to him to show clear traces of human sacrifice. At the purificatory bath at the end of the *Asvamedha*, the Sacrificer is to be purged of any guilt he may have committed against *Varuṇa* by an oblation made to *Gumbaka* (*Varuṇa*) on the bald head of a man possessed of certain repulsive features, whilst standing in the water. To these particulars,—as given in the present work (XIII, 3, 6, 5), the *Taitt. Brâhmaṇa* (III, 9, 15), and *Kâtyâyana's Sûtra* (XX, 8, 16),—*Sâṅkhâya* (XVI, 18)

¹ Or, according to *Âpastamba*, for seven beans; the head to be that of a *Kshatriya* or a *Vaisya* killed either by an arrow-shot or by lightning, and apparently to be severed from the body at the time of purchase (which, as Professor Weber rightly remarks, is a merely symbolic one). As, however, the particulars given by *Âpastamba* are not mentioned in the older works, they may not unlikely have been introduced by him to meet some of the objections raised by the *Vâgasaneyins* to whose views he generally pays some attention. Otherwise the transaction might seem rather suspicious.

² *Taitt. S. V.*, 1, 83, indeed, seems to speak of the other four animals being set free after fire has been carried round, so that their sacrificial use would be merely symbolical. Whether in that case only the head of the one animal would be used, or the man's head along with it, seems doubtful.

³ Cf. *Taitt. S. V.*, 5.

again adds further particulars, viz. that the man is to be a Brāhmaṇa of the Ātreya family, bought (or hired) for a thousand cows, and that he is to enter the river till the water flows into his mouth. Now Prof. Weber is of opinion that this ceremony would be meaningless if the man were not actually drowned. I fail, however, to see the necessity of this assumption, seeing that even a purely symbolical interpretation of the ceremony will give it all the significance of the real act. That the Yagus texts contain nothing that could make one suspect that the man was actually drowned is beyond doubt; but even Sāṅkhāyana's statement that the water is to flow into his mouth is probably only meant to suggest the nearness and semblance of death by drowning. Otherwise the oblation could hardly have been performed in anything like a decent form. Besides, Sāṅkhāyana further states that, after the completion of the oblation, 'they drive him (the man) out, thinking that the guilt of the village-outcasts is (thereby) driven out ¹.' Here the verb 'ni/śidh' could hardly have been used if the man was to be driven farther into the water. What is meant is probably that the man was to be driven out from the water, and possibly also from the village, to live an anchorite's life in the forest.

If now we turn our attention to the Purushamedha, or 'human sacrifice' proper, we find that the Yagus texts, as far as they deal with this ceremony at all ², treat it as

¹ The compound 'ni/śiddhapāpmānaś (apagrāmāś)' may possibly be meant in the sense that the evil deeds of the outcasts are driven out (prevented from troubling the peace of the village); Kāty. XX, 8, 17-18, however, states that when the Sacrificer has stepped out (of the water), evil-doers enter (to bathe in the water) without having performed any (other) rites, and that they are then said to be 'purified by the Asvamedha.'

² Besides the description of the ceremony in the present work (XIII, 6, 1-2, 20), only the Taittirīya-brāhmaṇa (III, 4) seems to refer to it, enumerating merely the would-be victims who, according to Āpastamba, as quoted by Sāyana, are eventually set free. Professor Weber's suggestion that they may possibly at one time have been intended to be all of them slaughtered can hardly have been meant seriously. One might as well suppose that, at the Asvamedha, all the 'evil-doers' who, according to Kātyāyana, are to bathe in the river, were meant to be drowned.

a purely symbolical performance. A large number of men and women, apparently intended to represent all classes of the community, are bound to eleven sacrificial posts, and after the necessary rites, concluding with the 'paryagnikarana'—or the carrying of fire round the oblations—have been performed on them, they are one and all set free; the sacrifice then proceeding with the offering of the set of eleven animal victims. That the ceremony in this form, with its pedantically elaborate array of symbolic human victims, cannot possibly lay claim to any very great antiquity is self-evident; the only question is whether it has not come to take the place of some other form of human sacrifice. Now, after the foregoing statement of facts, it would be idle to deny that the existence, at one time, of a simple form of human sacrifice is not only quite possible, but is indeed highly probable; and it would be no more than might be expected, if such a practice should eventually have revolted the moral sense of the more refined classes of the community¹, just as it happened, little more than a hundred years ago, in the case of the scarcely less odious practice of the burning of witches in Christian lands.

The practice of human sacrifices seems, however, to receive evidence of a yet more direct and unmistakable kind than the facts hitherto mentioned, from the ceremonial of the Purushamedha, as set forth in the *Sāṅkhāyana* and *Vaitāna Sūtras*. If this evidence has been reserved here to the last, it is because there seems reason to believe that, in the form in which it is presented in those works, the sacrifice was never actually performed, and probably never meant to be performed, but that we have here to do with a mere theoretical scheme intended to complete the sacrificial system. The importance of the subject makes it, however, desirable that we should take a somewhat closer view of the procedure of the 'human sacrifice,' as laid down in those two *Sūtras*.

¹ When the practice became generally recognised that the Sacrificer (and priests) should eat a portion of the offered victim, this alone would, as Professor Weber suggests, have tended to make human sacrifices impracticable.

Sāṅkh. XVI, 10, 1. Pragâpati, having offered the Asvamedha, beheld the Purushamedha : what he had not gained by the Asvamedha, all that he gained by the Purushamedha¹; and so does the sacrificer now, in performing the Purushamedha, gain thereby all that he had not gained by the Asvamedha. 2, 3. The whole of the Asvamedha ceremonial (is here performed); and an addition thereto. 4-8. First oblations to Agni Kâma (desire), A. Dâtri (the giver), and A. Pathikrit (the path-maker) . . . 9. Having bought a Brâhmana or a Kshatriya for a thousand (cows) and a hundred horses, he sets him free for a year to do as he pleases in everything except breaches of chastity. 10. And they guard him accordingly. 11. For a year there are (daily) oblations to Anumati (approval), Pathyâ Svasti (success on the way), and Aditi. 12. Those (three daily oblations) to Savitri² in the reverse order. 13. By way of revolving legends (the Hotri recites) Nârasamsâni . . .—XVI, 11, 1-33 enumerate the Nârasamsâni³, together with the respective Vedic passages.—XVI, 12, 1-7. There are twenty-five stakes, each twenty-five cubits long . . .; and twenty-five Agnishomiya victims. 8. Of the (three) Asvamedha days the first and last (are here performed). 9-11. The second (day) is a pañkavimsa-stoma one . . . 12. The Man, a Gomrîga, and a hornless (polled) he-goat—these are the Prâgâpatya⁴ (victims). 13. A Bos Gaurus, a Gayal, an elk (sarabha), a camel, and a Mâyû Kimpurusha (? shrieking monkey) are the anustaranâh. 14-16. And the (other) victims in groups of twenty-five for the twenty-five seasonal deities . . . 17. Having made the adorned Man smell (kiss) the chanting-ground, (he addresses him) with the eleven verses (*Rig-v.* X, 15, 1-11) without 'om,'—'Up shall rise (the Fathers worthy of Soma), the lower, the

¹ The Asvamedha section of the same work begins:—Pragâpati desired, 'May I gain all my desires, may I attain all attainments.' He beheld this three days' sacrificial performance, the Asvamedha, and took it, and offered with it; and by offering with it he gained all his desires, and attained all attainments.

² See XIII, 4, 2, 6-17.

³ See p. xxxii.

⁴ See XIII, 2, 2, 2 seqq.

higher, and the middle ones.' 18. The *Âpri* verses are 'Agnir *mṛityuh*' . . . 20. They then spread a red cloth, woven of kusa grass, for the Man to lie upon. 21. The *Udgâtri* approaches the suffocated Man with (the chant of) a *Sâman* to Yama (the god of death).—XVI, 13, 1. The *Hotri* with (the recitation of) the *Purusha Nârâyana* (litany). 2. Then the officiating priests—*Hotri*, Brahman, *Udgâtri*, *Adhvaryu*—approach him each with two verses of the hymn (on Yama and the Fathers) *Rig-v.* X, 14, 'Revere thou with offering King Yama Vaivasvata, the gatherer of men, who hath walked over the wide distances tracing out the path for many.' 3–6. They then heal the Sacrificer (by reciting hymns X, 137; 161; 163; 186; 59; VII, 35). 7–18. Ceremonies analogous to those of the *Asvamedha* (cf. XIII, 5, 2, 1 seqq.), concluding with the *Brahmavadya* (*brahmodya*).—XVI, 14, 1–20. Details about chants, &c.; the fourth (and last) day of the *Purushamedha* to be performed like the fifth of the *Prishthya-shadaha*.

Vait. S. XXXVII, 10. The *Purushamedha* (is performed) like the *Asvamedha* . . . 12. There are offerings to *Agni Kâma*, *Dâtri*, and *Pathikrîṭ*. 13. He causes to be publicly proclaimed, 'Let all that is subject to the Sacrificer assemble together!' 14. The Sacrificer says, 'To whom shall I give a thousand (cows) and a hundred horses to be the property of his relatives? Through whom shall I gain my object?' 15. If a *Brâhmana* or a *Kshatriya* comes forward, they say, 'The transaction is completed.' 16. If no one comes forward, let him conquer his nearest enemy, and perform the sacrifice with him. 17. To that (chosen man) he shall give that (price) for his relatives. 18. Let him make it be publicly known that, if any one's wife were to speak¹, he will seize that man's whole property, and kill herself, if she be not a *Brâhmana* woman. 19. When, after being bathed and adorned, he (the man) is set free, he (the priest) recites the hymns A.V. XIX, 6; X, 2.—20. For a year (daily) offerings to *Pathyâ Svasti*, *Aditi*, and

¹ That is, as it would seem, with a view to dissuading her husband from offering himself as a victim.

Anumati. 21. At the end of the year an animal offering to Indra-Pūshan. 22. The third day is a Mahāvratā. 23. When (the man¹) is bound to the post, he repeats the three verses, 'Up shall rise' . . .; and when he is unloosened, the utthāpani-verses. 24-26. When he is taken to the slaughtering-place (the priest repeats) the harinī-verses; when he is made to lie down, the two verses, 'Be thou soft for him, O Earth'; and when he has been suffocated, (he repeats) the Sahasrabāhu (or Purusha Nārāyaṇa) litany, and hymns to Yama and Sarasvatī—XXXVIII, 1-9 treat of the subsequent ceremonies, including the recitation, by the Brahman, of hymns with the view of healing the Sacrificer.

Now, even a slight consideration of the ritual of the Purushamedha, as sketched out in these two works, must, I think, convince us that this form of human sacrifice cannot possibly be recognised—any more than the one propounded in the Satapatha and Taittirīya Brāhmaṇas—as having formed part of the traditional sacrificial ceremonial; and that, in fact, it is nothing more than what Sāṅkhāyana appears to claim for it, viz. an adaptation, and that a comparatively modern adaptation, of the existing Asvamedha ritual. Indeed, it seems to me by no means unlikely that the two different schemes of the Purushamedha originated at about the same time, and that they were intended to fill up a gap in the sacrificial system which seemed to require for Man, as the chief sacrificial animal, a more definite and, so to speak, a more dignified place in the ceremonial than was up to that time accorded to him. The circumstance that the account of this sacrifice, as given in the Sāṅkhāyana-sūtra, presents some of the ordinary features of Brāhmaṇa diction, and that it is indeed actually assigned by the commentary to the Mahā-Kaushitaka, should not be allowed to weigh with us, since this is most likely done for the very purpose of securing for this scheme some sort of authoritative sanction of respectable

¹ Dr. Garbe, in his translation, makes this and the subsequent rules refer (erroneously I think) to the animal victims of rule 21.

antiquity¹. For seeing that the older ritualistic works know nothing of it, it seems sufficiently evident that this human sacrifice could not possibly have been *rite* performed in Sāṅkhâyana's time, since no proper priest—no genuine Adhvaryu and Udgâtri, at all events—could have been found to perform it. And, indeed, it can scarcely be without significance that the Atharva-sûtra is the only other work which recognises the ceremony; and that nearly all the hymns and verses used in connection with the immolation of the human victim are taken from the Atharvan and the tenth *mandala* of the *R̥ik*. Nay, the very fact that, in both Sûtra works, this sacrifice is represented as being undertaken, not for the great object of winning immortal life, but for the healing of the Sacrificer's bodily infirmities, might seem sufficient to stamp the ceremony as one partaking more of the nature of the superstitious rites of the Atharvan priests than of that of the great sacrifices of the traditional Srauta ritual.

If thus we find it impossible to recognise the Purushamedha as a genuine member of the sacrificial system, this is still more the case as regards the Sarvamedha, or all-sacrifice, a ten days' performance which includes amongst its component parts, not only the Purushamedha, but also the Asvamedha, the Vâgapeya, and the Visvagit with all the Stomas and *Prishthas*,—it thus being the very ceremonial performance that might seem calculated to fitly crown the edifice of the sacrificial theory. As regards the ritualistic treatment of this sacrifice, the number of authorities dealing with it shows a further diminution from that of the Purushamedha. For whilst the Satapatha-brâhmaṇa agrees with the Sāṅkhâyana and Vaitâna Sûtras on the general features of its ritual—with the exception, of course, of the radical difference as to the character of the human sacrifice—the Taittiriya-brâhmaṇa, which gave at least the list of the symbolic victims of the Purushamedha, is altogether silent on the Sarvamedha; this ceremony being,

¹ On this and other passages referred to the Mahâ-Kaushîtaka, cp. Professor Aufrecht's judicious remarks, Ait. Br., p. v.

however, dealt with in some of the Sûtra works connected with the Black Yagus.

The concluding chapter of the thirteenth *kāṇḍa* contains a valuable and interesting account of the preparation of the burial-place or sepulchral mound, and the interment of the charred bones previously preserved, in an urn or jar, for some indefinite period since the burning of the dead body. Of especial interest, in this account, is the statement that the bones, when committed to the grave, are to be arranged in accordance with their natural position, the spaces between them being then filled up with bricks in such a way as to present, as in the case of the fire-altar, a fancied resemblance to the shape of a bird. It is difficult to see what explanation could be offered for this feature of the obsequies, except a vague belief in some form of future resurrection.

The fourteenth *kāṇḍa*, up to the beginning of the *Bṛihad-āranyaka*, is entirely taken up with the exposition of the *Pravargya*, an important, though optional and subsidiary, ceremony performed on the *Upasad*-days of *Soma*-sacrifices. Whilst the central feature of this sacrificial performance consists of a ceremony of an apparently simple and unpretending character, viz. the preparation of a hot draught of milk and ghee, the *Gharma*, which the Sacrificer has to take, after oblations have been made thereof to various deities, the whole rite is treated with a considerable amount of mystic solemnity calculated to impart to it an air of unusual significance. A special importance is, however, attached to the rough clay pot, used for boiling the draught, and manufactured and baked in the course of the performance itself; it is called *Mahāvira*, i.e. the great man or hero, and *Samrâg*, or sovereign lord, and is made the object of servid adoration as though it were a veritable deity of well-nigh paramount power.

Although the history of this ceremony is somewhat obscure, the place assigned to it in the *Soma*-ritual would lead one to suppose that its introduction must have taken place at a time when the main procedure of the *Soma*-sacrifice had already been definitely settled. This con-

clusion is also borne out by the position taken up towards this ceremony by the authorities of the Black Yagur-veda. For whilst the *Maitrāyaṇīyā Samhitā* gives at least the formulas used for it, the *Kāṭhaka*, on the other hand, takes no notice whatever of it, and the *Taittirīya* school only deals with it in its *Āraṇyaka*. Nevertheless, this ceremony can boast of a respectable antiquity, seeing that it is treated of at some length in the *Brāhmaṇas* of the *R̥k*—viz. Ait. Br. I, 18–22; Kaush. Br. VIII, 3–7; and this circumstance alone might almost seem to justify the inference that it was in that very school of ritualists that this item of the sacrificial ceremonial was first elaborated. It is very doubtful, however, whether such an inference would find any support in the dogmatic explanation of the ceremony offered by some of the theologians of the *R̥g*-veda. At the end of the *Pravargya* section, in a passage which has a somewhat disconnected appearance, and seems hardly in consonance with previous dogmatic explanations, the *Aitareya* - *brāhmaṇa* makes the secret import of the ceremony to be that of a mystic union of the gods resulting in the generation of a new, divine body for the Sacrificer. This explanation, having been previously adopted by Haug and Garbe, was recorded without question in a note to part ii (p. 104) of this translation. Further consideration of this matter has, however, convinced me that the theory referred to fails altogether to account for the origin of the ceremony, as well as for important points in its performance which find a ready explanation in the theory applied to it by the present work, as well as by the *Taittirīya-Āraṇyaka* and the *Kaushitaki-brāhmaṇa*. For seeing that the main object of sacrificial performances generally is the reconstruction of *Pragāpati*, the personified universe, and (the divine body of) the Sacrificer, it is difficult to see why, for this latter purpose, a new and special ceremony should have been thought necessary; and, besides, the rejected theory, if it is at all to account for the high honour rendered to the *Mahāvira* pot, would almost involve the recognition of a form of *Linga*-worship which surely would require very much stronger evidence than the isolated and

(to my mind) somewhat suspicious passage on which this theory is based.

Now, as regards the rival theory underlying the exposition of the Pravargya, as given in the *Satapatha-brāhmaṇa*, it makes the Mahāvira pot a symbol of the sun, whilst the hot milk draught represents the divine flood of life and light with which the performer of the ceremony becomes imbued. These symbolic interpretations, whatever we may think of them otherwise, certainly adapt themselves admirably to the general sacrificial imagery. As the sun is the head of the universe—or, in figurative language, the head of Pragâpati, the world-man—so its earthly, and earthen, counterpart, the Mahāvira pot, is the head of Vishṇu, the sacrificial man, and the Sacrificer; and this ceremony is thus performed in order to complete the universe and sacrifice, as well as the divine body of the Sacrificer, by supplying them with their head, their crowning-piece, so to speak; and to imbue them with the divine essence of life and light. For this purpose the theory rather ingeniously avails itself of certain myths vaguely alluded to in the *Rig-veda*, according to which (X, 171, 2) Indra cut off the head of Makha (here identified with Vishṇu, the sacrifice and the sun-god); and (I, 116, 12; 117, 22; 119, 9) Dadhyañk, the son of Atharvan, was fitted by the Asvins with a horse's head, and this hippocephalous creature then communicated to them the Madhu, or sweet thing,—that is, as would appear, the sweet doctrine of the Soma, the drink of immortality. This symbolism readily explains some points connected with the Pravargya ceremony, for which no obvious reason seems otherwise to suggest itself. For one thing, it accounts for the deep reverence shown to the Gharma vessel, which, in fact, is no other than the giver of light and life himself; whilst the optional character of the ceremony explains itself from the fact that the Soma-cup, of which the Sacrificer will subsequently partake, might of itself be expected to supply him with the blessings which he hopes to derive from the Pravargya. And, finally, it also becomes clear why the Pravargya must not form part of a man's first performance of a Soma-

sacrifice. For the Pravargya, as we have seen, is performed on the preliminary days of the Soma-sacrifice, before the pressing of the Soma has taken place; and it obviously is only after he has actually partaken of the Soma-drink, and has thereby potentially 'put on immortality,' that he can partake of the Gharma, and thus become imbued with the celestial light¹. The dogmatical explanation of this ceremony thus puts, as it were, the finishing touch to that strange allegory by which the Indian theologians sought to make the sacrificial ceremonial a practical illustration of that unity of the All which speculation had been striving to compass since the days when the emptiness of the Vedic pantheon had dawned upon the thinking mind, and when critically inclined bards ventured to sing of the national god²: 'Not for a single day hast thou fought, nor hast thou any enemy, O Maghavan: illusion is what they say concerning thy battles; no foe hast thou fought either to-day or aforeside.'

As regards the optional and somewhat recondite character of the Pravargya ceremony, it is probably not without significance that the section dealing therewith is combined with the speculative *Bṛihadâraṇyaka* so as to make up with it the last book of the *Brâhmana*,—the *Âraṇyaka-kāṇḍa*, or forest section. Such, at least, is the case in the *Mâdhyandina* text, where the Pravargya section occupies the first three *adhyâyas* of the last (fourteenth) book; whilst the *Kânva* text presents a slight difficulty in this respect. What passes generally as the seventeenth (and last) *kāṇḍa* of that version, consists of the *Bṛihadâraṇyaka*; whilst the sixteenth *kāṇḍa* begins with the section on funeral rites, corresponding to the last

¹ The *Kaushîtaki-brâhmana* (VIII, 3), on the other hand, seems to justify the prohibition on the ground that, prior to the first complete Soma-sacrifice, the body of the Sacrifice (and Sacrificer) is incomplete, and therefore not ready to receive its head, in the shape of the Pravargya. Hence also the same work allows the Pravargya to be performed at the first Soma-sacrifice of one who is thoroughly versed in the scriptures, since such a one is himself the body, or self, of the sacrifice.

² See XI, 1, 6, 10.

(eighth) adhyāya of *kāṇḍa* XIII of the *Mādhyandina* recension, and is stated¹ to include also the *Pravargya* section (*Madhy.* XIV, 1-3). Now it is a strange fact that the six adhyāyas of the *Bṛhadāraṇyaka* (XIV, 4-9 in the *Mādhyandina* text) are counted 3-8 in the *Kāṇva* text,—a circumstance which manifestly can only be explained by the *Pravargya* section being taken to form the first two adhyāyas of the last book of that version. This, indeed, is probably implied in the remark added to the description of a MS. of the *Kāṇva* text in the catalogue of the MSS. of the Sanskrit College, Benares (p. 44), according to which '*Pravargyakāṇḍasya patrāṇi*' are '*bhinnapramāṇāksharāṇi*,'—that is, 'the leaves of the *Pravargya* section have a special pagination' (i. e. they are numbered independently of the section on funeral rites preceding them).

And now my task is done, and I must take leave of this elaborate exposition of the sacrificial ordinances of Indian theology. For well-nigh a score of years the work has 'dragged its slow length along,' and during that time it has caused me—and, I doubt not, has caused some of my readers, too—not a few weary hours. In the early stages of the work, my old teacher, Professor Albrecht Weber, than whom no one is more deeply versed in the intricacies of the sacrificial ritual, wrote to me: 'You have undertaken a difficult, a most difficult task; and I can only hope that your courage and patience will not fail you before you are through with it.' And, indeed, I must confess that many a time I felt as if I should never be able to get through my task; and but for Professor Max Müller's timely exhortations and kindly encouragement, the work might perhaps never have been completed. 'I know,' he once wrote to me, 'you will thank me one day for having pressed you to go on with your work;' and now I do indeed thank him most sincerely and with all my heart for the kindness and patience he has shown me these many years. But, strange to say, now that the work is completed, I feel as if I could not do without working at it; and certainly, if

¹ Cf. A. Weber, *Satapatha-brāhmaṇa*, p. xi.

a second edition could ever have been required of a work of this kind, it would have found me ready once more to work my way through the bewildering maze of rites ; and I know only too well that I should have to correct many a mistake, and could improve many an awkwardly expressed passage. In conclusion, a word of cordial thanks is due to the staff of the University Press, whose patience must often have been severely tried in the course of the printing of this work, and who, by the excellence of their presswork, and by their careful supervision, have materially lightened my task, and saved me much tedious and irksome labour.

J. EGGELING.

EDINBURGH, *December 30, 1899.*

SATAPATHA-BRÂHMANA.

ELEVENTH KÂNDĀ.

THE FULL AND NEW-MOON SACRIFICE.

FIRST ADHYÂYA. FIRST BRÂHMANA.

1. Verily, Pragâpati, the Sacrifice, is the Year: the night of new moon is its gate, and the moon itself is the bolt of the gate.

2. And when one lays down the two fires at new moon¹,—even as one would enter a stronghold by the gate, when the gate is open, and would thence reach the world of heaven, so it is when one lays down the fires at new moon.

3. And if one lays down the fires under a (special) asterism²,—just as if one tried to enter a stronghold, when the gate is closed, in some other way than through the gate, and failed to get inside the stronghold, so it is when one lays down the fires under an asterism: let him therefore not lay down the fires under an asterism.

4. On the same day on which that one (the moon) should not be seen either in the east or in the west,

¹ For the performance of the Agnyâdhâna, or setting up the sacrificial fires, see part i, p. 274 seqq.

² For the Nakshatras, or lunar mansions, under which the Agnyâdhâna may be performed, see II, 1, 2, 1 seqq., and especially II, 1, 2, 19, where the practice of regulating the time of the ceremony by the Nakshatras is discouraged.

let him fast, for it is then that he (the moon) comes to this world¹, and on that (day) he abides here (on the sacrificial ground).

5. And all the gods abide (here), all the spirits, all the deities, all the seasons, all the Stomas (hymn-forms), all the *Prishthas*², and all the metres.

6. And, verily, it is for all the gods, for all spirits, for all deities, for all seasons, for all Stomas, for all *Prishthas*, and for all metres that the fires of him are laid down who lays them down at new moon : he should therefore lay them down at new moon.

7. He may lay down the fires on the new moon which falls in the (month) Vaisâkha, for that coincides with the Rohinî (asterism); for the Rohinî means the self, offspring and cattle³: he thus becomes established in a self, in offspring and cattle. But, indeed, the new moon is the form of the Agnyâ-dheya : let him therefore lay down the fires at new moon ;—let him perform the preliminary ceremony⁴ at full moon, and the initiation ceremony at new moon.

SECOND BRÂHMANA.

1. Now when they spread (and perform) the sacrifice, they kill it ; and when they press out king Soma, they kill him ; and when they 'quiet' and cut up the victim, they kill it,—it is by means of the mortar and pestle, and by the two mill-stones that they kill the Haviryagña (grain-offering).

¹ See I, 6, 4, 5.

² For the six *Prishtha-sâmans*, see part iii, introd., p. xx seqq.

³ See II, 1, 2, 6. 7.

⁴ For the *Anvârambhanfyâ-ishâ*, lit. 'taking-hold offering,' see part ii, p. 40, note 1.

2. And having killed the sacrifice, he pours it, as seed, into the fire as its womb, for, indeed, the fire is the womb of the sacrifice, from out of it it is produced : let him therefore perform those ten oblations¹ for which the Vasha^t is uttered.

3. And, indeed, this sacrifice is the blowing (wind): he blows here, as it were, as a single one, but when he has entered into man, he is divided into ten parts;—with the vital airs thus distributed, it (the sacrifice) is born from out of its womb, the fire : this is that Virâg² of ten syllables, this is that perfection, the sacrifice.

4. There may, however, be nine (oblations)³;—he thus forms a defective (lesser, lower) Virâg² with a view to production; for from the lesser³, indeed, creatures are produced here : this is that perfection, the sacrifice.

5. But there may be one additional (oblation)⁴;—that one remains over for Pragâpati : this is that perfection, the sacrifice.

6. And there may be two additional (oblations)⁵,

¹ These ten oblations of the New and Full-moon sacrifice (as the model for Haviryagñas generally), as enumerated by Sâyana, are (a) at full moon—five fore-offerings, two butter-portions, two cake-offerings to Agni, and Agni-Soma, and a low-voiced offering to Agni-Soma, (b) at new moon—five fore-offerings, two butter-portions, a cake to Agni, a low-voiced offering to Vishnu, and an offering of (sweet and sour) milk, or Sânnâyya, to Indra.

² Viz. inasmuch as, according to Sâyana, at the Full-moon sacrifice the offering to Agni-Soma only takes place in the case of one who is a Soma-offerer. I find, however, no authority for this.

³ Or, from the lower part (nyûna); cf. II, 1, 1, 13; 5, 1, 20.

⁴ That is, if the oblation to Agni Svishakrî^t (part i, p. 199 seqq.) is taken into account.

⁵ According to Sâyana, the second additional offering is the oblation of clotted ghee to Vanaspati (the lord of the forest, or

—a productive pair consists of two : thus a productive pair is produced ; this is that perfection, the sacrifice.

7. And there may be three additional ones¹,—a productive pair consists of two, and that which is produced is the third : this is that perfection, the sacrifice.

8. And there may be four additional ones²,—as the one so the four. There are these three worlds : these worlds he thus gains by three (oblations); and Pragâpati, indeed, is the fourth beyond these worlds : by the fourth (oblation) he thus gains Pragâpati,—this is that perfection, the sacrifice.

9. That (sacrifice) which is defective in two (oblations)³ is indeed defective, it is not a sacrifice ; and that which is excessive in respect of five (oblations) is indeed excessive, it is not a sacrifice : this is that perfection as regards the ten, the twenty, thus up to a thousand⁴.

10. Verily, they who perform the Full and New-moon sacrifice, run a race⁵. One ought to perform it during fifteen years ;—in these fifteen years there are three hundred and sixty full moons and new

the tree, i. e. the sacrificial stake, or Soma) at the animal sacrifice. Cf. part ii, p. 208.

¹ These three oblations, according to Sâyana, are the three after-offerings (to the Barhis, to Nârâmsa, and to Agni), see part i, p. 230 seqq.

² Viz. either the Svishakrit and the three after-offerings ; or the four Patnîsamâyâgas (to Soma, Tvashtri, the wives of the gods, and Agni Grîhapati), cf. part i, p. 256 seqq.

³ That is, if it includes only eight oblations, see paragraph 4.

⁴ That is, counting every ten (oblations) one Virâg, or metrical pâda of ten syllables.

⁵ Viz. running along, as they do, with the revolutions of the moon and the sun.

moons; and there are in a year three hundred and sixty nights: it is the nights he thus gains.

11. He should then offer for another fifteen years; in these fifteen years there are three hundred and sixty full moons and new moons; and there are in a year three hundred and sixty days: it is the days he thus gains, and the year itself he thus gains.

12. Now, indeed, the gods were at first mortal; and only when they had gained the year they were immortal; for the year is everything, and the imperishable means everything: thereby then accrues to him imperishable merit, the imperishable world.

13. He who, knowing this, offers (the Full and New-moon sacrifice) for thirty years, becomes one of the race-runners, whence one ought to offer sacrifice for not less than thirty years. But if he be a performer of the Dākshâyana sacrifice¹, he need only offer for fifteen years, for therein that perfection is brought about, since he performs (every month) two Full-moon and two New-moon offerings, and thus that perfection is indeed brought about therein.

THIRD BRĀHMAṆA.

1. When he has performed the Full-moon sacrifice, he prepares an additional (cake) for Indra Vimridh (the repeller of scorners), and offers it in accordance with the procedure of an ishî²; and when he has performed the New-moon sacrifice, he prepares an additional rice-pap for Aditi³, and offers it in accordance with the procedure of an ishî.

¹ For this modification of the New and Full-moon sacrifice, see part i, p. 374 seqq.

² That is to say, after the model of the Full-moon sacrifice.

³ See part i, p. 375, where read 'Aditi' for 'Âditye.'

2. And as to why, after performing the Full-moon sacrifice, he prepares (a cake) for Indra Vimṛidh, it is because Indra is the deity of the sacrifice; but the chief oblation of the Full-moon sacrifice belongs to Agni and Soma, and nothing is offered there with the formula 'To Indra (I offer) thee!' Hereby then that oblation comes to be shared by Indra, and so does the sacrifice come to be shared by Indra. And as to why (he offers) with 'To (Indra) Vimṛidh!' it is that by the Full-moon sacrifice he slays all scorners (mṛidh), all evil spirits.

3. And as to why, after performing the New-moon sacrifice, he prepares a pap for Aditi,—that moon doubtless is the same as King Soma, the food of the gods: when on that night he is not seen either in the east or in the west, the oblation becomes, as it were, uncertain and unfirm. Now Aditi is this earth, and she, indeed, is certain and firmly established: thereby, then, that oblation of his becomes certain and firmly established. Such, then, is the reason why he prepares additional oblations; now as to why he should not prepare them.

4. When, after performing the Full-moon sacrifice, he prepares an additional (cake) for Indra Vimṛidh, he does so in order that his sacrifice should become shared in by Indra, for every sacrifice belongs to Indra. But inasmuch as every sacrifice belongs to Indra, thereby that oblation of his, and that sacrifice, is already shared in by Indra.

5. And when, after performing the New-moon sacrifice, he prepares an additional pap for Aditi,—surely the New-moon sacrifice is itself an additional one; for by the Full-moon sacrifice Indra slew Vṛitra, and for him who had slain Vṛitra, the gods

then prepared that additional oblation, the New-moon sacrifice: why, then, should he prepare an oblation to be added to an additional offering? Let him, therefore, not prepare the additional oblations.

6. When, after performing the Full-moon sacrifice, he afterwards prepares another oblation; and when, after performing the New-moon sacrifice, he afterwards prepares another oblation, he rises and defies his malicious enemy; and, indeed, unassailed and undisturbed is the prosperity of him who at full moon performs the Full-moon sacrifice, and at new moon the New-moon sacrifice¹.

7. For by performing the Full-moon sacrifice at full moon, and the New-moon sacrifice at new moon, the gods forthwith dispelled evil, and were forthwith reproduced; and, verily, he who, knowing this, performs the Full-moon sacrifice at full moon, and the New-moon sacrifice at new moon, forthwith dispels evil, and is forthwith reproduced. If he offer an additional oblation, let him give a sacrificial fee (to the priests); for no oblation, they say, should be without a *dakshinâ*; and for the Full and New-moon sacrifices there is that *dakshinâ*, to wit, the *Anvâhârya* (mess of rice²). Thus much as to the additional oblations; now as to (the sun) rising over him.

FOURTH BRÂHMANA.

1. Now, some people enter upon the fast³ when

¹ That is, he who performs these sacrifices without additional oblations:—*atah paurṇamâsyâyâm amâvâsyâm ka darsapûrṇamâsayâgâv eva kartavyau, nānyat kimîd dhavir anunirvâpyam, Sây.* Whilst favouring this view, the author, however, also admits the other as ensuring the same benefits.

² See part i, p. 49, note 1.

³ As, for the Full-moon offering, the Sacrificer should enter on

they (still) see (the moon, on the fourteenth day of the half-month), thinking, 'To-morrow he will not rise,'—either on account of clouds or not having ascertained properly, they enter upon the fast, and (in the morning) he rises over him. Now if he (the moon) should rise on (the material for) the oblation being not yet taken out, then that approved (procedure is followed) and the same fasting-observance. The sour curds from last night's milking they use for coagulating the sacrificial food¹; they let the calves join (their mothers), and drive them away again².

2. In the afternoon he drives them away with the *parṇa*-branch; and as there that approved oblation of the New-moon offering (is prepared) so here. But if he should not care to undergo (again) the fasting-observance, or if (the moon) were to rise over (the material for) the oblation already taken out, then let him do otherwise: having properly cleansed the rice-grains of the husks, he cooks the smaller ones as a cake on eight potsherds for Agni Dâtṛi (the Giver).

3. And the sour curds (from the milk) milked on the day before (he prepares) for Indra Pradâtṛi

the fast at the very time of full moon (I, 6, 3, 34), so, for the New-moon offering, he should do so at the time when the last sign of the moon has disappeared, cf. I, 6, 4, 14.

¹ Literally, they make it the means of coagulating the havis; that is to say, they put the sour-milk (of last night's milking) into the milk obtained from the milking of this, the second, day so as to produce the sour curds required on the next, or offering-day. See I, 6, 4, 6 seq.;—*pūrvedyuh sāyamdugdham payo yad dadhy ātmanā vidyate parasmin divase punaḥ karaniyasya sāyamdohartṛi-pasya haviṣa ātanānārtham kuryuh, Sāy.*

² See I, 7, 1, 1 seq. The milk of the evening milking will be required for the sour curds and whey to be mixed with the sweet (boiled) milk of the following morning in the preparation of the Sānnāyṣa.

(the Bestower); and those (larger) rice-grains¹ he cooks in boiled fresh milk as a pap for Vishṇu Sipivishṭa (the Bald); for a pap it is whenever rice-grains are thrown (into milk or sour curds).

4. And as to this being so, it is because that moon is no other than King Soma, the food of the gods;—he (the Sacrificer) at that time sought to secure him², and missed him: Agni, the Giver, gives that (moon) to him, and Indra, the Bestower, bestows that one upon him; Indra and Agni give that (moon, Soma) as a sacrifice to him, and that sacrifice given by Indra and Agni he offers. And as to why (he offers) to Vishṇu, the Bald, it is because Vishṇu is the sacrifice; and as to why to the Bald³ (sipivishṭa),—it is that his missing him whom he sought to secure is the bald part (? sipita) of the sacrifice, hence to the Bald one. And on this occasion he should give (to the priests) as much as he is able to give, for no oblation, they say, should be without a dakṣiṇâ. And let him observe the fast just (on the day) when he (the moon) does not rise.

FIFTH BRÂHMANA.

1. He observes the fast thinking, 'To-day is the day of new moon⁴;' and then that (moon) is seen in .

¹ According to Kâty. Srautas. XXV, 4, 40, the rice-grains are sorted in three different sizes; those of medium size being used for Agni Dâtri, the largest for Indra Pradâtri, and the smallest for Vishṇu Sipivishṭa.

² That is, at the time of new moon when Soma is supposed to stay on earth.

³ The native dictionaries also assign the meaning 'affected by a skin-disease' to 'sipivishṭa.'

⁴ Amâvâsyâ, lit. the night of their (the sun and moon's) staying together.

the west. But, indeed, he (the moon) is that heavenly dog : he watches the Sacrificer's cattle (to seize them), and that would not be good for cattle if amends were not made to them¹; and through fear of that 'downcoming moon²,' as they think him to be,—

2. They steal away into the shade. And therefore, indeed, people call that burning pain 'svalukṛita' (dog's clutch);—and therefore they also call that one—

3. 'The hare in the moon³.' Soma, the food of the gods, indeed, is the moon : at full moon they press him ; and in the subsequent half of the month he enters the waters and plants ; and, the cattle feeding on the water and the plants, he then during that night (of new moon) collects him from the cattle.

4. He keeps the fast thinking, 'To-day is the day of new moon ;' and then that (moon) is seen in the west, and the Sacrificer departs from the path of sacrifice. As to this they say, 'What should one do when he has departed from the path of the sacrifice ? Should he sacrifice, or should he not sacrifice ?' He should certainly sacrifice, for there is no other way out of it : day after day that (moon) rises larger. Having performed offering after the manner of the New-moon sacrifice, he takes out material for an additional offering either on the same, or on the following day.

5. There are three chief oblations for this (offering),—(he prepares) a cake on eight potsherds for

¹ Aprāyaskittikṛite (or -krītaḥ),—? in the case of (the owner) who did not make amends to, and quiet, them.

² Avakṛīṣh/o nikṛīṣh/as kṛandamā avakṛandamasaḥ, Sāy.

³ Sāyana takes this to mean that for this reason the moon is called 'sarāṅka,' 'he who is marked with a hare.'

Agni Pathikṛit (the path-maker), one on eleven potsherds for Indra Vṛitrahan (the slayer of Vṛitra), and a cake on twelve potsherds for Agni Vaisvânara.

6. Now as to why he prepares (an oblation) for Agni Pathikṛit,—it is that Agni, being the maker of the path, leads the Sacrificer (back) to the path of sacrifice, from which he now departs.

7. And as to why to Indra Vṛitrahan,—Vṛitra is sin : with the help of Indra, the slayer of Vṛitra, he thus slays sin, Vṛitra, which ever keeps him from well-being, from virtue, and from the good work : this is why he (offers) to Indra Vṛitrahan.

8. And as to why he prepares a cake on twelve potsherds for Agni Vaisvânara,—when Indra had slain Vṛitra, he burnt him completely by means of Agni Vaisvânara, and thereby burnt all his (Vṛitra's) sin ; and in like manner does that (Sacrificer) now, after slaying sin, Vṛitra, with the help of Indra Vṛitrahan, burn him, and all that sin of his, by means of Agni Vaisvânara ; and, verily, not the slightest sin remains in him who, knowing this, performs this offering.

9. For this (offering) there are seventeen kindling-verses. He offers to the deities in a low voice, and makes any (verses) he pleases his invitatory and offering-formulas. In like manner (those of) the two butter-portions and the two formulas of the Svishtakṛit.

10. A bow with three arrows he gives as dakshinâ ; for with the bow a dog is driven away : he thus drives away that (dog, the moon) when he gives a bow with three arrows as dakshinâ.

11. A staff he gives as dakshinâ ; for with a staff

a dog is driven away: he thus drives away that (dog) when he gives a staff as dakshinâ. This, indeed, is the prescribed dakshinâ; but he may give anything else besides, of such other (objects meet for) dakshinâs as may be at his disposal. This, doubtless, is an offering relating to cattle: he may perform it even though (the moon) was not seen (at his New-moon sacrifice).

SIXTH BRÂHMANA.

1. Verily, in the beginning this (universe) was water, nothing but a sea of water. The waters desired, 'How can we be reproduced?' They toiled and performed fervid devotions¹, when they were becoming heated, a golden egg was produced. The year, indeed, was not then in existence: this golden egg floated about for as long as the space of a year.

2. In a year's time a man, this Pragâpati, was produced therefrom; and hence a woman, a cow, or a mare brings forth within the space of a year; for Pragâpati was born in a year. He broke open this golden egg. There was then, indeed, no resting-place: only this golden egg, bearing him, floated about for as long as the space of a year.

3. At the end of a year he tried to speak. He said 'bhûh': this (word) became this earth;—'bhuvaḥ': this became this air;—'svaḥ': this became yonder sky. Therefore a child tries to

¹ Or, they toiled and became heated (with fervid devotion). For this cosmological legend, see J. Muir, *Original Sanskrit Texts*, iv, p. 24.

speak at the end of a year, for at the end of a year Pragâpati tried to speak.

4. When he was first speaking Pragâpati spoke (words) of one syllable and of two syllables; whence a child, when first speaking, speaks (words) of one syllable and of two syllables.

5. These (three words consist of) five syllables: he made them to be the five seasons, and thus there are these five seasons. At the end of the (first) year, Pragâpati rose to stand on these worlds thus produced; whence a child tries to stand up at the end of a year, for at the end of a year Pragâpati stood up.

6. He was born with a life of a thousand years: even as one might see in the distance the opposite shore, so did he behold the opposite shore (the end) of his own life.

7. Desirous of offspring, he went on singing praises and toiling. He laid the power of reproduction into his own self. By (the breath of) his mouth he created the gods: the gods were created on entering the sky; and this is the godhead of the gods (deva) that they were created on entering the sky (div). Having created them, there was, as it were, daylight for him; and this also is the godhead of the gods that, after creating them, there was, as it were, daylight (divâ) for him.

8. And by the downward breathing he created the Asuras: they were created on entering this earth. Having created them there was, as it were, darkness for him.

9. He knew, 'Verily, I have created evil for myself since, after creating, there has come to be, as it were, darkness for me.' Even then he smote

them with evil, and owing to this it was that they were overcome; whence people say, 'Not true is that regarding (the fight between) the gods and Asuras which is related partly in the tale and partly in the legend; for it was even then that Pragâpati smote them with evil, and it was owing to this that they were overcome.'

10. Therefore it is with reference to this that the *Rîshi* has said, 'Not for a single day hast thou fought, nor hast thou any enemy, O Maghavan: illusion is what they say concerning thy battles; no foe hast thou fought either to-day or aforetime.'

11. Now what daylight, as it were, there was for him, on creating the gods, of that he made the day; and what darkness, as it were, there was for him, on creating the Asuras, of that he made the night: they are these two, day and night.

12. Pragâpati bethought himself, 'Everything (*sarva*), indeed, I have obtained by stealth (*tsar*) who have created these deities:' this became the '*sarvatsara*,' for '*sarvatsara*,' doubtless, is the same as '*samvatsara* (year).' And, verily, whosoever thus knows '*samvatsara*' to be the same as '*sarvatsara*¹,' is not overcome by any evil which, by magic art, steals upon him (*tsar*); and whosoever thus knows '*samvatsara*' to be the same as '*sarvatsara*,' overcomes against whomsoever he practises magic art.

13. Pragâpati bethought himself, 'Verily, I have created here a counterpart of myself, to wit, the year;' whence they say, 'Pragâpati is the year;' for he created it to be a counterpart of himself:

¹ Or, whosoever knows the 'all-stealing' power of the year.

inasmuch as 'samvatsara (year),' as well as 'Pragâpati,' consists of four syllables, thereby it (the year) is a counterpart of him.

14. Now, these are the deities who were created out of Pragâpati,—Agni, Indra, Soma, and Parameshthin Prâgâpatya.

15. They were born with a life of a thousand years: even as one would see in the distance the opposite shore, so did they behold the opposite shore of their own life.

16. They went on singing praises and toiling. Then Parameshthin, son of Pragâpati, saw that sacrifice, the New and Full-moon offerings, and performed these offerings. Having performed them, he desired, 'Would I were everything here!' He became the waters, for the waters are everything here, inasmuch as they abide in the furthest place; for he who digs here on earth finds indeed water; and, in truth, it is from that furthest place, to wit, from yonder sky that he¹ rains, whence the name Parameshthin (abiding in the furthest, highest place).

17. Parameshthin spake unto his father Pragâpati, 'I have discovered a sacrifice which fulfils wishes: let me perform this for thee!'—'So be it!' he said. He accordingly performed it² for him. Having sacrificed, he (Pragâpati) desired, 'Would I were everything here!' He became the breath (vital air), for breath is everything here: Pragâpati is that breath which blows here (the wind); and whatsoever knows that it is thus he blows is his (Pragâpati's) eyesight; and whatsoever is endowed

¹ Viz. Parganya, the rain-god, according to Sâyana.

² Viz. officiating as his, Pragâpati's, priest.

with breath is Pragâpati. And, verily, whosoever thus knows that eyesight of Pragâpati becomes, as it were, manifest.

18. Pragâpati spake unto his son Indra, 'Let me perform for thee this wish-fulfilling sacrifice which Paramesh¹tin has just performed for me.'—'So be it!' he said. He accordingly performed it for him. Having sacrificed, he (Indra) desired, 'Would that I were everything here!' He became speech (*vâk*), for speech is everything here; whence they say, 'Indra is *Vâk*.'

19. Indra spake unto his brothers Agni and Soma, 'Let me perform for you this wish-fulfilling sacrifice which our father Pragâpati has just performed for me.'—'So be it!' they said. He accordingly performed it for them. Having sacrificed, those two desired, 'Would that we were everything here!' One of them became the eater of food, and the other became food: Agni became the eater of food, and Soma food; and the eater of food, and food, indeed, are everything here.

20. These five deities, then, performed that wish-fulfilling sacrifice; and for whatever wish they sacrificed, that wish of theirs was fulfilled; and, verily, for whatever wish one performs that sacrifice, that wish of his is fulfilled.

21. When they had sacrificed they beheld (discovered) the eastern quarter, and made it the eastern (front) quarter; as it now is that eastern (front) quarter: therefore creatures here move in a forward direction, for they (the gods) made that the front quarter. 'Let us improve it¹ from here!'

¹ Or, perhaps, raise it, bring it nearer. The St. Petersburg Dict.

they said, and made it to be strength. 'May we see¹ this strength!' they said; and it became yonder sky².

22. They then beheld the southern quarter, and made it the southern quarter; and it now is that southern (right, dakshinâ) quarter: whence the dakshinâ (cows) stand to the south (of the altar)³, and are driven up from the south, for they made that the southern one (dakshinâ). 'Let us improve it from here!' they said, and made it to be space. 'May we see this space!' they said; and it became this air, for that (air) is space; for even as the resting-place here in this world is clearly the earth, so the resting-place there in yonder world is clearly this air; and because, whilst being here on earth, one does not see that space, therefore people say, 'That space (or, yonder world) is invisible.'

23. They then beheld the western quarter, and made it (to represent) hope,—wherefore it is only when⁴, after going forwards (to the east), one

takes 'upa-kurute' here in the sense of 'to cherish (hegen, pflegen)'; Professor Delbrück, *Altind. Syntax*, p. 238, doubtfully in that of 'worship, revere (verehren)';—*enâm prâkṣm disam upetya itaḥ param kurvîmahi kâryântaram srigemahi, Sây.*

¹ The particle 'khalu' might perhaps be rendered by 'really,' or—'could we but see it,' 'were it but (really) visible to us.'

² That is, it was moved up to them.

³ See IV, 3, 4, 14.

⁴ It seems hardly possible to take 'yad—tena' here in the usual causal sense,—it is only because (or, inasmuch as) one obtains (one's object) after going forwards that one goes to the western quarter. What is implied, in any case, is that first some hope, or desire, is conceived the accomplishment of which is only brought about by a forward movement, or by action; and that success in attaining the object sought for is followed by the conception of fresh desires. For the same force of 'yad—tena' (when—then) see XI, 3, 3, 4-6.

obtains (his object) that he goes (back) to that (western) quarter; for they (the gods) made that (quarter to represent) hope. 'Let us improve it from here!' they said, and made it to be prosperity (or distinction). 'May we see this prosperity!' they said; and it became this earth, for this (earth) is indeed (the source of) prosperity; whence he who obtains most therefrom becomes the most prosperous.

24. They then beheld the northern quarter, and made it the waters. 'Let us improve it from here!' they said, and made it (to represent) the law, for the waters are the law: hence whenever the waters come (down) to this (terrestrial) world everything here comes to be in accordance with the law; but whenever there is drought, then the stronger seizes upon the weaker, for the waters are the law.

25. These then are eleven deities¹,—there are five fore-offerings, two butter-portions, the *Svishṭakṛit*, and three after-offerings:—

26. These are eleven offerings,—it was, indeed, by these offerings that the gods gained these worlds, and these quarters; and in like manner does this (Sacrificer), by these offerings, gain these worlds, and these quarters.

27. And the four *Patñsamyâgas* are the four intermediate quarters; and, indeed, it was by the four *Patñsamyâgas* that the gods gained the intermediate quarters; and by means of them this (Sacrificer) now gains the intermediate quarters.

¹ Viz. the four quarters and the objects enumerated as represented by them.

28. And as to the *Idā*,—thereby the gods gained food; and in like manner does this (Sacrificer) thereby gain food. This, then, is the completeness of the New and Full-moon sacrifices as regards the gods.

29. Now as to the body:—there are in man these five breathings, not including the eyes; they are the five fore-offerings, and the two butter-portions are the eyes.

30. The *Svishṭakṛit* is the same as this downward breathing; and because he offers that (oblation), as it were, apart from the other oblations¹, therefore all the breathings recoil from that breathing; and because for the *Svishṭakṛit* he cuts portions from all the sacrificial dishes, therefore everything that enters these (channels of the other) breathings meets in (the channel of) that breathing.

31. The three after-offerings are the three male organs²; and that which is the chief after-offering is, as it were, the chief organ. 'He should offer it without drawing breath³,' they say, 'for thus it becomes unfailing for him.'

32. He may, however, draw breath once, for that (organ) has one joint; but if it were jointless, it

¹ See I, 7, 3, 21, where I would now translate, He offers apart (sideways), as it were, from the other oblations,—the oblation to Agni *Svishṭakṛit* being poured out on the north side of the fire, so as not to come in contact with the chief oblations and the butter-portions.

² That is, including the testicles.

³ Or, rather,—at the third after-offering (viz. that to Agni *Svishṭakṛit*),—the *Hotri* should (according to some authorities) pronounce the offering-formula, which is considerably longer than those of the two other offerings, without making a pause; whilst others allow him to pause once.

either would only stand erect, or it would hang down; whilst now it both becomes erect and hangs down: he may therefore draw breath once.

33. The four *Patnîsamyâgas* are the two arms (or front legs) and the two thighs—the support, in fact¹; and the *Idâ* is this vital air (in the centre); and inasmuch as that (*Idâ*) is not offered in the fire, but remains as unburnt, therefore this (central) vital air is undivided.

34. The invitatory and offering-formulas are the bone, and the offering-material is the flesh. The invitatory and offering-formulas are (in) measured metre, whence the bones of a fat and a lean person are alike: but inasmuch as he takes now more, now less, offering-material, therefore the flesh of a fat person is fat, and the flesh of a lean person is lean. This sacrifice he performs to any deity he pleases and for whom there is a sacrificial dish.

35. Now, these are offerings from which nothing must be omitted; but were one to omit anything of them, it would be as if he were to break off some limb, or knock out some (channel of the) vital air. Other oblations, indeed, are either added to or omitted.

36. These, then, are sixteen offerings, for man consists of sixteen parts, and the sacrifice is the Man (*Purusha*): hence there are sixteen offerings.

SEVENTH BRÂHMANA.

1. Now there, on the occasion of the entering on the fast, it is said², 'If he does not eat, he becomes

¹ *Bâhudvayam ūrudvayam katvârah patnîsamyâgâh, atas te prâtish/hâtmakâh; ayam eva madhyamâh prâna idâ, Sây.*

² See I, 1, 1, 9. 10.

consecrated to the Fathers¹; and if he does eat he eats whilst passing over the gods;' and, in this respect, they lay down the rule, 'Let him therefore eat what grows in the forest.'

2. If he eats cultivated plants he eats the sacrificial essence of the offering-cake; and if he eats forest plants he eats the essence of the barhis²; and if he eats aught of trees he eats the essence of the fuel (for the sacrificial fire); and if he drinks milk he consumes the essence of the Sānnāyā³; and if he drinks water he consumes the essence of the lustral waters⁴; and if he eats nothing he becomes consecrated to the Fathers.

3. As to this they say, 'What course of procedure is there?' Well, let him, on those two nights (of full and new moon), himself offer the Agnihotra: inasmuch as, after offering, he takes food he does not become consecrated to the Fathers, for that (libation) is an offering; and inasmuch as he performs that offering in his own self he does not eat of those sacrificial essences.

4. Now all the nights concentrate themselves in these two nights: all the nights of the waxing moon concentrate in the night of full moon, and all the nights of the waning moon concentrate in the night of new moon; and, verily, for him who, knowing this, offers (the Agnihotra) himself on the day of

¹ That is, he would be liable to die, and join the departed ancestors.

² The layer of sacrificial grass spread on the Vēdi, serving as a seat for the deities to whom offering is made.

³ For this dish, prepared of sweet and sour milk, and offered at the New-moon sacrifice, see part i, p. 178, note 4.

⁴ For the Prānitāḥ, see I, 1, 1, 12.

the entrance on the fast, offering is always made by himself¹.

EIGHTH BRĀHMAṆA.

1. Now, the gods and the Asuras, both of them sprung from Pragâpati, once strove together. Then the Asuras, even through arrogance, thinking, 'Unto whom, forsooth, should we make offering?' went on offering into their own mouths. They came to naught, even through arrogance: wherefore let no one be arrogant, for verily arrogance is the cause of ruin².

2. But the gods went on offering unto one another. Pragâpati gave himself up to them, and the sacrifice became theirs; for, indeed, the sacrifice is the food of the gods.

3. Having given himself up to the gods, he created that counterpart of himself, to wit, the sacrifice: whence people say, 'The sacrifice is Pragâpati;' for he created it as a counterpart of himself.

4. By this (Full and New-moon) sacrifice he redeemed himself from the gods. Now when he (the Sacrificer) enters on the fast, he thereby gives himself up to the gods, even as Pragâpati thereby gave himself up to the gods. Let him therefore endeavour to pass that night (with his mind) completely restrained³, in the same way as he would

¹ That is to say, even though on other nights the Agnihotra were performed for him by a priest, it would always count as being performed by himself.

² See V, 1, 1, 1. 2.

³ Professor Delbrück, *Altind. Syntax*, p. 350, takes this injunction, and apparently also the illustration, to refer to sexual intercourse. Cf. I, 1, 1, 11.

proceed with (material for) an oblation, for he becomes an oblation to the gods.

5. And when (on the following day) he performs the sacrifice, then he redeems himself by sacrifice from the gods, even as Pragâpati thereby redeemed himself: when he takes out the material for (the chief) sacrificial dish, he redeems the sacrifice by the material for the sacrificial dish; the sacrificial dish (he redeems) by the invitatory formula, the invitatory formula by the portion cut (from the sacrificial dish), the portion by the offering-formula, the offering-formula by the Vashaṭ-call, and the Vashaṭ-call by the oblation. His oblation itself is still unredeemed,—

6. And that sacrifice of his is like a tree with its top broken off. He redeems the oblation by the Anvâhârya (mess of rice)¹; and because he thereby supplies (anv-â-harati) what is wanting in the sacrifice, therefore it is called Anvâhârya. Thus, then, that entire sacrifice of his comes to be redeemed; and that sacrifice becomes the Sacrificer's self in yonder world. And, verily, the Sacrificer who, knowing this, performs that (offering of) redemption comes into existence in yonder world with a complete body.

SECOND ADHYÂYA. FIRST BRÂHMANA.

1. Verily, man is born thrice, namely in this way:—first he is born from his mother and father; and when he to whom the sacrifice inclines performs offering he is born a second time; and when he dies, and they place him on the fire, and when he

¹ See part i, p. 49, note 1.

thereupon comes into existence again, he is born a third time;—wherefore they say, ‘Man is born thrice.’

2. He (the Hotri) recites those eleven kindling-verses¹,—there are these ten vital airs in man, and the body in which these vital airs are established is the eleventh,—so great, indeed, is man: he thus causes him to be born complete. And what comes after the kindling-verses that is the foundation: thus, having caused him to be born, he establishes him.

3. There are nine utterances of impulsion (or quickening)²,—there are these nine vital airs in man: he thereby causes him to be born a second time; and the (Adhvaryu's) call and (the Âgntidhra's) response³ are the foundation. And when there, on the occasion of the throwing⁴ (of the grass-bunch

¹ See part i, p. 95 seqq.

² According to Sâyaṇa, this refers either to the formula by which the Adhvaryu calls on the Hotri to recite the kindling-verses, and which, he says, consists of nine syllables (samidhyamânâyânubrûhi); or to nine preliminary formulas (forming a nigada) pronounced by the Hotri before the performance of the fore-offerings, see I, 5, 2, 1 seqq. These latter formulas are probably those intended by the author; the former formula being the less likely to be referred to, as, in its above form of nine syllables, it is indeed allowed to be used optionally by the Âpastambasûtra, but not by the authorities of the white Yagus, who use the formula ‘(Hotar) Agnaye samidhyamânâyânubrûhi;’ see Sat. Br. I, 3, 5, 2. 3.

³ Viz. the two calls—‘Om srâvaya’ and ‘Astu sraushat,’ see part i, p. 132, note.

⁴ The word ‘srîshî’ usually means ‘creation,’ but in accordance with the primary meaning of the verb ‘srîg,’ it apparently refers here (as Sâyaṇa seems to think) to the throwing of the anointed Prastara, as the representative of the Sacrificer, into the Âhavanîya fire, thus insuring for the Sacrificer his despatch to, and renewed life in, the heavenly world. With reference to

into the fire), birth is spoken of, he thereby causes him to be born a third time: on this occasion the *Patñsamyâgas*¹ are the foundation.

4. For thrice, indeed, man is born, and it is just in this way that he causes him to be born thrice from the sacrifice. Of those eleven (kindling-verses) he recites thrice the first and last:—

5. This makes fifteen kindling-verses,—there are two libations of ghee (*âghâra*²), five fore-offerings, the *Idâ*, three after-offerings, the *Sûktavâka*, and *Samyorvâka*³—that makes thirteen oblations. And when there, at the *Patñsamyâgas*, he takes up at the same time (the two spoons); and the *Samishṭa-yagus*⁴:—

6. That makes fifteen oblations:—for these fifteen oblations those fifteen kindling-verses (serve, as it were, as) invitational formulas; and for these invitational formulas these (serve as) offering-formulas—whatever formula (is used) there (at those oblations) and what *Nigada* (is used at the invocation of the *Idâ*⁵) that is of the form of offering-formulas. Thereby, then, those oblations of his come to be supplied with invitational formulas through those kindling-verses; and through those oblations those invitational formulas come to be supplied with both offering-formulas and oblations.

this throwing of the grass-bunch into the fire (I, 8, 3, 11 seq.; 9, 2, 19) some of the *Sûtras* use, indeed, the verb ‘*srîg*,’ cf. Hillebrand, *Das Altindische Neu- und Vollmondsopfer*, p. 146.

¹ See part i, p. 256 seqq.

² See part i, p. 124 seqq.

³ Part i, p. 236 seqq.

⁴ See I, 9, 2, 19; 25 seqq.

⁵ See part i, p. 222 seqq.

SECOND BRĀHMANA.

1. He recites a gāyatrī invitory formula¹: the gāyatrī consisting of three feet, these worlds being three in number², it is these worlds the gods thereby established.

2. He offers with a trishṭubh (verse): the trishṭubh consisting of four feet, and cattle being four-footed, it is cattle the gods thereby established in these established worlds.

3. The Vashaṭ-call consists of two syllables (vau-shaṭ): man being two-footed, it is two-footed man they thereby established among the established cattle.

4. Two-footed man, then, is established here among cattle. In like manner this (Sacrificer) establishes thereby the worlds; and in the established worlds he establishes cattle, and among the established cattle he establishes himself: thus, indeed, is that man established among cattle, who, knowing this, offers sacrifice.

5. And when he offers, after the Vashaṭ has been uttered,—that Vashaṭ-call being yonder shining (sun), and he being the same as Death³—he thereby consecrates him (the Sacrificer) after death, and causes him to be born from out of it, and he is

¹ The anuvākyās recited prior to the principal oblations (pradhāna-havis) are in the gāyatrī metre; whilst the yāgyās (referred to in the next paragraph), at the end of which the Vau-shaṭ! is uttered and the oblation poured into the fire, consist of trishṭubh verses; cf. I, 7, 2, 15.

² These inserted clauses with 'vai' supply the reason for what follows, not for what precedes, them.

³ See X, 5, 1, 4.

delivered from that death. And the sacrifice, indeed, becomes his body : thus, having become the sacrifice, he is delivered from that death, and all his chief offerings are thereby delivered from that death¹.

6. And, verily, whatever offering he there performs, that offering becomes his body in yonder world ; and when he who knows this departs this world then that offering, being behind him, calls out to him, 'Come hither, here I am, thy body ;' and inasmuch as it calls out (invokes, āhvayati), it is called 'āhuti' (offering or invocation).

THIRD BRĀHMAṆA.

1. Verily, in the beginning, this (universe) was the Brahman (neut.)². It created the gods ; and, having created the gods, it made them ascend these worlds : Agni this (terrestrial) world, Vāyu the air, and Sūrya the sky.

2. And the deities who are above these he made ascend the worlds which are above these ; and, indeed, just as these (three) worlds and these (three) deities are manifest, so are those (higher) worlds and those (higher) deities manifest—(the worlds) which he made those deities ascend.

3. Then the Brahman itself went up to the sphere beyond. Having gone up to the sphere beyond, it considered, 'How can I descend again into these worlds?' It then descended again by means of these two—Form and Name. Whatever has a name,

¹ Viz. inasmuch as the oblation is made with the Vasha.

² On this speculative myth, see John Muir, *Orig. S. Texts*, vol. v, pp. 387-89.

that is name; and that again which has no name, and which one knows by its form, 'This is (of a certain) form,' that is form: as far as there are Form and Name so far, indeed, extends this (universe).

4. These, indeed, are the two great forces of the Brahman; and, verily, he who knows these two great forces of the Brahman becomes himself a great force.

5. These, indeed, are the two great manifestations¹ of the Brahman; and, verily, he who knows these two great manifestations of the Brahman becomes himself a great manifestation. One of these two is the greater, namely Form; for whatever is Name, is indeed Form; and, verily, he who knows the greater of these two, becomes greater than he whom he wishes to surpass in greatness.

6. In the beginning, indeed, the gods were mortal, and only when they had become possessed² of the Brahman they were immortal. Now, when he makes the libation to Mind³—form being mind, inasmuch as it is by mind that one knows, 'This is form'—he thereby obtains Form; and when he makes the libation to Speech—name being speech, inasmuch as it is by speech that he seizes (mentions) the name—he thereby obtains Name;—as far as there are Form and Name, so far, indeed, extends this whole (universe): all this he obtains; and—the

¹ Or, phantasmagories, illusive representations.

² The use of 'âp' with the instrumental (brahmanâ âpuh) is peculiar,—brahmanâ vyâptâh, Sây.

³ The two libations (âghâra) of ghee, forming the first oblations of an ishâ, made on the newly kindled fire, are offered to Mind and Speech respectively; cf. part i, p. 124 seqq.

all being the imperishable—imperishable merit and the imperishable world thus accrue to him.

7. There, on the occasion of the offering to Agni¹, it has been told how the sacrifice then pleased the *Rishis*, and how they performed it. Now, when the *Rishis* were performing the sacrifice, the Gandharvas came nigh to them. They looked on, thinking, 'Here, surely, they have done too much,—here they have done too little.' And when their sacrifice was completed, they pointed it out to them, saying, 'Here, surely, ye have done too much,—here ye have done too little.'

8. Now, wherever they had done too much it was like a hill; and wherever they had done too little it was like a pit.

9. Now, when he pronounces the Samyos (all-hail and blessing), he touches (the earth²) with (Vâg. S. II, 19), 'O Sacrifice, homage be unto thee: mayest thou complete thy course up to the success of the sacrifice and up to mine own right offering!' Wherever (in the course of the sacrifice) he has committed any excess, he makes amends for it by doing homage; and wherever he has left anything defective, it ceases to be defective by his saying, 'up to.' In saying, 'Mayest thou complete thy course up to the success of the sacrifice,'—success being whatever in the sacrifice is neither defective nor excessive—he thereby makes amends for both of these (mistakes); and in saying, 'Mayest thou complete thy

¹ Sâyaṇa explains this by 'âdhânakarṇe'; but the passage referred to occurs I, 6, 2, 3. 4, in connection with the first butter-portion (âgyabhâga), that of Agni.

² Or, perhaps, the altar; see I, 9, 1, 29.

course up to mine own right offering,'—right offering being whatever in the sacrifice is neither defective nor excessive—he thereby also makes amends for both of these (mistakes); and thus that sacrifice of his comes to be performed as one that is neither defective nor excessive by whosoever, knowing this, thus touches (the earth): let him therefore touch it just in this way. But, indeed, those Gandharvas were Yavamân (rich in barley), the winnowing-basket; Uddâlavân (rich in *paspalum frumentaceum*), husbandry; and Antarvân (the pregnant), grain¹.

FOURTH BRÂHMANA.

1. The full moon, doubtless, is the same as that burning (sun), for he, indeed, is full day by day; and the new moon (darsa) is the same as the moon, for he appears (dars), as it were.

2. But they also say inversely, 'The full moon is the same as the moon, for after the filling up of the latter there is the night of full moon;' and the new moon (darsa) is the same as that burning (sun), for the latter appears, as it were.

3. The full moon, indeed, is this (earth), for she is, as it were, full; and the new moon is yonder sky, for yonder sky appears (or, is seen), as it were.

4. The full moon, indeed, is the night, for this

¹ On these names, Sâyana merely remarks,—te gandharvâḥ sūrpādibhāvam āpannā babhūvuh, yavamân ityâdyâs teshâm sam-gñâh.—Mahîdhara, on the other hand, on Vâg. S. II, 19, makes them to be five names, Yavamat, Sūrpa (n.), Uddâlavat, Kṛīshi (f.), and Dhânântarvat. This is very improbable; the last name, especially, being accented on the first syllable, showing it to be two words.

night is, as it were, full ; and the new moon is the day, for this day appears, as it were. This, then, is the theory regarding the full and new moon in respect of the gods.

5. Then as to the body. The full moon is the up-breathing, for it is by the up-breathing¹ that this man is, as it were, filled ; and the new moon is the out (and in)-breathing², for this out-breathing appears, as it were : thus, the full and new moon are these two, the eater and the giver of food.

6. The out (and in)-breathing (the mouth) is the eater of food, for by means of the out (and in)-breathing this food is eaten ; and the up-breathing is the giver of food, for by the up-breathing³ this food is given to him.

7. The full moon is the mind, for full, as it were, is this mind ; and the new moon is speech, for this speech appears, as it were. Thus these two are clearly the full and new moon, as regards the body ; and inasmuch as on the day of fasting he eats the (food) suitable for eating on the vow, he thereby clearly gratifies these two in regard to the body ; and on the morrow (he gratifies them) as gods by sacrifice.

8. As to this they say,—‘ Seeing that no offering-material is taken out “for the full moon,” nor any offering-material “for the new moon,” and seeing that he does not say, “Recite the invitory formula for the full moon,” nor “Recite the invitory for-

¹ The udâna is explained by Sâyana as the breath passing (up into the head, and) through the nose.

² The prâna is the breath of the mouth.

³ That is, by (the vital air of) the head (hence of the eyes, ears, &c.).

mula for the new moon ;" nor " Recite the offering-formula for the full moon," nor " Recite the offering-formula for the new moon," how, then, is offering made to this full and new moon? Well, when he makes a libation of ghee to the Mind—the full moon being the Mind—he thereby makes offering to the full moon; and when he makes a libation of ghee to Speech—the new moon being Speech—he thereby makes offering to the new moon: and thus offering is made by him to the full and new moon.

9. Now, some prepare two messes of rice, one for Sarasvat on the full moon, and one for Sarasvati on the new moon, saying, 'We thus clearly make offering to the full and new moon.' But let him not do this; for Sarasvat is the Mind, and Sarasvati is Speech; and thus, in making libations of ghee to these two, offering is made by him to the full and new moon: let him therefore not prepare these two messes of rice.

10. As to this they say, 'Surely, he who performs the Full and New-moon offerings becomes a (mere) utterer of the Âgur¹; for, when he has performed

¹ Or, one who has only had the Âgur-formulas uttered for him (by the priests). Âgur is the technical term of two formulas, viz. of the formula '(Agnim) yaga' (recite the offering-formula to Agni, or to whatever deity offering is made), by which the Adhvaryu calls on the Hotri to recite; and of the formula 'Ye yagâmahe (Agnim),' by which the Hotri introduces the yâgyâ, or offering-verse. At the Soma-sacrifice the former formula is modified to 'Hotâ yakshat,' uttered by the Maitrâvaruṇa priest. See Haug, Transl. of Ait. Br., p. 133, note.—In comparing these Âgur-formulas with the performances of the Full and New-moon offerings, the author thus seems to imply that, just as the utterance of these formulas is merely the preliminary to the oblation itself, so each fortnightly

the Full-moon offering, he knows that he will perform the New-moon offering; and when he has performed the New-moon offering, he knows that he will again perform the Full-moon offering; thus when he goes to the other world he goes thither as an utterer of the Âgur: how, then, does he become one who has not (merely) uttered the Âgur? Well, when, on both occasions, he makes those two libations of ghee (to Mind and Speech), then his Full and New-moon offerings become complete; and he goes to the other world after his Full and New-moon offerings are completed, and thus becomes one who has not (merely) uttered the Âgur.

FIFTH BRĀHMAṆA.

1. And, verily, even on this occasion¹, they slaughter the sacrificial horse (Asvamedha) as a sacrifice to the gods: of this (New and Full-moon sacrifice) they say, 'It is the original (normal) Asvamedha;' and that (real Asvamedha), indeed, is just the other (modified one); for, indeed, the Asvamedha is the same as the moon.

performance is only the preliminary to the next performance; but that the Sacrificer never actually completes the sacrifice. Sâyana, on the other hand, takes 'âgûrtin' to mean 'one who has formed a resolution (âgûrta, âgurazam=samkalpa);' and native dictionaries, indeed, give 'âgur' as a synonym of 'pratigṛhâ' (promise, agreement; Zuruf, Zusage). But, even if this were the right meaning of the word, the general drift of the passage would remain the same, viz. that such a sacrificer would ultimately die as one who had merely promised or intended to offer sacrifice, without his having actually performed it, or brought it to a proper conclusion, and thus without reaping the ultimate benefit from it, viz. citizenship in the heavenly abodes.

¹ Viz. in performing the Full and New-moon sacrifice, for which all the benefits accruing from the Asvamedha are here claimed.

2. As to this, they say, 'For each foot of the sacrificial horse they offer an oblation;'—when he performs the Agnihotra in the evening and morning, he offers two oblations in the evening, and two in the morning—that makes four oblations: thus—the horse being four-footed—an oblation is offered for each of its feet.

3. As to this, they say, 'On the starting off of the horse he performs an offering¹; for the moon, doubtless, is the same as King Soma, the food of the gods: when, during that night (of new moon), he does not appear either in the east or in the west, then he comes to this world, and starts for this world².

4. Now, when he performs the New-moon sacrifice, he thereby performs the (same) offering (as) on the starting of that (horse), and when he performs the Full-moon sacrifice he slaughters the sacrificial horse itself, and, having slaughtered it, he presents it to the gods. The other (real) horse-sacrifice they indeed perform (only) a year after (the starting offering), but this month (of the Full and New-moon sacrifice), revolving, makes up a year³: thus the sacrificial horse comes to be slaughtered for him year after year.

¹ According to Âsv. X, 6, 2 seqq., having chosen the horse to be sacrificed, he performs two *ishās*, to Agni Mūrdhanvat and Pūshan; whereupon he sets free the horse, and for a year performs three *ishās* daily at the three pressings, viz. to Savitrī Satyaprasava, Prasavitrī, and Âsavitrī.

² Or, he disappears in this world; the same verb (*vi-vrīt*) being used for the disappearance as for the starting off of the horse when set free.

³ The syntactic construction of the last two sentences is that frequently alluded to before, viz. that of parenthetic causal clauses.

5. Verily, then, for him who, knowing this, offers both the Agnihotra and the Full and New-moon sacrifices, they slaughter the sacrificial horse month by month; and month by month the Asvamedha is offered for him, and his Agnihotra and Full and New-moon sacrifices come to pass into the Asvamedha.

SIXTH BRÂHMANA.

1. The Prāṇtā water, doubtless, is the head of the sacrifice¹; and when he leads forward the Prāṇtā water, it is the head of the sacrifice he thereby forms, and he should know that it is that head of his own that is then being formed.

2. The fuel, indeed, is its breath (of the mouth), for it is by the breath that everything here is kindled (animated) that has breath and moves twinkling with its eyelids: let him know that it is he himself that is that fuel.

3. The kindling-verses, indeed, are its spine: let him therefore say (to the Hotṛi) regarding them, 'Recite for me, making them, as it were, continuous²;' for continuous, as it were, is this spinal column. And the two libations of ghee are its mind and speech, Sarasvat and Sarasvatī³: let

¹ Yagña, the sacrifice, is here, as so often, to be understood as the abstract representation of the victim (here the horse), as well as of the Purusha,—i. e. Prajāpati, and the Sacrificer.

² The kindling-verses, being in the Gāyatrī metre, consist of three octosyllabic pādas each. Whilst after each verse a kindling-stick (samidh) is thrown into the fire by the Adhvaryu, the Hotṛi does not make any pause in his recitation at this point, but he does so after the second pāda of each verse, thus connecting the last pāda with the first two pādas of the next verse.

³ See XI, 2, 5, 9.

him know that the two libations of ghee are his mind and speech, Sarasvat and Sarasvatī.

4. The five fore-offerings are these its five (outlets of the) vital airs in the head;—the first fore-offering is its mouth, the second the right nostril, the third the left nostril, the fourth the right ear, and the fifth the left ear. And inasmuch as at the fourth fore-offering he pours together (the ghee¹), therefore this ear is, on the inner side, connected by a channel (with the other). The two butter-portionings are the eyes: let him know that these are his own eyes.

5. And that cake which is offered to Agni is its right flank; and the low-voiced offering is its heart; and inasmuch as they perform this in a low voice, this heart is, as it were, in secret.

6. And that cake which is offered to Agni and Soma (at full moon), or Indra's Sānnāyā (at new moon), is its left flank; the Svishṭakṛīṭ is that part between its shoulders; and the (Brahman's) fore-portion² is the poison³.

7. And when he cuts off the fore-portion,—even as there they cut out what was injured⁴ in Pragāpati, so do they now thereby cut out what in this (body) is clogged and hardened, and affected by Varuṇa:

¹ See I, 5, 3, 16.

² See I, 7, 4, 10 seqq.

³ Instead of 'visham,' the MS. of Sâyana's commentary reads 'dvishan' (hater, enemy), which is explained as meaning 'satru-buddhi'; the 'cutting out' of the fore-portion being compared with the annihilation of enemies (satrunirasanārtham),—all this is, however, manifestly fanciful. What is intended would seem to be the poison (real or figurative) caused by the enemies' (or Rudra's, or Varuṇa's) shafts, in accordance with the myth regarding Pragāpati and his daughter, I, 7, 4, 1 seqq.

⁴ Literally, what was pierced (by an arrow), cf. I, 7, 4, 3. 9.

let him know that, as there they cut out what was injured in Pragâpati, so they now cut out what in him is clogged and hardened and affected by Varuṇa.

8. The *Idâ*, indeed, is the belly: even as there, at (the invocation of) the *Idâ*¹ they cut off portions (and put them) together, so now food of all kinds is put together in the belly.

9. The three after-offerings are these its three downward breathings; and the *Sûktavâka* and *Samyovâka* its arms (or fore-feet); the four *Patnīsam-yâgas* the four supports—the two thighs and the two knee-bones; and the *Samishṭayagus* is the two (hind) feet.

10. These are twenty-one offerings;—two libations of ghee, five fore-offerings, two butter-portions, and Agni's cake: this makes ten; Agni and Soma's low-voiced offering, Agni and Soma's cake, the Agni *Svishṭakṛit*, the *Idâ*, three after-offerings, the *Sûktavâka*, the *Samyovâka*, further his seizing (the two spoons) at the same time there at the *Patnīsam-yâgas*², and (last) the *Samishṭayagus*.

11. These are twenty-one offerings,—there are twelve months and five seasons in a year; and three worlds—that makes twenty; and yonder burning (sun) is the twenty-first—that is the goal³, that the resting-place: he thus reaches that goal, that resting-place.

12. Now, as to this *Âruṇi* said, 'Every half-month, indeed, I become a sharer of the same world with yonder sun: that is the perfection of the Full and New-moon sacrifices which I know.'

¹ See I, 8, 1, 12 seqq.

² See I, 9, 2, 19.

³ *Saishā sūryarûpaiva gatiḥ gantavyabhûmiḥ; eshaiva pratishṭhâ kr̥tsnaphalasyâsrayaḥ, Sây.*

13. As to this they ask, 'Who is the better one, the self-offerer, or the god-offerer?' Let him say, 'The self-offerer;' for a self-offerer, doubtless, is he who knows, 'This my (new) body is formed by that (body of *Yagña*, the sacrifice), this my (new) body is procured¹ thereby.' And even as a snake frees itself from its skin, so does he free himself from his mortal body, from sin; and made up of the *Rik*, the *Yagus*, the *Sâman*, and of offerings, does he pass on to the heavenly world.

14. And a god-offerer, doubtless, is he who knows, 'I am now offering sacrifice to the gods, I am serving the gods,'—such a one is like an inferior who brings tribute to his superior, or like a man of the people who brings tribute to the king: verily, he does not win such a place (in heaven) as the other.

SEVENTH BRÂHMANA.

1. The Sacrifice is the Year; and, verily, sacrifice is offered at the end of the year of him whoso knows that the sacrifice is the year; and all that is done in the year comes to be gained, secured, and won for him.

2. The officiating priests are the seasons; and, verily, sacrifice is offered at the end of the seasons of him whoso knows that the officiating priests are the seasons; and all that is done in the seasons comes to be gained, secured, and won for him.

3. The oblations are the months; and, verily, sacrifice is offered at the end of the months of him whoso knows that the oblations are the months;

¹ Upadhîyate upasthâpyate, Sây.

and all that is done in the months comes to be gained, secured, and won for him.

4. The oblation-vessels are the half-months; and, verily, sacrifice is offered at the end of the half-months of him whoso knows that the oblation-vessels are the half-months; and all that is done in the half-months comes to be gained, secured, and won for him.

5. The two attendants¹ are the day and night; and, verily, sacrifice is offered at the end of the day and night of him whoso knows that the two attendants are the day and night; and all that is done in the day and night comes to be gained, secured, and won for him.

6. The first kindling-verse is this (earth), the second the fire, the third the wind, the fourth the air, the fifth the sky, the sixth the sun, the seventh the moon, the eighth the mind, the ninth speech, the tenth fervid devotion, and the eleventh the Brahman; for it is these that kindle all this (universe), and by them all this (universe) is kindled, whence they are called kindling-verses.

7. Thrice he recites the first (kindling-verse): by reciting it the first time he gains the eastern region, by the second time he gains the southern region, and by the third time he gains the upper region.

8. And thrice he recites the last(verse): by reciting it the first time he gains the western region, by the second time he gains the northern region, by the third time he gains this same (earth as a) resting-place;

¹ Sāyana seems to take the two attendants (parivesh/rî, preparers or servers-up of food) to mean the pair of fire-tongs (dhrîsh/rî):—
ye pariveshana-sâdhane dhrîsh/rî taylor ahorâtrabuddhim vidhatte.

and by those (kindling-verses) he thus gains these worlds, and these regions.

9. The first libation of ghee is the sacred law, and the second the truth; and, verily, he secures for himself law and truth, and whatsoever is to be gained by law and truth all that he now gains.

10. The first fore-offering is brilliance, the second honour, the third fame, the fourth holy lustre, the fifth food (prosperity).

11. After the first fore-offering let him utter (the *anumantrana*¹), 'May I become brilliant;' after the second, 'May I become honoured;' after the third, 'May I become glorious;' after the fourth, 'May I become endowed with holy lustre;' after the fifth, 'May I become prosperous;'—and, verily, whosoever knows this becomes brilliant, and honoured, and glorious, and endowed with holy lustre, and prosperous.

12. Now, Svetaketu Āruneya², who knew this, said once, 'To him who will thus know that glory of the fore-offerings, people will in days to come be flocking from all sides as if wishing to see some great serpent.'

13. The first butter-portion, doubtless, is the past, and the second the future: verily, he secures for himself both the past and the future; and whatever is to be gained by the past and the future, all that he now gains.

¹ Each of the offering-formulas of the *Prayāgas* has after it the *anumantrana* 'might is speech, might is energy, in me the in-breathing and off-breathing;' which, according to our paragraph (and *Kāty.* III, 3, 5), is to be supplemented by these special prayers.

² See X, 3, 4, 1, with note.

14. The cake offered to Agni is the Brahman (priesthood); and, verily, whosoever knows Agni's cake to be the priesthood secures for himself the priesthood; and whatever is to be gained by the priesthood all that he now gains.

15. The low-voiced offering is the Kshatra (nobility); and, verily, whosoever knows the low-voiced offering to be the nobility secures for himself the nobility; and whatever is to be gained by the nobility all that he now gains. And inasmuch as some perform the low-voiced offering, and others do not, therefore people speak (give information) to the noble both in a loud voice and in a low voice.

16. The second cake is the Vis (people); and, verily, whosoever knows the second cake to be the people secures for himself the people; and whatever is to be gained by the people all that he gains. And inasmuch as Agni's cake and the low-voiced offering come first therefore the priesthood and nobility are established upon the people.

17. The Sânnâyya¹ is royal dignity; and, verily, whosoever knows the Sânnâyya to be royal dignity secures for himself royal dignity; and whatever is to be gained by royal dignity all that he gains. And inasmuch as some pour (sweet and sour milk) together², and others do not, therefore the royal dignity both (combines) together and (keeps) asunder³.

18. The Svishṭakṛit is fervid devotion; and, verily, whosoever knows the Svishṭakṛit to be fervid devo-

¹ For this sacrificial dish of the New-moon sacrifice, prepared from fresh milk and sour curds, see part i, p. 178, note 4.

² That is, they prepare the Sânnâyya.

³ That is to say, different kings either combine or keep separate from each other.

tion secures for himself fervid devotion ; and whatever is to be gained by fervid devotion all that he now gains.

19. The fore-portion is the place (in heaven); and, verily, whosoever knows the fore-portion to be the place (in heaven) secures for himself the place (in heaven); and whatever is to be gained by the place (in heaven) all that he now gains ; and, indeed, he does not by ever so little fall from his place, for it is by ever so little that in yonder world men fall from their place ; and whosoever knows this does not fall from his place however much evil he may have done.

20. The *Idā* is faith ; and, verily, whosoever knows the *Idā* to be faith secures for himself faith, and whatever is to be gained by faith all that he now gains.

21. The first after-offering is the thunderbolt, the second the hail-stone, the third the (heavenly) firebrand (meteor).

22. After the first after-offering let him utter (the *anumantrana*), 'O thunderbolt, smite N. N.!' (naming) him whom he hates ; after the second, 'O hail-stone, smite N. N.!' after the third, 'O firebrand, smite N. N.!'

23. And if such a one dies suddenly, then, indeed, it is that after-offering, the thunderbolt, that smites him ; and if he is, as it were, covered with out-flowing (blood), then it is that after-offering, the hail-stone, that smites him ; and if he is, as it were, covered with scorching, then it is that after-offering, the (heavenly) firebrand, that smites him.

24. Such is the bolt of the sacrifice : it was by that bolt, indeed, that the gods overcame the Asuras ;

and in like manner does the Sacrificer who knows this overcome his wicked, spiteful enemy.

25. And if the sacrifice were to end with after-offerings, then it would end with the thunderbolt, the hail-stone, and the (heavenly) firebrand: therefore the sacrifice of the gods ends either with the *Idā* or with the *Samyos*.

26. By the fore-offerings, indeed, the gods reached the world of heaven. The *Asuras* tried to get thither after them; and by the after-offerings they (the gods) drove them back: thus, when the after-offerings are performed, the Sacrificer drives back his wicked, spiteful enemy.

27. The fore-offerings, indeed, are the out-breathings¹, and the after-offerings the off-breathings: wherefore the fore-offerings are poured out in a forward direction², for that is the form of the out-breathing; and the after-offerings (are poured out) in a backward direction³, for that is the form of the off-breathing. The after-offerings, indeed, are the *Upasads*⁴ of the

¹ That is, the breath (out and in-breathing) of the mouth (*prāṇa*), in comparing which with the fore-offerings (*prayāga*) the stress is laid on the preposition 'pra.'

² According to *Kāty.* III, 2, 18 seqq., the five *prayāga* libations are to be made either on the part of the fire burning the brightest, or so that each subsequent libation is poured further east of the preceding one.

³ According to *Kāty.* III, 5, 10, the three *anuyāga* libations are to be made on the forepart, the middle, and the back (western) part of a burning log respectively.

⁴ For the three days' libations, called *Upasadaḥ* (homages or sieges), at the Soma-sacrifice, see part ii, p. 104 seqq. I do not quite understand the reference to the 'backward direction' (*pratyag-apavargaṭvam vopasad-dharmaḥ*, *Sây.*) of the *Upasads*, unless it be that the libations are offered to *Agni*, *Soma* and *Vishṇu*, who are compared with the point, barb and socket (?) of an arrow

Full and New-moon sacrifices, whence they are performed in a backward direction after the manner of the Upasads.

28. The Sûktavâka is the completion ; and, verily, whosoever knows the Sûktavâka to be the completion secures for himself the completion ; and whatever is to be gained by the completion all that he now gains : he obtains the completion of his (full) lifetime.

29. The Samyorvâka is the resting-place ; and, verily, whosoever knows the Samyuvâka to be the resting-place secures for himself a resting-place ; and whatever is to be gained by a resting-place all that he now gains : he reaches a resting-place.

30. The gods fortified the Patñtsamyâgas by a mound from behind¹, and placed a couple thereon for the sake of procreation : thus when the Patñtsamyâgas are performed, he places a couple thereon for the sake of procreation ; for, indeed, after the procreation of the gods offspring is produced, and offspring is produced by pair after pair (of men and beasts) for him who knows this.

31. The Samishṭayagus is food ; and, verily, whosoever knows the Samishṭayagus to be food secures for himself food ; and whatever is to be gained by food all that he now gains.

32. The Sacrificer is the Year ; and the Seasons officiate for him. The Âgnīdhra is the Spring,

respectively (III, 4, 4, 14), or that in filling the spoons with ghee, the procedure is the reverse of that usually followed (III, 4, 4, 7. 8).

¹ The Patñtsamyâgas (by which offering is made to Soma, Tvashṭri, and Agni, along with the wives of the gods) are performed on the Gârhapatya fire, and hence at the back (western) part of the sacrificial ground where the Sacrificer's wife is seated. For the symbolical import of the rite see I, 9, 2, 5.

whence forest-fires take place in spring, for that is a form of Agni. The Adhvaryu is the Summer, for summer is, as it were, scorched; and the Adhvaryu comes forth (from the sacrificial ground) like something scorched¹. The Udgâtri is the Rainy season; whence, when it rains hard, a sound as that of a chant is produced. The Brahman is the Autumn; whence, when the corn ripens, they say, 'The creatures are rich in growth (brahmanvat).' The Hotri is the Winter, whence in winter cattle waste away, having the Vashaṭ uttered over them. These, then, are the divinities that officiate for him; and even if Aishāvitrâḥ² were to officiate for him, let him think in his mind of those divinities, and those deities, indeed, officiate for him.

33. Now, as to that balance, the right (south) edge of the Vedi³. Whatever good deed man does that is inside the Vedi; and whatever evil deed he does that is outside the Vedi. Let him therefore sit down, touching the right edge of the Vedi; for, indeed, they place him on the balance in yonder world; and whichever of the two will rise⁴ that he will follow, whether it be the good or the evil. And, verily, whosoever knows this, mounts the balance even in this world, and escapes being placed on the balance in yonder world; for his good deed rises, and not his evil deed.

¹ Viz. from his constant attendance on the sacrificial fires.

² According to Sâyana, Eshavîra is the name of a Brâhmanical family held in general contempt. See Weber, Ind. Stud. I, p. 228.

³ That is, the altar-ground covered with sacrificial grass, serving as a seat for the gods.

⁴ Literally, will force down (the other). On this ordeal see E. Schlagintweit, Die Gottesurtheile der Indier, Nachträge; A. Weber, Ind. Streifen I, p. 21; II, p. 363.

THIRD ADHYĀYA. FIRST BRĀHMANA.

THE AGNIHOTRA.

1. Verily, the Agnihotri cow is the speech of the Agnihotra, and her calf is its mind. Now these two, mind and speech, whilst being one and the same, are, as it were, distinct from each other: therefore they tie up the calf and its mother with one and the same rope; and the fire¹, indeed, is faith, and the ghee truth.

2. Now, as to this Ganaka of Videha once asked Yâgñavalkya, 'Knowest thou the Agnihotra, Yâgñavalkya?'—'I know it, O king,' he said.—'What is it?'—'Milk, indeed.'

3. 'If there were no milk, wherewith wouldst thou sacrifice?'—'With rice and barley.'—'If there were no rice and barley, wherewith wouldst thou sacrifice?'—'With what other herbs there are.'—'If there were no other herbs, wherewith wouldst thou sacrifice?'—'With what forest herbs there are.'—'If there were no forest herbs, wherewith wouldst thou sacrifice?'—'With fruit of trees.'—'If there were no fruit of trees, wherewith wouldst thou sacrifice?'—'With water.'—'If there were no water, wherewith wouldst thou sacrifice?'

4. He spake, 'Then, indeed, there would be nothing whatsoever here, and yet there would be offered—the truth in faith.'—'Thou knowest the Agnihotra, Yâgñavalkya: I give thee a hundred cows,' said Ganaka.

5. Concerning this point there are also these

¹ That is, according to Sâyaṇa, the fire, or heat, produced by the rope. Instead of 'tega eva śraddhā,' one would rather expect 'śraddhaiva tegaḥ.'

verses :—‘Knowing what¹, does the offerer of the Agnihotra stay away from his house? how is his wisdom (manifested)²? how is he kept up by his fires³?’—whereby he means to say, ‘How, then, is there no staying away from home on his part⁴?’

6. ‘He who is the swiftest in the worlds⁵, that wise one is found staying abroad: thus (is manifested) his wisdom, thus he is kept up by his fires;’—he thereby means the mind: it is owing to his mind that there is no staying away from home on his part.

7. ‘When, having gone far away, he heedeth not there his duty, wherein is that offering of his offered; (and wherein) do they, at his house, perform the offering of the progress?’—that is to say,—‘When, having gone far away, he there heeds not his duty, wherein does that offering of his come to be offered?’

8. ‘He who waketh in the worlds and sustaineth all beings, in him that offering of his is offered, (and in him) do they, at his house, perform the offering

¹ That is, according to Sâyaṇa,—What form of Agnihotra does he recognise, when he goes to stay abroad?

² That is,—How does he show his knowledge of the sacred obligation that one ought to perform the Agnihotra regularly twice a day for life?

³ That is to say, How is the continuity in the constant attendance to his sacred fires kept up by him?

⁴ Literally, ‘How is non-staying abroad (brought about)?’ that is to say,—How, though having to stay abroad, does he ensure the spiritual benefits of remaining at home? or, as Sâyaṇa puts it, How is the fault of staying abroad, avoided?—*asya pravāsato yagamânasya anapaproshitam pravâsadoshâbhâvaḥ*.

⁵ Or, among (or in) beings. Sâyaṇa supplies ‘yagamânâḥ’ to ‘yo gavishatâḥ.’

of the progress;—he thereby means the breath; whence they say, ‘The Agnihotra is breath.’

SECOND BRÂHMANA.

1. Verily, whosoever knows the six pairs in the Agnihotra, has offspring born to him by pair after pair, by all generations. The Sacrificer and his wife—this is one pair: through it his Agnihotra would be possessed of a wife,—‘May I obtain this pair!’ he thinks¹. The calf and the Agnihotra-cow—this is another pair: through it his Agnihotra-cow would become possessed of a male calf,—‘May I obtain this pair!’ he thinks. The pot and the coals—this is another pair; the offering-spoon and the dipping-spoon—this is another pair; the Âhavanīya fire and the log—this is another pair; the libation and the Svâhâ-call—this is another pair: these, doubtless, are the six pairs in the Agnihotra; and he who thus knows them, has offspring born to him by pair after pair, by all generations.

THIRD BRÂHMANA.

1. The Brahman delivered the creatures over to Death, the Brahmatârin (religious student) alone it did not deliver over to him. He (Death) said, ‘Let me have a share in this one also.’—‘Only the night on which he shall not bring his² fire-wood,’ said (the Brahman). On whatever night, therefore, the Brahmatârin does not bring fire-wood, that

¹ Or, perhaps, it (the Agnihotra) thinks.

² Prof. Delbrück, *Altind. Syntax*, p. 260, doubtless rightly takes the middle form (âharâtai) here to imply ‘for his own self,’ i. e. for his own protection from death.

(night) he passes¹ cutting it off from his own life : therefore the Brahmākārin should bring fire-wood, lest he should pass (his nights) cutting off (as much) from his life.

2. He who enters on a Brahmākārin's life, indeed, enters on a long sacrificial session: the log he puts on the fire in entering thereon is the opening (offering), and that which (he puts on the fire) when he is about to bathe² is the concluding (offering); and what (logs) there are between these, are just his (logs) of the sacrificial session. When a Brāhmaṇa enters on a Brahmākārin's life—

3. He enters beings in four parts: with one fourth part (he enters) the fire, with another part death, with another part his religious teacher; and his fourth part remains in his own self.

4. Now, when he brings a log for the fire, he redeems that fourth part of his which is in the fire; and having cleansed³ it, he takes it to his own self, and it enters him.

5. And when, having made himself poor, as it were, and become devoid of shame, he begs alms, then he redeems that part of his which is in death;

¹ Or, perhaps better,—that (night) he keeps cutting off from his life,—in which case the verb 'vas' would be construed with the gerund in much the same way as 'sthā' commonly is. This construction would suit even better the second passage (without the object 'tām') at the end of the paragraph. In any case we have to understand that, during every night passed with his teacher without his having brought fire-wood, he cuts off a night, or day, from (the latter end of) his life. Cf. Delbrück, *Altind. Syntax*, pp. 260, 334, 405.

² That is, prior to his leaving the house of his teacher and returning to his own family.

³ *Samskritya* = *utkrishyam kṛtvā*, Sāyana.

and, having cleansed it, he takes it to himself, and it enters him.

6. And when he does the teacher's bidding, and when he does any work for the teacher, he redeems that part of his which is in the teacher; and, having cleansed it, he takes it to himself, and it enters him.

7. Let him not beg alms after he has bathed (at the end of his studentship), for by bathing he drives off beggary, and drives off hunger from his kinsmen and his deceased ancestors, 'Let him who knows this beg alms only from her in whom he has the greatest confidence¹, they say, 'for that makes for heaven.' And should he find no other woman from whom alms could be begged, he may even beg from his own teacher's wife, and thereafter from his own mother². The seventh (night) should not pass by for him without begging: him who knows this and practises this all the Vedas enter; for, verily, even as the fire shines when kindled, so does he, after bathing, shine, who, knowing this, lives a Brahma-kārin's life.

FOURTH ADHYĀYA. FIRST BRĀHMANA.

1. Now Uddālaka Āruni³ was driving about⁴, as a chosen (offering-priest), amongst the people of

¹ That is, from whom he is perfectly sure of getting something. Sâyana, however, takes it in the sense of 'from whom he feels sure he will get most,'—*Sa brahma-kârî yasyâ eva bhikshitâyâh striyâh sakârâd bhûyish/ham bahutaram annam labhyata iti slâgheta tâm bhikshetety âhuh, Sây.*

² That is, after leaving his teacher's house and returning home.

³ For another version of this legend see *Gopatha-Brâhmana* I, 3, 6. See also Prof. Geldner's translation in *Pischel and G.'s Vedische Studien* II, p. 185.

⁴ Prof. Geldner takes 'dhâvayâm kakâra' in a causal sense

the northern country. By him a gold coin was offered; for in the time of our forefathers a prize used to be offered by chosen (priests) when driving about, for the sake of calling out the timid¹ to a disputation. Fear then seized the Brâhmanas of the northern people:—

2. 'This fellow is a Kurupañkâla Brahman, and son of a Brahman—let us take care lest he should deprive us of our domain: come, let us challenge him to a disputation on spiritual matters.' —'With whom for our champion?' —'With Svaidâyana.' Svaidâyana, to wit, was Saunaka.

3. They said, 'Svaidâyana, with thee as our champion we will fight this fellow.' He said, 'Well, then, stay ye here quietly: I will just make his acquaintance².' He went up to him, and when he had come up, he (Uddâlaka) greeted him saying,

'er verursachte einen Anlauf' (he caused people to crowd together, or to come to him in crowds). Sâyana, however, takes it in the same sense as we have done,—ârtvigyâya vrîtaḥ sann udagdesân gagâma. The Gopatha-Br., further on, has the remark 'sa vai gotamasya putra ūrdhvam vrîto-dhâvî' (1).

¹ It is by no means certain whether the interpretation of the paragraph as here adapted is the right one. Prof. Geldner takes it thus,—'He (Udd.) had taken a gold piece with him; for in times of old the chosen (priests) who caused a crowd to gather round them, used to take a single gold piece with them with a view to their proposing a riddle (or problem) whenever they were afraid.' The Gopatha-Br. has a different reading, which is likewise far from clear:—tasya ha nishka upâhito babhûva, upavâdâd bibhyato yo mâ brâhmano-nûkâna upavadishyati tasmâ etam pradâsyâm-iti;—by him a gold coin was offered (? by him a gold plate had been put on, i.e. was worn round the neck) being afraid of obloquy (?): 'I shall give this to any learned Brâhman who will speak up against me,' thus (he thought).

² Or, I'll just find out what kind of man he is.

‘Svaidâyana!’—‘Halloo, son of Gautama!’ replied the other, and straightway began to question him.

4. ‘He alone, O son of Gautama, may drive about amongst people as chosen (offering-priest), who knows in the Full and New-moon sacrifices eight butter-portions (offered) previously, five portions of sacrificial food in the middle, six (portions) of Pragâpati, and eight butter-portions (offered) subsequently.

5. ‘He alone, O son of Gautama, may drive about amongst people as chosen (priest), who knows from the Full and New-moon sacrifices¹ whereby it is that creatures here are born toothless, whereby they (the teeth) grow with them, whereby they decay with them, whereby they come to remain permanently with them; whereby, in the last stage of life, they all decay again with them; whereby the lower ones grow first, then the upper ones; whereby the lower ones are smaller, and the upper ones broader; whereby the incisors are larger, and whereby the molars are of equal size.

6. ‘He alone, O son of Gautama, may drive about amongst people as chosen (priest), who knows from the Full and New-moon sacrifices, whereby creatures here are born with hair; whereby, for the second time, as it were, the hair of the beard and the arm-pits and other parts of the body² grow on them; whereby it is on the head that one first

¹ Literally, who knows that (element) in the Full and New-moon sacrifices whereby . . .

² The word ‘durbîrinâni’ is of doubtful meaning, the etymology proposed by Sâyana having little claim to being seriously considered. In the St. Petersb. Dict. the meaning ‘bristly’ is assigned to it, as applied to the hair of the beard.

becomes grey, and then, again, in the last stage of life, one becomes grey all over.

7. 'He alone, O son of Gautama, may drive about amongst people as chosen (priest), who knows from the Full and New-moon sacrifices whereby the seed of the boy is not productive, whereby in his middle age it is productive, and whereby again in his last stage of life it is not productive ;—

8. 'And he who knows the golden, brilliant-winged Gâyatri who bears the Sacrificer to the heavenly world.' Then he (Uddālaka) gave up to him the gold coin, saying, 'Thou art learned, Svaidâyana; and, verily, gold is given unto him who knows gold;' and he (Svaidâyana), having concealed it¹, went away. They asked him, 'How did that son of Gautama behave?'

9. He said, 'Even as a Brahman, and the son of a Brahman: the head would fly off of whosoever should (dare to) challenge him to a disputation².' They then went away in all directions. He (Uddālaka) then came back to him, with fire-wood

¹ Sâyana takes 'upaguhya' in the sense of 'having embraced (him),' that being the meaning the verb has in classical Sanskrit; —*tam Svaidâyanam upaguhya âlîngya Uddâlakas tasmât sthânân nîṣṭakrâma nishkrântavân*. The Gopatha-Br. has 'tad upayamya' (having taken it) instead. Svaidâyana evidently did not wish the other Brâhmanas to know that he had had the better of the Kurupatîkâla.

² ? Or, to catechize him; *Brahmâ svayam vedâdyaḥ brahmaputro brahmishṭhasya Gotamasya putra ity etad yathâvrittam eva, api tu yaḥ puruṣa enam Uddâlakam upavalheta pradhânam sreshṭhyam* (? *sreshṭham*) *kuryât—varha valha prâdhânya iti dhâtuh—asya puruṣasya mûrdhâ vipatet, alpagañânasya âdhikyena viparyayagrahanât tannimitta-sirahpatanam bhavattîty arthaḥ*, Sây. — Prof. Geldner translates, — 'He must rack his brains (muss sich den Kopf zerbrechen) who wants to outdo him in questions (überfragen).'

in his hand¹, and said, 'I want to become thy pupil.'—'What wouldst thou study?'—'Even those questions which thou didst ask me—explain them to me!' He said, 'I will tell them to thee even without thy becoming my pupil.'

10. And he then spoke thus to him:—The two libations of ghee, the five fore-offerings, and, eighth, Agni's butter-portion—these are the eight butter-portions (offered) previously. Soma's butter-portion, being the first of the portions of sacrificial food—for Soma is sacrificial food,—Agni's cake, Agni-Soma's low-voiced offering, Agni-Soma's cake, and (the offering to) Agni Svishṭakṛit—these are the five portions of sacrificial food in the middle.

11. The fore-portion, the *Idā*, what he hands to the Agnīdh², the Brahman's portion, the Sacrificer's portion, and the Anvâhârya (mess of rice)—these are the six (portions) of Pragâpati. The three after-offerings, the four Patñsamyâgas, and, eighth, the Samishṭayagus—these are the eight butter-portions (offered) subsequently.

12. And inasmuch as the fore-offerings are without invitatory formulas³, therefore creatures are born here without teeth; and inasmuch as the chief oblations have invitatory formulas, therefore they (the teeth) grow in them; and inasmuch as the after-offerings are without invitatory formulas, therefore they (the teeth) decay in them; and inasmuch as the Patñsamyâgas have invitatory formulas,

¹ That is, as a pupil (brahmaçârin) would to his teacher.

² Viz. the 'shadavatta,' or share consisting of six 'cuttings,' for which see I, 8, 1, 41 with note.

³ With these oblations there is no puro-nuvâkyâ, but only a yâgyâ, or offering-formula.

therefore they (the teeth) come to remain permanently with them; and inasmuch as the Samish/a-yagus is without invitatory formula, therefore they all decay again in the last stage of life.

13. And inasmuch as, after uttering the invitatory formula, he offers with the offering-formula, therefore the lower (teeth) grow first, then the upper ones; and inasmuch as, after uttering a gâyatrl verse as invitatory formula, he offers with a trish/ubh verse¹, therefore the lower (teeth) are smaller, and the upper ones broader; and inasmuch as he pours out the two libations of ghee in a forward direction², therefore the incisors are larger; and inasmuch as the two samyâgyâs³ are in the same metre, therefore the molars are of equal size.

14. And inasmuch as he spreads a cover of sacrificial grass (on the Vedi), therefore creatures here are born with hair; and inasmuch as he for the second time, as it were, spreads the Prastara-bunch⁴, therefore, for the second time, as it were, the hair of the beard and the arm-pits, and other parts of the body grow; and inasmuch as at first he only throws the Prastara-bunch after (the oblations into the fire), therefore it is on the head that one first becomes grey; and inasmuch as he then throws after it all the sacrificial grass of the altar-ground, therefore,

¹ Whilst the gâyatrl verse consists of 3×8 syllables, the trish/ubh has 4×11 syllables.

² That is, pouring the second into the fire at a place immediately to the front, or eastward, of the first.

³ That is, the invitatory and offering-formulas used for the oblation to Agni Svish/akrit; see part i, p. 307, note 1.

⁴ For this bunch taken from the sacrificial grass before it is spread on the altar-ground, and symbolically representing the Sacrificer, see I, 3, 3, 4 seqq.; and part i, p. 84, note 2.

in the last stage of life, one again becomes grey all over.

15. And inasmuch as the fore-offerings have ghee for their offering-material, a boy's seed is not productive, but is like water, for ghee is like water; and inasmuch as, in the middle of the sacrifice, they sacrifice with sour curds¹ and with cake, therefore it is productive in his middle stage of life, for thick-flowing, as it were, is (that havis), and thick-flowing, as it were, is seed; and inasmuch as the after-offerings have ghee for their offering-material, it again is not productive in his last stage of life, and is like water, for ghee, indeed, is like water.

16. The Vedi (altar-ground), doubtless, is the Gâyatrî: the eight butter-portions (offered) previously are her right wing, and the eight butter-portions (offered) subsequently are her left wing: that same golden, brilliant-winged Gâyatrî, indeed, bears the Sacrificer who knows this to the heavenly world.

SECOND BRÂHMANA.

1. Now, then, as to the taking up of the two offering-spoons². Now, in this respect, some people,

¹ That is, at the New-moon sacrifice, with the Sânnâyya, or mixture of sour curds with sweet boiled milk. The 'iti' after 'purodâsena' is taken by Sâyana in the sense of 'ka'; and though this cannot be accepted, it is not very easy to see what force it can have here.

² At the time when the sacrificial food (havis) is to be placed on the Vedi, the two offering-spoons, *guhû* and *upabhṛî*, are filled with ghee, and then placed, the former on the Prastara-bunch (lying on the Vedi) with the bowl towards the east, and the latter north of it on the grass-cover of the Vedi; a third spoon, the *dhruvâ*, being again placed north of the *upabhṛî*. The first libation of ghee (*âghâra*) is made from the dipping-spoon (*sruva*); but when about

thinking themselves clever, take up the (*guhû*) with the right, and the *upabhrî* with the left (hand); but let him not do so; for if, in that case, any one were to say of him, 'Surely, this Adhvaryu has made the Sacrificer's spiteful enemy equal to him, and able to cope with him,' then that would indeed be likely to come to pass.

2. Let him rather do it in this way;—having taken the *guhû* with both hands, let him lay it down on the *upabhrî*; there is no question about this: it is good for (securing) cattle and life. Let him take them up without clinking them together,—were he to let them clink together, insecurity of property would befall the Sacrificer: let him, therefore, take them up without clinking them together.

3. Now as to the stepping past (the Vedi). By a thunderbolt, indeed, one Adhvaryu scatters the Sacrificer's cattle, and by a thunderbolt another drives them together for him. Now that Adhvaryu, doubtless, scatters the Sacrificer's cattle by a thunderbolt, who steps past with his right (foot)¹ when he is

to make the second libation, as also prior to each of the two butter-
portions, to the first of the five fore-offerings, as well as before each
of the chief offerings (when, however, portions of the respective
sacrificial dishes are added to the ghee in the *guhû*), the Adhvaryu
takes up the two spoons in the manner mentioned, viz. holding
them together with both hands so as to be parallel to each other, the
bowl of the *guhû* being just above that of the *upabhrî* without touch-
ing it. While thus holding them he goes forward to the *Âhavanîya*,
and, after the other necessary rites, pours the oblation from the *guhû*,
over the spout of the *upabhrî*, into the fire. At the fourth fore-
offering the ghee contained in the *upabhrî* is for the first time
made use of, half of it being poured into the *guhû* for the last two
fore-offerings, whilst the remainder is used for the after-offerings.

¹ When the Adhvaryu betakes himself from his place behind the
Vedi (on which the sacrificial material is laid out) to the *Âhavanîya*

about to call (on the Âgñidhra) for the Sraushaṭ, and with his left (foot) when he has called for the Sraushaṭ; and that (other) one drives them together for him who steps past with his left (foot) when he is about to call for the Sraushaṭ, and with his right (foot) when he has called for the Sraushaṭ; for he does indeed drive them together for him.

4. Now as to the holding (of the spoons). In this respect, some people, thinking themselves clever, hold the two spoons whilst stretching forward both arms; but let him not do so, for if, in that case, any one were to say of him, 'Surely, this Sacrificer has made two spears of his arms: he will become a spear-holder,' then that would indeed be likely to come to pass. But that (navel is the channel of the) central breathing: let him therefore hold (the spoon) by lowering them¹ to that (breathing).

5. Now as to calling for the Sraushaṭ²: there are six (modes of) calling for the Sraushaṭ,—the descending, the level, the ascending, the feeble, the outward-tending, and the inward-tending.

6. Now the descending mode, indeed, it is when he begins in a high tone and concludes in a low tone: whoever should wish that any one³ should be poorer,

in order to perform an offering, he is to proceed in such a way as constantly to keep his left foot before the right one; whilst in returning to his place he keeps the right foot before the left. Of the two ways of procedure mentioned in the paragraph, the second way is thus the right one.

¹ Whilst the Adhvaryu is standing by the side of the Âhavanīya, ready to make the offering, he holds the spoons to his navel till the moment when he has to pour the oblation into the fire.

² The Adhvaryu's call is 'om srāvaya' (make him hear!) whereupon the Âgñidhra responds 'astu sraushaṭ' (yea, may he hear!).

³ Viz. any one for whom he (the Adhvaryu) performs a sacrifice,

let him begin for him in a high tone and conclude in a low tone ; and he will thereby become poorer.

7. And the level one, indeed, it is when he concludes in the same tone in which he has begun : whoever should wish that any one should be neither more prosperous nor poorer, let him conclude for him in the same tone in which he has begun ; and he will thereby become neither more prosperous nor poorer.

8. And the ascending one, indeed, it is when he begins in a low tone and concludes in a high tone : whoever should wish that any one should be more prosperous, let him begin for him in a low tone and conclude in a high tone ; and he will thereby become more prosperous.

9. And the feeble one, indeed, it is when he calls for the *Sraushat* in a thin, long-drawn, toneless way : if, in that case, any one were to say of him, ' Surely, this *Adhvaryu* has made the *Sacrificer* feeble, and submissive to his spiteful enemy,' then that would indeed be likely to come to pass.

10. And the outward-tending (*bahih-sri*) one, indeed, it is when he opens his lips wide and utters his call at a high, toneless pitch : tone being prosperity, he thereby puts prosperity (*sri*) outside (*bahis*) himself, and becomes hungry (poor).

11. And the inward-tending (*antah-sri*) one, indeed, it is when he closes his lips, and utters his call at a loud, toneful pitch : tone being prosperity, he thereby puts prosperity (*sri*) inside (*antah*) himself, and becomes an eater of food (rich).

in case he (the priest) thinks he has not been treated liberally enough by his patron, or for some other reason.

12. Having kept back (the tone) deep in the breast, as it were, let him (keep up the middle pitch of) the *Brīhat* (sāman) in both (words '*om srāvaya*'), and finally leave off at a high pitch; there is no question about this: it is good for (securing) cattle and life.

13. Now as to the oblation. In this respect, some people, thinking themselves clever, having turned down the spoon eastwards, and poured out the oblation, turn it round and place it over the *upabhrīt*. But let him not do this; for if, in that case, any one were to say of him, 'Surely, this *Adhvaryu* has made the *Sacrificer* dependent on, and submissive to, his spiteful enemy,' then that would indeed be likely to come to pass.

14. And some, having turned down the spoon sideways, and poured out the oblation, turn it round and place it over the *upabhrīt*. But let him not do so; for if, in that case, any one were to say of him, 'Surely, this *Adhvaryu* has stopped the oblations by (following) the wrong way, he (the *Sacrificer*) will either be shattered, or become worm-eaten,' then that would indeed be likely to come to pass.

15. Let him rather do it in this way:—having turned down the spoon eastwards, and poured out the oblation, let him carry it up in the same way and place it over the *upabhrīt*;—there is no question about this: it is good for (securing) cattle and life.

16. One *Adhvaryu*, indeed, burns the oblations, and another satisfies the oblations; and that *Adhvaryu*, assuredly, burns the oblations who, having offered ghee, offers portions (of sacrificial dishes): indeed, it is with reference to him that an invisible voice has said, 'Surely, this *Adhvaryu* burns the oblations.' And he, indeed, satisfies them who

having offered ghee, offers sacrificial portions, and finally again offers ghee thereon: such a one certainly satisfies them; and, these (oblations) having been satisfied, the gods fill gold cups (for him)¹.

17. Concerning this, Yâgñavalkya said², 'When, after making an underlayer (of ghee), and cutting portions (from the sacrificial dish), he bastes them (with ghee), then, indeed, he satisfies them; and, they being satisfied, the gods fill (for him) gold cups³.' Now Saulvâyana was Adhvaryu to those who had Ayasthûna⁴ for their Grîhapati⁵.

18. He said, 'Surely, this sacrificial session is supplied with lean cattle and scanty ghee; and yet this one, forsooth, thinks himself a Grîhapati!'

19. He (Ayasthûna) said, 'Adhvaryu, thou hast insulted us; and there now are those two spoons which, for a whole year, thou hast not been able to take up (in the proper manner): if I were to instruct thee in (the use of) them, thou wouldst become multiplied in offspring and cattle, and wouldst lead (the Sacrificer) to heaven.'

20. He said, 'Let me become thy pupil.' He answered, 'Even now, indeed, art thou worthy (of being instructed), who hast been our Adhvaryu for a year: I will teach thee this even without thy

¹ Tâsâm samtriptânâm âhutnâm bhoktâro devâh prîtâh santo hiranmayân hiranvyavikârâms kamasân yagamânâya dâtum yena pûrayante, Sây.

² Cf. I, 7, 2, 7-10; and part i, p. 192, note 1, where the procedure is explained.

³ One would expect an 'iti' here.

⁴ According to Sâyana, Ayasthûna is the name of a Rîshi.

⁵ Literally, 'house-lord' or householder—the title of the Sacrificer at sacrificial sessions.

becoming my pupil.' And so, indeed, he taught him that taking up of the two spoons as we have here explained it: hence one ought only to make one who knows this his Adhvaryu, and not one who does not know it.

THIRD BRÂHMANA.

THE MITRAVINDÂ SACRIFICE.

1. Pragâpati was becoming heated (by fervid devotion), whilst creating living beings¹. From him, worn out and heated, Sṛi (Fortune and Beauty) came forth. She stood there resplendent, shining, and trembling². The gods, beholding her thus resplendent, shining, and trembling, set their minds upon her.

2. They said to Pragâpati, 'Let us kill her and take (all) this from her.' He said, 'Surely, that Sṛi is a woman, and people do not kill a woman, but rather take (anything) from her (leaving her) alive.'

3. Agni then took her food, Soma her royal power, Varuṇa her universal sovereignty, Mitra her noble rank, Indra her power, Brihaspati her holy lustre, Savitṛi her dominion, Pûshan her wealth, Sarasvatî her prosperity, and Tvashṭri her beautiful forms.

4. She said to Pragâpati, 'Surely, they have taken (all) this from me!' He said, 'Do thou ask it back from them by sacrifice!'

¹ That is, gods, men, &c., Sâya.

² Sâyana apparently takes 'lelâyantî' in the sense of 'all-embracing' (from liyate, to nestle against),—*dîpyamânâ avayavaiḥ sobhamânâ bhrâgamânâ sarvaṃ gatat svategasâ prakâśayantî svakīyena teḡaḥpuṇḡgena sarvaṃ āślishyantî atishḥat sthitavatī*.

5. She perceived this offering with ten sacrificial dishes—a cake on eight potsherds for Agni, a pap for Soma, a cake on ten potsherds for Varuṇa, a pap for Mitra, a cake on eleven potsherds for Indra, a pap for Brihaspati, a cake on twelve or eight potsherds for Savitri, a pap for Pūshan, a pap for Sarasvatī, and a cake on ten potsherds for Tvashtri.

6. She invited them by means of this invitatory formula,—‘May Agni, Soma, Varuṇa, Mitra, Indra, Brihaspati, and the thousandfold-bestowing Savitri,—May Pūshan, for our Sacrifices, unite us with cattle, Sarasvatī with favour, Tvashtri with beautiful forms!’ They accordingly made their appearance again.

7. By this offering-formula she then approached them in inverted order (beginning) from the last:—‘May Tvashtri grant me forms, and the bountiful Sarasvatī, and Pūshan good fortune, and may Savitri bestow gifts on me, and Indra power, and Mitra noble rank, and Varuṇa, and Soma and Agni!’ They were ready to restore them to her.

8. She perceived these additional oblations:—‘May Agni, the food-eater, the food-lord, bestow food upon me at this sacrifice, svâhâ!’ Agni, taking the oblation, departed and restored her food to her.

9. ‘May Soma, the king, the lord of kings, bestow royal power upon me at this sacrifice, svâhâ!’ Soma, taking the oblation, departed and restored her royal power to her.

10. ‘May Varuṇa, the universal sovereign, the lord of universal sovereigns, bestow universal sovereignty upon me at this sacrifice,

svâhâ!' Varuṇa, taking the oblation, departed and restored her universal sovereignty to her.

11. 'May Mitra, the Kshatra (nobility), the lord of the Kshatra, bestow noble rank upon me at this sacrifice, svâhâ!' Mitra, taking the oblation, departed and restored her noble rank to her.

12. 'May Indra, the power, the lord of power, bestow power upon me at this sacrifice, svâhâ!' Indra, taking the oblation, departed and restored her power to her.

13. 'May Bṛihaspati, the Brahman (priesthood), the lord of the Brahman, bestow holy lustre upon me at this sacrifice, svâhâ!' Bṛihaspati, taking the oblation, departed and restored her holy lustre to her.

14. 'May Savitrî, the kingdom, the lord of the kingdom, bestow the kingdom upon me at this sacrifice, svâhâ!' Savitrî, taking the oblation, departed and restored her kingdom to her.

15. 'May Pûshan, wealth, the lord of wealth, bestow wealth upon me at this sacrifice, svâhâ!' Pûshan, taking the oblation, departed and restored her wealth to her.

16. 'May Sarasvatî, prosperity¹, the lord of prosperity, bestow prosperity upon me at this sacrifice, svâhâ!' Sarasvatî, taking the oblation, departed and restored her prosperity to her.

17. 'May Tvashtṛi, the fashioner of forms,

¹ I read 'pushîh' instead of 'pushîm.' Sâyaṇa takes it thus,—whatever prosperity Sarasvatî, the lord of prosperity, took from me, may he bestow that prosperity upon me!

the lord of forms, bestow cattle with form¹ upon me at this sacrifice, svâhâ!' Tvashtri, taking the oblation, departed and restored her cattle with (beautiful) form to her.

18. These, then, are ten deities, ten sacrificial dishes, ten offerings, ten presents to priests,—the Virâḡ consists of decad after decad (of syllables), and the Virâḡ (shining one) is Śrī (beauty, prosperity): he thus establishes (the Sacrificer) in the Virâḡ, in prosperity and food.

19. For this (sacrifice) there are fifteen kindling-verses²: he offers to the deities in a low voice³. There are five fore-offerings, three after-offerings, and one Samishṭayagus. The (formulas of the) two butter-portions contain the word 'affluence':—(*Rig-veda* S. I, 1, 3), 'Through Agni may he obtain wealth and affluence day by day, famous and abounding in heroes;'—(*Rig-veda* S. I, 91, 12), 'An increaser of the house, a remover of trouble, a procurer of wealth, an augments of affluence, a kind friend be thou unto us, O Soma!' The two formulas of the Svishṭakṛit contain the word 'thousand':—(*Rig-veda* S. III, 13, 7), 'Grant thou unto us wealth, a thousandfold, with offspring and affluence, and glorious manhood, O Agni, most excellent and never

¹ Sâyana supplies 'visishṭân,'—cattle endowed with form.

² That is, the ordinary number of sâmidhents at an ishṭi, viz. eleven verses, the first and last of which are recited three times each. See part i, p. 102, note 1; p. 112, note 1.

³ That is, the formulas—with the exception of the final 'om' of the invitory formulas, and the introduction 'ye yagâmahe' and the final 'vaushaṭ' of the offering-formulas—are pronounced in a low voice.

failing!'—(*Rig-veda* S. III, 13, 6), 'Favour thou our prayer, as the best invoker of the gods for our hymns: blaze up auspiciously for us, wind-fanned, O Agni, the dispenser of a thousand bounties!'

20. Now, indeed, it was Gotama Râhûgana who discovered this (sacrifice). It went away to Ganaka of Videha, and he searched for it in the Brâhmanas versed in the Ângas¹ (limbs of the Veda), and found it in Yâgñavalkya. He said, 'A thousand we give thee, O Yâgñavalkya, in whom we have found that Mitravindâ.' He finds (vind) Mitra, and his is the kingdom, he conquers recurring death² and gains all life, whosoever, knowing this, performs this sacrifice; or whosoever thus knows it.

FOURTH BRĀHMANA.

1. Now, as to the successful issue of the sacrificial food. Now, indeed, there are six doors to the Brahman³,—to wit, fire, wind, the waters, the moon, lightning, and the sun.

2. He who offers with slightly burnt sacrificial food, enters through the fire-door⁴ of the Brahman;

¹ That is, the Vedângas, i.e. the limbs, or supplementary sciences, of the Veda.

² That is to say, his approaching death will deliver him once for all from mundane existence and its constantly repeated round of birth and death.

³ That is, of the (impersonal) world-spirit.

⁴ In the text the two words are not compounded, but stand in apposition to each other (with the fire as the door of B.), with, however, much the same force as a compound word. Cf. XII, 2, 1, 2 gâdham (eva) pratish/hâ (a foothold consisting of a ford), and ib. 9 gâdha-pratish/hâ, 'ford-foothold.'

and, by entering through the fire-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

3. And he who offers with sacrificial food that has fallen (on the ground) enters through the wind-door of the Brahman; and, by entering through the wind-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

4. And he who offers with uncooked sacrificial food, enters through the water-door of the Brahman; and, by entering through the water-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

5. And he who offers with slightly browned sacrificial food, enters through the moon-door of the Brahman, and, by entering through the moon-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

6. And he who offers with browned sacrificial food, enters through the lightning-door of the Brahman, and, by entering through the lightning-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

7. And he who offers with well-cooked sacrificial food, enters through the sun-door of the Brahman; and, by entering through the sun-door of the Brahman, he wins his union with, and participation in the world of, the Brahman. This, then, is the successful issue of the sacrificial food, and, verily, whosoever thus knows this to be the successful issue of the sacrificial food, by him offering is made with wholly successful sacrificial food.

8. Then, as to the successful issue of the sacrifice. Now, whatever part of the sacrifice is incomplete

(nyûna) that part of it is productive for him¹; and what is redundant in it that is favourable to cattle; and what is broken (disconnected)² in it that makes for prosperity; and what is perfect in it that is conducive to heaven.

9. And if he think, 'There has been that which was incomplete in my sacrifice,' let him believe, 'That is productive for me: I shall have offspring produced (in men and cattle).'

10. And if he think, 'There has been that which was redundant in my sacrifice,' let him believe, 'That is favourable to cattle for me: I shall become possessed of cattle.'

11. And if he think, 'There has been that which was disconnected in my sacrifice,' let him believe, 'That makes for my prosperity: Prosperity, surrounded by splendour, fame and holy lustre, will accrue to me.'

12. And if he think, 'There has been that which was perfect in my sacrifice,' let him believe, 'That is conducive to heaven for me: I shall become one of those in the heavenly world.' This then is the successful issue of the sacrifice; and, verily, who-soever thus knows this to be the successful issue of the sacrifice, by him offering is made by a wholly successful sacrifice.

FIFTH ADHYĀYA. FIRST BRĀHMANA.

1. The nymph Urvast loved Purûravas³, the son of Idâ. When she wedded him, she said,

¹ See XI, 1, 2, 4;—*tad asya yagñasya pragananam pragotpattisâdhanam*.

² Sâyana's explanation of the term 'samkasuka' (? broken, affected with gaps) is not available owing to an omission in the MS. Ind. Off. 1071.

³ King Purûravas, of the lunar race of kings, is considered the

‘Thrice a day shalt thou embrace¹ me; but do not lie with me against my will², and let me not see thee naked, for such is the way to behave to us women.’

2. She then dwelt with him a long time, and was even with child of him, so long did she dwell with him. Then the Gandharvas³ said to one another, ‘For a long time, indeed, has this Urvasî dwelt among men: devise ye some means how she may come back to us.’ Now, a ewe with two lambs was tied to her couch: the Gandharvas then carried off one of the lambs.

3. ‘Alas,’ ‘she cried, ‘they are taking away my darling⁴, as if I were where there is no hero and no man!’ They carried off the second, and she spake in the selfsame manner.

4. He then thought within himself, ‘How can that be (a place) without a hero and without a man where I am?’ And naked, as he was, he sprang

son of Budha (the planet Mercury, and son of Soma). On this myth (based on the hymn *Rig-veda* S. X, 95) see Prof. Max Müller, *Oxford Essays* (1856), p. 61 seqq.; (reprinted in *Chips from a German Workshop*, II, p. 102 seqq.); A. Kuhn, *Herabkunft des Feuers und des Göttertranks*, p. 81 seqq. (2nd ed. p. 73 seqq.); Weber, *Ind. Streifen* I, p. 16 seqq.; K. F. Geldner, in *Pischel and Geldner's Vedische Studien* I, p. 244 seqq.; cf. H. Oldenberg, *Religion des Veda*, p. 253.

¹ *Vaitasena dandena hatâd*,—*vaitaso dandah pumvyañganasya nâma*; *uktam hi Yâskena, sepo vaitasa iti pumspragananasyeti* (Nir. III, 21), Sây.

² *Akâmâm kâmarahitâm suratâbhilâsharahitâm ta mâm mâ sma nipadyâsai nigrîhya mâm prâpnuyâh*, Sây.

³ The Gandharvas are the natural companions and mates of the Apsaras, or nymphs.

⁴ Literally, ‘my son,’—*madîyam putratvena svîkrîtam urana-dvayam*, Sây.

up after them: too long he deemed it that he should put on his garment. Then the Gandharvas produced a flash of lightning, and she beheld him naked even as by daylight. Then, indeed, she vanished: 'Here I am back,' he said, and lo! she had vanished¹. Wailing with sorrow he wandered all over Kurukshetra. Now there is a lotus-lake there, called Anyata²plakshā: He walked along its bank; and there nymphs were swimming about in the shape of swans³.

5. And she (Urvast), recognising him, said, 'This is the man with whom I have dwelt.' They then said, 'Let us appear to him!'—'So be it!' she replied; and they appeared to him⁴.

6. He then recognised her and implored her (*Rig-veda* X, 95, 1), 'Oh, my wife, stay thou, cruel in mind⁴: let us now exchange words! Untold, these secrets of ours will not bring us joy in days to

¹ Cf. C. Gaedicke, *Der Accusativ im Veda* (1880), p. 211. Previous translators had assigned the words 'punar emi' (I come back) to Urvastī; and in view of the corresponding passage in paragraph 13, the new interpretation is just a little doubtful.

² The text has 'āti,' some kind of water-bird—*galatrapakshivisheshaḥ*, Sây.—(probably Gr. *νησσα*; Lat. *anas*, *anat-is*; Anglo-S. *æned*, Germ. *Ente*).

³ That is, they became visible, or rather recognisable to him by showing themselves in their real forms,—*pakshirūpam vibhāya svakīyena rūpeṇa prādur babhūvuḥ*, Sây.—In Kālidāsa's plays, both Urvastī and Sakuntalā become invisible by means of a magic veil (*tiraskarīṇī*, 'making invisible') with which has been compared the magic veil by which the swan-maidens change their form. A. Weber, *Ind. Stud.* I, p. 197; A. Kuhn, *Herabkunft*, p. 91.

⁴ *Manasā tish/ha ghore*,—possibly it may mean, 'O cruel one, be thou constant in (thy) mind;' or, as Kuhn takes it, 'pay attention, O cruel one.' Sâyana, however, takes it as above.

come; '—'Stop, pray, let us speak together!' this is what he meant to say to her.

7. She replied (X, 95, 2), 'What concern have I with speaking to thee? I have passed away like the first of the dawns. Purûravas, go home again: I am like the wind, difficult to catch;'—'Thou didst not do what I had told thee; hard to catch I am for thee, go to thy home again!' this is what she meant to say.

8. He then said sorrowing (X, 95, 14), 'Then will thy friend¹ rush away² this day never to come back, to go to the farthest distance: then will he lie in Nirrîti's³ lap, or the fierce wolves will devour him;'—'Thy friend will either hang himself, or start forth; or the wolves, or dogs, will devour him!' this is what he meant to say.

9. She replied (X, 95, 15), 'Purûravas, do not die! do not rush away! let not the cruel wolves devour thee! Truly, there is no friendship with women, and theirs are the hearts of hyenas⁴;'—

¹ This is a doubtful rendering (Max Müller; Gespicle, A. Weber) of 'sudeva,'—Göttergenoss (the companion of the gods), Kuhn; 'dem die Götter einst hold waren' (he who was formerly favoured by the gods), Grassmann; Sudeva, Ludwig.

² Or, will fall down (Max Müller, Weber); sich in's Verderben stürzen (will rush to his destruction), Kuhn;—forteilien (hasten away), Grassmann; verloren gehen (get lost), Ludwig; sich in den Abgrund stürzen, Geldner;—'mahâprasthânam kuryât' (he will set out on the great journey, i. e. die), Sâyana. The Brâhmana seems to propose two different renderings,—to throw oneself down (hang oneself), or, to start forth.

³ Nirrîti is the goddess of decay or death.

⁴ The meaning of 'sâlâvrîka,' also spelled 'sâlâvrîka' (? house-wolves), is doubtful; cf. H. Zimmer, Altindisches Leben, p. 8. Prof. Weber, Ind. Stud. I, p. 413, makes the suggestion that 'wehrwolves' may be intended.

‘Do not take this to heart! there is no friendship with women: return home!’ this is what she meant to say.

10. (*Rig-veda* X, 95, 16), ‘When changed in form, I walked among mortals, and passed the nights there during four autumns¹ I ate a little ghee, once a day, and even now I feel satisfied therewith².’—This discourse in fifteen verses has been handed down by the *Bahvrikas*³. Then her heart took pity on him⁴.

11. She said, ‘Come here the last night of the year from now⁵: then shalt thou lie with me for one night, and then this son of thine will have been born.’ He came there on the last night of the year, and lo, there stood a golden palace⁶! They then

¹ The words ‘râtrîḥ saradaś katasraḥ’ may also be taken in the sense of ‘four nights of the autumn’ (Max Müller, A. Kuhn). It needs hardly to be remarked that ‘nights’ means days and nights, and ‘autumns’ years.—Sâyana takes the passage in the sense of ‘four delightful (râtrîḥ ramayitrîḥ) autumns or years.’

² Literally, I walk (or go on, keep) being satisfied therewith. Prof. Geldner, however, takes it in an ironical sense, ‘das Bischen liegt mir jetzt noch schwer im Magen’ (‘even now I have quite enough of that little’).

³ That is, the theologians of the *Rig-veda*. As Prof. Weber points out, the hymn referred to, in the received version, consists not of fifteen but of eighteen verses, three of which would therefore seem to be of later origin (though they might, of course, belong to a different recension from that referred to by the *Brâhmana*).

⁴ Or, according to Prof. Geldner, ‘Then he touched her heart (excited her pity).’

⁵ Literally, the yearliest night, i. e. the 360th night, the last night of a year from now, or, this night next year: it is the night that completes the year, just as ‘the fifth’ completes the number ‘five,’—*samvatsaratamīm samvatsarapûranīm antimām râtrim*, Sây. Cf. Delbrück, *Altind. Syntax*, p. 195.

⁶ *Hiranyavimitāni hiranyanirmitāni saudhāni*, Sây.

said to him only this (word)¹, 'Enter!' and then they bade her go to him.

12. She then said, 'To-morrow morning the Gandharvas will grant thee a boon, and thou must make thy choice.' He said, 'Choose thou for me!'—She replied, 'Say, Let me be one of yourselves!' In the morning the Gandharvas granted him a boon; and he said, 'Let me be one of yourselves!'

13. They said, 'Surely, there is not among men that holy form of fire by sacrificing wherewith one would become one of ourselves.' They put fire into a pan, and gave it to him saying, 'By sacrificing therewith thou shalt become one of ourselves.' He took it (the fire) and his boy, and went on his way home. He then deposited the fire in the forest, and went to the village with the boy alone. [He came back and thought] 'Here I am back;' and lo! it had disappeared²: what had been the fire was an Asvattha tree (*ficus religiosa*), and what had been the pan was a Samī tree (*mimosa suma*). He then returned to the Gandharvas.

14. They said, 'Cook for a whole year a mess of rice sufficient for four persons; and taking each time three logs from this Asvattha tree, anoint them with ghee, and put them on the fire with

¹ Thus also A. Kuhn, and Sâyana, tato hainam ekam ūkur etat, prapadyasveti,—enam Purūravasam tatradyā ganā idam ekam ūkuḥ, Sây.—The word 'ekam' might also be taken along with 'enam' (Max Müller, Weber, Geldner),—'they said this to him alone' (? they bade him enter alone without his attendants).

² See above, paragraph 4 and note 1 on p. 70. According to the other interpretation we should have to translate:—He then deposited the fire in the forest, and went to the village with the boy alone, thinking, 'I (shall) come back.' [He came back] and lo! it had disappeared.

verses containing the words “log” and “ghee”: the fire which shall result therefrom will be that very fire (which is required).’

15. They said, ‘But that is recondite (esoteric), as it were. Make thyself rather an upper *arāṇi*¹ of Asvattha wood, and a lower *arāṇi* of Sami wood: the fire which shall result therefrom will be that very fire.’

16. They said, ‘But that also is, as it were, recondite. Make thyself rather an upper *arāṇi* of Asvattha wood, and a lower *arāṇi* of Asvattha wood: the fire which shall result therefrom will be that very fire.’

17. He then made himself an upper *arāṇi* of Asvattha wood, and a lower *arāṇi* of Asvattha wood; and the fire which resulted therefrom was that very fire: by offering therewith he became one of the Gandharvas. Let him therefore make himself an upper and a lower *arāṇi* of Asvattha wood, and the fire which results therefrom will be that very fire: by offering therewith he becomes one of the Gandharvas.

SECOND BRĀHMANA.

THE SEASONAL SACRIFICES (*Kâturmāsya*).

1. By means of the Seasonal sacrifices, Pragâpati fashioned for himself a body. The sacrificial food for the Vaisvadeva² sacrifice he made to be this

¹ That is, a churning-stick used for producing fire; see part i, p. 275; p. 294, note 3.

² The Vaisvadeva, or first of the four seasonal sacrifices, requires the following oblations:—1. a cake on eight potsherds to Agni; 2. a pap to Soma; 3. a cake on twelve or eight potsherds to

right arm of his; the oblation to Agni thereof this thumb; that to Soma this (fore-finger); and that to Savitri this (middle finger).

2. That cake (to Savitri), doubtless, is the largest, and hence this (middle finger) is the largest of these (fingers). That (oblation) to Sarasvatî is this (third) finger; and that to Pûshan this (little finger). And that (oblation) to the Maruts is this joint above the hand (the wrist); and that to the Visve Devâh is this (elbow¹); and that to Heaven and Earth is this arm: this (oblation) is indistinct², whence that limb also is indistinct³.

3. The Varunapraghâsa⁴ offerings are this right leg,—the five oblations which this has in common (with the other Seasonal offerings) are these five toes; and the oblation to Indra and Agni is the knuckles: this (oblation) belongs to two deities

Savitri; 4. a pap to Sarasvatî; 5. a pap to Pûshan—these first five oblations recur at all seasonal offerings;—6. a cake on seven potsherds to the Maruts; 7. a dish of clotted curds to the Visve Devâh; 8. a cake on one potsherd to Heaven and Earth.

¹ It would rather seem that what is intended here by 'samdhi' is not the joints themselves, but the limbs (in the anatomical sense) between the articulations. Similarly in 'trishandhi' in parag. 7.

² That is to say, it is a low-voiced offering, the two formulas, with the exception of the final Om and Vausht, being pronounced in a low voice. All cakes on one potsherd are (except those to Varuna) of this description; Kâty. Sr. IV, 5, 3; Âsv. Sr. II, 15, 5; cf. Sat. Br. II, 4, 3, 8.

³ That is, not clearly defined; the word 'dos,' which is more usually restricted to the fore-arm, being also used for the whole arm, and even the upper arm.

⁴ The Varunapraghâsâh, or second seasonal sacrifice, has the following oblations:—1-5. the common oblations; 6. a cake on twelve potsherds to Indra and Agni; 7. 8. two dishes of clotted curds for Varuna and the Maruts respectively; 9. a cake on one potsherd for Ka (Pragâpati).

whence there are these two knuckles. That (oblation) to Varuṇa is this (shank); that to the Maruts this (thigh); and that (cake) to Ka is this back-bone: this (oblation) is indistinct, whence that (back-bone) is indistinct.

4. The offering to (Agni) Anīkavat (of the Sâkamedhâ¹), doubtless, is his (Pragâpati's) mouth, for the mouth is the extreme end (anīka) of the vital airs; the Sâmtapantya (pap) is the chest, for by the chest one is, as it were, confined² (sam-tap); the Grīhamedhya (pap) is the belly—to serve as a foundation, for the belly is a foundation; the Kraiḍina oblation is the male organ, for it is there-with that (man) sports (kriḍ), as it were; and the offering to Aditi³ is this downward breathing.

5. The Great Oblation, indeed, is this left leg,—the five oblations which it has in common (with the other Seasonal offerings) are these five toes; and the oblation to Indra and Agni is the knuckles: this (oblation) belongs to two deities whence there are

¹ The Sâkamedhâ, or third seasonal sacrifice, consists of the following oblations:—1. a cake on eight potsherds to Agni Anīkavat; 2. 3. paps to the Marutaḥ Sâmtapanâḥ and Marutaḥ Grīhamedhinaḥ; 4. a cake on seven potsherds to the Marutaḥ Kriḍinaḥ; 5. a pap to Aditi. Then follows the Great Oblation consisting of 6–10, the five common oblations; 11. a cake on twelve potsherds to Indra and Agni; 12. a pap to Mahendra; and 13. a cake on one potsherd to Virvakarman. Then follows the Pitriyagña.

² Or, according to Sâyana, one gets oppressed or heated on account of the close proximity of the heart and the digestive fire,—urasâ hrīdaya-sambandhâg gatharasanniverât ka samtâpana-vishayatvam.

³ This offering of a cake to Aditi, mentioned in Kâty. Sr. V, 7, 2, is not referred to in the Brâhmana's account of the Sâkamedhâ, see II, 5, 3, 20.

these two knuckles. The (oblation) to Mahendra is this (shank); that to Visvakarman this (thigh): this (oblation) is indistinct, whence this (thigh) also is indistinct.

6. The *Sunâsṛīya*¹, doubtless, is this left arm,—the five oblations which it has in common (with the other Seasonal offerings) are these five fingers; the *Sunâsṛīya* is that joint of his above the hand; that (oblation) to Vāyu is this (elbow); that to Sūrya this arm: this (oblation) is indistinct, whence this (limb) also is indistinct.

7. Now these Seasonal offerings are tripartite and furnished with two joints², whence these limbs of man are tripartite and furnished with two joints. Two of these four (sacrifices) have each three indistinct (low-voiced) oblations; and two of them have two each³.

8. At all four of them they churn out the fire,

¹ The *Sunâsṛīya*, or last Seasonal offering, consists of—1-5. the common oblations; 6. the *Sunâsṛīya* cake on twelve potsherds; 7. a milk oblation to Vāyu; 8. a cake on one potsherd to Sūrya.

² The Seasonal offerings are performed so as to leave an interval of four months between them; the fourth falling exactly a year after the first; hence the whole performance consists, as it were, of three periods of four months each, with two joints between them;—corresponding to the formation of the arms and legs.

³ Of the five oblations common to the four sacrifices, one—viz. the cake to Savitṛ—is a low-voiced offering (*Kāty. Sr. IV, 5, 5*; *Ārv. Sr. II, 15, 7*), as are also the one-kapāla cakes of which there is one in each sacrifice. According to *Sāyana* the first and last Seasonal sacrifices have only these two *Upâmsuyâgas*, whilst the second and third have each one additional low-voiced oblation, but he does not specify them. This is, however, a mistake, as *Kātyâyana, Sr. IV, 5, 6. 7*, states distinctly, that the two additional low-voiced oblations are the *Vairvadevī payasyā* in the first, and the oblation to Vāyu in the last, *Kâturmāsya*.

whence (the draught animal) pulls with all four limbs. At two of them they lead (the fire) forward¹, whence it (the animal) walks on two (feet at a time)². Thus, then, Pragâpati fashioned for himself a body by means of the Seasonal sacrifices; and in like manner does the Sacrificer who knows this fashion for himself a (divine) body by means of the Seasonal sacrifices.

9. As to this they say, 'The Vaisvadeva oblation (should have) all (its formulas) in the Gâyatri, the Varunapraghâsâ all in the Trishubh, the Great Oblation all in the Gagati, and the Sunâstrîya all in the Anushubh metre, so as to yield a *Katushoma*³.' But let him not do this, for inasmuch as (his formulas) amount to these (metres) even thereby that wish is obtained.

10. Now, indeed, (the formulas of) these Seasonal offerings amount to three hundred and sixty-two *Brîhatî* verses⁴: he thereby obtains both the year⁵

¹ According to *Sâyana* this refers to the first and last Seasonal sacrifices, inasmuch as there is no uttaravedi required for these, and hence only the simple leading forward of the fire to the Âhavanîya hearth; whilst the commentary on *Kâty.* V, 4, 6, on the contrary, refers it just to the other two, because a double leading forth takes place there.

² Or, as *Sâyana* takes it, man walks on two feet.

³ The *Katushoma*, properly speaking, is the technical term for such an arrangement of the Stotras of a Soma-sacrifice by which they are chanted on stomas, or hymn-forms, increasing successively by four verses. Two such arrangements (of four and six different stomas respectively) are mentioned, one for an *Agnishoma* sacrifice, and the other for a *Shodasin*. See note on XIII, 3, 1, 4.

⁴ These 362 *Brîhatî* verses (of 36 syllables each) would amount to 13,032 syllables; and, verses of the four metres referred to amounting together to 148 syllables, this amount is contained in the former 88 times, leaving only eight over; so slight a discrepancy being considered of no account in such calculations.

⁵ That is, a year of 360 days; and if, as is done by *Sâyana* (in

and the Mahāvratā¹; and thus, indeed, this Sacrificer also has a twofold² foundation, and he thus makes the Sacrificer reach the heavenly world, and establishes him therein.

THIRD BRĀHMANA.

1. Saukēya Prākṛtīnayogya came to Uddālaka Āruṇi for a disputation on spiritual matters³, thinking, 'I desire to know the Agnihotra.'

2. He said, 'Gautama, what like is thy Agnihotra cow? what like the calf? what like the cow joined by the calf? what like their meeting? what like (the milk) when being milked? what like when it has been milked? what like when brought (from the stable)? what like when put on the fire? what like when the light is thrown on it⁴; what like when water is poured thereto? what like when being taken off (the fire)? what like when taken off? what like when

accordance with the calculations in Book X), the year is identified with the fire-altar, a mahāvedi containing 360 Yagushmatī bricks.

¹ Sāyana reminds us that the Mahāvratā-sāman consists of five parts in five different stomas (Trivṛt, &c., see part iv, p. 282, note 4), the verses of which, added up (9, 15, 17, 25, 21), make 87, which amount is apparently, in a rough way, to be taken as identical with that of 88 obtained in note 4 of last page.

² Viz. inasmuch as the total amount of Brīhatīs (362) exceeds by two the number of days in the year.

³ Sāyana takes 'brahmodyam agnihotram' together, in the sense 'the sacred truth' regarding (or, in the form of) the Agnihotra,—*āgnihotravishayam brahmodyam brahmatattvasya rūpam prati-pādyate yena tad vividishāmi tadvishayam vedaneḥkṛtāṃ karishyāmy-tyādinābhiprāyaṇāgataḥ*. Unless 'brahmodyam' could be taken as an adjective, I do not see how it is possible to adopt Sāyana's interpretation.

⁴ For letting the light of a burning straw fall on the milk to see whether it is done, see II, 3, 1, 16.

being ladled out¹? what like when ladled out? what like when lifted up (to be taken to the Âhavanīya)? what like when being taken there? what like when held down²?

3. 'What like is the log thou putttest on? what like the first libation? why didst thou put it down (on the Vedi³)? why didst thou look away (towards the Gârhapatya⁴)? what like is the second libation?

4. 'Why, having offered, dost thou shake it (the spoon)? why, having cleansed the spoon all round (the spout), didst thou wipe it on the grass-bunch? why, having cleansed it a second time all over, didst thou place thy hand on the south (part of the Vedi)? why didst thou eat (of the milk) the first time, and why the second time? why, on creeping away (from the Vedi), didst thou drink (water)? why, having poured water into the spoon, didst thou sprinkle therewith? why didst thou sprinkle it away a second time, and why a third time in that (northerly) direction? why didst thou pour down water behind the Âhavanīya? why didst thou bring (the offering) to a close? If thou hast offered the Agnihotra knowing this, then it has indeed been offered by thee;

¹ Viz. by the dipping-spoon (sruva) into the ladle (agnihotrahavanī), see II, 3, 1, 17.

² Whilst taking the oblation to the Âhavanīya, he holds the spoon level with his mouth, except when he is in a line between the two fires, when for a moment he lowers the spoon so as to be level with his navel.

³ This refers to the putting down of the spoon containing the milk on the grass-bunch prior to the second libation; cf. II, 3, 1, 17. One might also translate, 'what is that (or does it mean) that thou didst put it down?'

⁴ Thus Sâyana,—apaikshish/kāh gârhapatasyaikshanam kritavân asi.

but if (thou hast offered it) not knowing this, then it has not been offered by thee.'

5. He (Uddālaka) said, 'My Agnihotra cow is *Idā*, Manu's daughter¹; my calf is of *Vāyu*'s nature; the (cow) joined by the calf is in conjunction therewith²; their meeting is the *Virāg*; (the milk) when being milked belongs to the *Asvins*, and when it has been milked, to the *Visve Devāḥ*; when brought (from the stable) it belongs to *Vāyu*; when put on (the fire), to *Agni*; when the light is thrown on it, it belongs to *Indra* and *Agni*; when water is poured thereto it belongs to *Varuṇa*; when being taken off (the fire), to *Vāyu*; when it has been taken off, to *Heaven* and *Earth*; when being ladled out, to the *Asvins*; when it has been ladled out, to the *Visve Devāḥ*; when lifted up, to *Mahādeva*; when being taken (to the *Āhavanīya*), to *Vāyu*; when held down, to *Vishṇu*.

6. 'And the log I put on (the fire) is the resting-place of the libations; and as to the first libation, I therewith gratified the gods; and when I laid down (the spoon with the milk), that belongs to *Bṛihaspati*; and when I looked away, then I joined together this and yonder world; and as to the second libation, I thereby settled myself in the heavenly world.

7. 'And when, having offered, I shake (the spoon), that belongs to *Vāyu*; and when, having cleansed the spoon all round (the spout), I wiped it on the grass-bunch, then I gratified the herbs and trees;

¹ See the legend, I, 8, 1, 1 seqq.

² That is, according to *Sâyana*, 'the sky allied with *Vāyu*, the wind,'—*vāyunâ samsrīṣhā dyauḥ*.

and when, having cleansed it a second time all over, I placed my hand on the south (part of the altar-ground), then I gratified the Fathers¹; and when I ate (of the milk) the first time, then I gratified myself; and when (I ate) a second time, then I gratified my offspring; and when, having crept away (from the altar-ground), I drank (water), then I gratified the cattle; and when, having poured water into the spoon, I sprinkled therewith, then I gratified the snake-deities; and when (I sprinkled) a second time, then (I gratified) the Gandharvas and Apsaras; and when, a third time, I sprinkled it away in that (northerly) direction, then I opened the gate of heaven; and when I poured down water behind the altar, then I bestowed rain on this world; and when I brought (the sacrifice) to a close, then I filled up whatever there is deficient in the earth.'—'This much, then, reverend sir, we two (know) in common²,' said (Saukeya).

8. Saukeya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prāktanayogya!' he replied. He (Saukeya) said, 'If, at the time when thy fires are taken out, and the sacrificial vessels brought down, thou wert going to offer, and the offering-fire were then to go out, dost thou know what danger there is in that case for him who offers?' 'I know,' he replied; 'before long the eldest son would die in the case of him who would

¹ The departed ancestors are supposed to reside in the southern region.

² He bhagavann Uddālaka bhavatoktam etat sava (? saha) nāv āvayoh saha sahitam samānam ekarūpam iti Saukeyo ha bhuktavān (? hy uktavān) anyaprasnam darsayitam prastauti, Saukeyo gñapta iti, Sāy.

not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'The breath of the mouth has entered the upward breathing—such (is the knowledge); and I should make the offering in the Gârhapatya fire—that would be the atonement, and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (Saukeya).

9. Saukeya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâṭī-nayogya!' he replied. He said, 'If, at that very time, the Gârhapatya fire were to go out, dost thou know what danger there is in that case for him who offers?'—'I know it,' he replied; 'before long the master of the house¹ would die in the case of him who would not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'The upward breathing has entered the breath of the mouth—this (is the knowledge); and I would make the offering on the Āhavantya—this would be the atonement, and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (Saukeya).

10. Saukeya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâṭī-nayogya!' he replied. He said, 'If, at that very time, the Anvâhâryapaṭana fire were to go out, dost thou know what danger there is in that case for him who offers?'—'I know it,' he replied; 'before long all the cattle would die in the case of him who would

¹ That is, the Sacrificer himself.

not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'The through-breathing has entered the upward breathing—this (is the knowledge); and I would make the offering on the Gârha-patya fire—this is the atonement; and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (Saukēya).

11. Saukēya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask, then, Prâṭi-nayogya!' he replied. He said, 'If, at that very time, all the fires were to go out, dost thou know what danger there is in that case for him who offers?'—'I know it,' he replied; 'before long the family would be without heirs in the case of him who would not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'Having, without delay, churned out fire, and taken out an offering-fire in whatever direction the wind might be blowing, I would perform an offering to Vāyu (the wind): I would then know that my Agnihotra would be successful, belonging as it would to all deities; for all beings, indeed, pass over into the wind, and from out of the wind they are again produced¹. This would be the atonement, and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (Saukēya).

12. Saukēya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâṭi-

¹ At the time of dissolution (layakāle) they pass into the wind; and at the time of creation (srishṭikāle) they are again created, Sây.

nayogya!’ he replied. He said, ‘If at that very time all the fires were to go out, when there should be no wind blowing, dost thou know what danger there would be for him who offers?’—‘I know it,’ he replied; ‘unpleasant things, indeed, he would see in this world, and unpleasant things in yonder world, were he not to know this; but by dint of knowledge I myself have prevailed.’—‘What is that knowledge, and what the atonement?’ he asked.—‘Having, without delay, churned out fire, and taken out an offering-fire towards the east, and sat down behind it, I myself would drink (the Agnihotra milk): I should then know that my Agnihotra would be successful, belonging as it would to all deities, for all beings, indeed, pass into the Brāhmaṇa¹, and from the Brāhmaṇa they are again produced. That would be the atonement; and I should not be committing that sin.’—‘And, verily, I did not know this,’ said (Saukeya).

13. Saukeya, thus instructed, said, ‘Here are logs for fuel: I will become thy pupil, reverend sir.’ He replied, ‘If thou hadst not spoken thus, thy head would have flown off²: come, enter as my pupil!’—‘So be it,’ he said. He then initiated him, and taught him that pain-conquering utterance, Truth: therefore let man speak naught but truth³.

¹ Viz. as the representative of the Brahman, or world-spirit.

² Yadaivam nāvakshyaḥ yadaivam agñānam nāvishkaroshi te mūrdhā vyapatishyat, mūrdhā(va)patanam svagñānaprakāṇanātra-bhavataḥ parihṛtam iti, Sāy.—Prof. Delbrück, Altind. Syntax, p. 366, takes ‘vi-pat’ in the sense of—(thy head would have) flown asunder, or burst; which is indeed possible; cf. XI, 4, 1, 9.

³ Cf. F. Max Müller, ‘India, what can it teach us?’ p. 65 seqq.

FOURTH BRÂHMANA.

THE UPANAYANA, OR INITIATION OF THE BRÂHMNICAL
STUDENT¹.

1. He says, 'I have come for Brahma $\acute{k}$ arya²:' he thereby reports himself to the Brahman. He says, 'Let me be a Brahma $\acute{k}$ ârin (student):' he thereby makes himself over to the Brahman. He (the teacher) then says, 'What (ka) is thy name?'—now Ka is Pragâpati: he thus initiates him after making him one belonging to Pragâpati.

2. He then takes his (right) hand with, 'Indra's disciple thou art; Agni is thy teacher, I am thy teacher, O N. N.!'—now these are two most high and most powerful deities: it is to these two most high and most powerful deities he commits him; and thus his disciple suffers no harm of any kind, nor does he who knows this³.

3. He then commits him to the beings:—'To Pragâpati I commit thee, to the god Savit $\bar{r}$ i I commit thee;'—now these are two most high and most important deities: it is to these two most high and most important deities he commits him; and thus his disciple suffers no harm of any kind, nor does he who knows this.

¹ With this chapter compare Pâraskara *Grihyasûtra* II, 2, 17 seqq.; Âsvalâyana *Grihyasûtra* I, 20 seqq.; Sâṅkhâyaṇa *Grihyasûtra* II, 1 seqq.

² That is, for religious (theological) studentship: 'I have come to be a student.'—Sâyana takes the aorist 'âgām' in an optative sense 'may I enter (or obtain),'—brahma $\acute{k}$ âriṣo bhâvo brahma $\acute{k}$ aryam tad âgām prâpnuyâm.

³ Vidusho=py etat phalam âha, na sa iti, evam uktârtham yo veda gâṇâti so=py ârtim na prâpnotīty arthaḥ, Sây.

4. 'To the waters, to the plants I commit thee,'—he thus commits him to the waters and plants.—'To Heaven and Earth I commit thee,'—he thus commits him to these two, heaven and earth, within which all this universe is contained.—'To all beings I commit thee for security from injury,'—he thus commits him to all beings for security from injury; and thus his disciple suffers no harm of any kind, nor does he who knows this.

5. 'Thou art a Brahma~~k~~ârin,' he says, and thus commits him to the Brahman;—'sip water!'—water, doubtless, means ambrosia: 'sip ambrosia' is thus what he tells him;—'do thy work!'—work, doubtless, means vigour: 'exert vigour' is thus what he tells him;—'put on fuel!'—'enkindle thy mind with fire, with holy lustre!' is what he thereby tells him;—'do not sleep!¹'—'do not die' is what he thereby says to him;—'sip water!'—water means ambrosia: 'sip ambrosia' is what he thus tells him. He thus encloses him on both sides with ambrosia (the drink of immortality), and thus the Brahma~~k~~ârin suffers no harm of any kind, nor does he who knows this.

6. He then recites to him (teaches him) the Sâvitri²;—formerly, indeed, they taught this (verse) at the end of a year³, thinking, 'Children, indeed, are

¹ 'Do not sleep in the daytime!' Pâr., Âsv.

² For this verse, also called the Gâyatri (Rig-veda S. III, 62, 10), see II, 3, 4, 39.

³ Sâyana takes this in the sense of 'some only teach this (formula) a year after (or, after the first year),'—purâ pûrvasminn upanayanâd ūrdhva~~b~~hâvini samvatsarakâle^{*} tîte sati tām etām gâya-trim anvâhu~~ḥ~~, ke~~k~~id âtâryâ upadisi~~n~~ti.

born after being fashioned for a year¹: thus we lay speech (voice) into this one as soon as he has been born.'

7. Or after six months, thinking, 'There are six seasons in the year, and children are born after being fashioned for a year: we thus lay speech into this one as soon as he has been born.'

8. Or after twenty-four days, thinking, 'There are twenty-four half-months in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

9. Or after twelve days, thinking, 'There are twelve months in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

10. Or after six days, thinking, 'There are six seasons in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

11. Or after three days, thinking, 'There are three seasons in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

12. Concerning this they also sing the verse,—
'By laying his right hand on (the pupil), the teacher becomes pregnant (with him): in the third (night) he is born as a Brāhmaṇa with the Sāvitrī².' Let him,

¹ Literally, made equal, or corresponding, to a year,—*Samvat-sarātmanā kālena samyakparikkinnāḥ khalu garbhā vyaktāvayavāḥ santaḥ pragāyante utpadyante*; *ata upanayanānantaram ātārya-samipe garbhavad avakkinnas taduktaniyamanāt samvatsarakāla eva punar gāyate, Sāy.*

² *Ātāryo mānavakam upanīya samspavartinā tena garbhī bhavati garbhavān bhavati, kim kṛtvā, ātmīyam dakṣiṇam hastam śiṣya-*

however, teach a Brāhmaṇa (the Sāvitrī) at once, for the Brāhmaṇa belongs to Agni, and Agni is born at once¹: therefore, he should teach the Brāhmaṇa at once.

13. Now some teach an Anushṭubh Sāvitrī, saying, 'The Anushṭubh is speech: we thus lay speech into him.' But let him not do so; for if, in that case, any one were to say of him, 'Surely, this (student) has taken away his (the teacher's) speech: he will become dumb;' then that would indeed be likely to come to pass: let him therefore teach him that Gāyatrī Sāvitrī.

14. And some recite it to him while he (the student) is standing or sitting on (the teacher's) right side; but let him not do this; for if, in that case, any one were to say of him, 'Surely, this (teacher) has born this (student) sideways, he will become averse to him;' then that would indeed be likely to come to pass: let him therefore recite it in a forward (easterly) direction to (the student) looking at him towards the west.

15. He (first) recites it by pādas²: there being three breathings, the out-breathing, the up-breathing and the through-breathing; it is these he thus lays into him;—then by half-verses: there being these

mastaka ādhāya nikshipya; sa garbharūpo mānavakas trīṣṭyasyām rātrau vyatīṭāyām gāyate ātāryād utpadyate, gātas ka ātāryenopadishāyā sāvitrīyā sahita san brāhmaṇo bhavati sāvitrīrūpam ka brahmādhīta iti brāhmaṇa iti vyutpattih, brāhmaṇagātitvam asya sampannam ity arthaḥ, Sāy.

¹ Viz. immediately on the 'churning-sticks' being set in motion.

² The Gāyatrī (Sāvitrī) consists of three octosyllabic pādas, forming two half-verses of two and one pāda respectively; whilst an Anushṭubh (Sāvitrī) would consist of four octosyllabic pādas, two of which make a half-verse.

two (principal) breathings, the out-breathing and the up-breathing¹, it is the out-breathing and the up-breathing he thus lays into him ;—then the whole (verse): there being this one vital air (in man), he thus lays the whole vital air into the whole of him.

16. As to this they say, 'When one has admitted a Brāhmaṇa to a term of studentship, he should not carry on sexual intercourse, lest he should generate this Brāhmaṇa from shed seed ; for, indeed, he who enters on a term of studentship becomes an embryo.'

17. And concerning this they also say, 'He may nevertheless do so, if he chooses; for these creatures are of two kinds, divine and human,—these human creatures are born from the womb, and the divine creatures, being the metres (verses of scripture), are born from the mouth: it is therefrom he (the teacher) produces him, and therefore he may do so (have intercourse) if he chooses.'

18. And they also say, 'He who is a Brahmacārin should not eat honey, lest he should reach the end of food, for honey, doubtless, is the utmost (supreme) essence of plants.' But Svetaketu Āruneya, when eating honey, whilst he was a student, said, 'This honey, in truth, is the remainder (essential part) of the triple science (the Vedas), and he, indeed, who has such a remainder, is an essence.' And, indeed, if a Brahmacārin, knowing this, eats honey, it is just as if he were to utter either a R̥ik-verse, or Yagus-formula, or a Sāman-tune: let him therefore eat freely of it.

¹ That is, the breath of the mouth, and that of the nostrils.

FIFTH BRĀHMANA.

THE SATĀTIRĀTRAM, OR SACRIFICIAL SESSION OF A
HUNDRED ATIRĀTRA-SACRIFICES.

1. Now, when the gods were passing upwards to the world of heaven, the Asuras enveloped them in darkness. They spake, 'Verily, by nothing else save a sacrificial session is there any way of dispelling this (darkness): well, then, let us perform a sacrificial session!'

2. They entered upon a sacrificial session of a hundred Agnishōma (days), and dispelled the darkness as far as one may see whilst sitting; and in like manner did they, by (a session of) a hundred Ukthya (days), dispel the darkness as far as one may see whilst standing.

3. They spake, 'We do indeed dispel the darkness, but not the whole of it: come, let us resort to Father Pragāpati.' Having come to Father Pragāpati, they spake, 'Reverend sir, when we were passing upwards to the world of heaven the Asuras enveloped us in darkness.'

4. 'We entered upon a sacrificial session of a hundred Agnishōmas, and dispelled the darkness as far as one may see whilst sitting; and in like manner did we dispel the darkness as far as one may see whilst standing: do thou teach us, reverend sir, how, by dispelling the Asuras and darkness, and all evil, we shall find (the way to) the world of heaven!'

5. He spake, 'Surely, ye proceeded by means of two sacrifices, the Agnishōma and Ukthya, which do not contain all Soma-rites¹;—enter ye upon

¹ Viz. neither the Shodāsin which, to (the twelve stotras, and

a sacrificial session of a hundred Atirâtras : when ye have thereby repelled the Asuras and darkness, and all evil, ye shall find the world of heaven.'

6. They entered upon a sacrificial session of a hundred Atirâtras ; and, having thereby repelled the Asuras and darkness, and all evil, they found (the way to) the world of heaven. In their first fifty days¹ the night-hymns reached into the day, and the day-hymns into the night.

7. They spake, 'Verily, we have got into confusion and know not what to do : come, let us resort to Father Pragâpati!' Having come to Father Pragâpati, they spake (the verses), 'Our night-hymns are (chanted) in daytime, and those of the day at night : O sage, being learned and wise, teach thou us who are ignorant (how to perform) the sacrifices!'

8. He then recited to them as follows, 'A stronger, pursuing, has, as it were, driven a great snake from its own place, the lake : therefore the sacrificial session is not carried through.'

9. 'For your Âsvina (sastra), being recited, has indeed driven the morning-litany from its place².—

sastras of the Agnish/oma, and) the fifteen chants of the Ukthya, adds a sixteenth; and the Atirâtra which has thirteen additional chants (and recitations), viz. three nocturnal rounds of four chants each, and one twilight-chant, followed by the Âsvina-sastra, recited by the Hotri. No account is here taken of either the Atyagnish/oma of thirteen chants, or the Aptoryâma, which, to those of the Atirâtra, adds four more chants. Cf. part ii, p. 397, note 2.

¹ Or, perhaps, rather, in their days prior to the fiftieth (arvâkpañ-lâreshv aha/su), St. Petersburg. Dict.

² The Âsvina-sastra, with the recitation of which, by the Hotri, the Atirâtra concludes, takes the place, and is, indeed,

‘What ye, being wise, have unwise-like driven from its place, take ye up that gently through the *Prasâstri*, reciting so as not to disturb¹ (the *Hotri*).’

10. They spake, ‘How, then, reverend sir, is (the *Âsvina-sastra* properly) recited and how is the recitation not disturbed?’ He spake, ‘When the *Hotri*, in reciting the *Âsvina-sastra*, reaches the end of the *Gâyatra* metre of the *Âgneya-kratu*², the *Pratiprasthâtri*³ should carry round the *Vasatvart* water⁴, and bespeak the *Prâtar-anuvâka* for the *Maitrâvaruṇa* (seated) between the two *Havirdhâna* (carts containing the offering-material). The *Hotri* recites (the *Âsvina-sastra*) in a loud voice, and the other (the *Maitrâvaruṇa*) repeats (the morning-litany) in a low voice, only just muttering it : in this

merely a modification, of the *Prâtar-anuvâka*, or morning-litany (see part ii, p. 229, note 2), by which an ordinary Soma-sacrifice is ushered in. Like it, its chief portion consists of three sections, termed *kratu*, of hymns and detached verses addressed to the ‘early-coming’ deities, *Agni*, *Ushas* and the two *Âsvins*. The whole is to consist of not less than a thousand *Brîhatîs*, that is to say, the whole matter is to amount to at least 36,000 syllables. For a full account of this *Sastra*, see Haug’s Transl. of *Ait. Br.*, p. 268.

¹ Whilst the *Hotri* is reciting the *Âsvina-sastra*, his first assistant, the *Prasâstri* (or, as he is more commonly called, the *Maitrâvaruṇa*), is to repeat the *Prâtar-anuvâka* in a low voice.

² The hymns and detached verses of each of the three sections—the *Âgneya*-, *Ushasya*- and *Âsvina-kratu*—of the *Âsvina-sastra* (as of the *Prâtar-anuvâka*) are arranged according to the seven principal metres—*gâyatrî*, *anush/ubh*, *trish/ubh*, *brîhatî*, *ushnih*, *gagatî*, and *pañkti*—forming as many subdivisions of the three sections.

³ That is, the first assistant of the *Adhvaryu* priest; the latter having to respond (*pratigara*) to the *Hotri*’s calls (see part ii, p. 326, note 1) at the beginning and end of the *Sastra*, and to sit through the recitations (III, 9, 3, 11).

⁴ See III, 9, 2, 13 seqq.

way he does not run counter to (the Hotri's) speech by (his own) speech, nor metre by metre.

11. 'When the Prâtar-anuvâka has been completed, he (the Pratiprasthâtri), having offered, at their proper time¹, the Upâmsu and Antaryâma cups², presses out the straining-cloth and puts it in the Dronakalasa³. And when ye have performed the (offering of the cups of) fermented Soma⁴, and returned (to the Sadas), ye should drink the fermented Soma (remaining in those cups). Having then, in the proper form, completed the "tail of the sacrifice," and taken up the cups of Soma (drawn) subsequent to the Antaryâma⁵, and offered the oblation of drops⁶, as well as the Santani-oblation⁷, ye should perform the Bahishpavamâna chant, and enter upon the day (-performance).'

12. Concerning this there are these verses:—
'With four harnessed Saindhava (steeds) the sages left behind them the gloom—the wise gods who spun out the session of a hundred sacrifices.'

13. In this (sacrificial session) there are, indeed, four harnessed (steeds),—to wit, two Hotri's and two Adhvaryus.—'Like unto the artificer contriving spikes to the spear, the sages coupled the ends of

¹ Yathâyatanam eva prakrîtau yasmin kâle hûyeta tathaiva hutvâ, Sây.

² See IV, 1, 1, 22 seqq.; 1, 2, 21 seqq.

³ See II, 1, 2, 3, with note thereon.

⁴ That is, having, after the completion of the Ârvina-sastra, offered to the Ârvins some of the Soma that has been standing 'over the previous day.'

⁵ Viz. the Aindravâyava, Maitrâvaruṇa, &c., see IV, 1, 3, 1 seqq.

⁶ See IV, 2, 5, 1 seqq.

⁷ Called 'savanasantani' (? i. e. continuity of pressing) by Kâty., XXIV, 4, 1.

two days: now the Dānavas, we know¹, will not disorder the sacrificial thread of them stretched out by us.—They leave undone the work of the previous day, and carry it through on the following day,—difficult to be understood is the wisdom of the deities: streams of Soma flow, interlinked with streams of Soma!—Even as they constantly sprinkle the equal prize-winning² steeds, so (they pour out) the cups full of fiery liquor in the palace of Ganamegaya.' Then the Asura-Rakshas went away.

SIXTH BRĀHMAṆA.

THE STUDY OF THE VEDA.

1. There are five great sacrifices, and they, indeed, are great sacrificial sessions,—to wit, the sacrifice to beings, the sacrifice to men, the sacrifice to the Fathers, the sacrifice to the gods, and the sacrifice to the Brahman.

2. Day by day one should offer an oblation to beings: thus he performs that sacrifice to beings. Day by day one should offer (presents to guests) up to the cupful of water³: thus he performs that

¹ Sāyana construes,—we know the extended sacrificial thread of these (days), and the Dānavas (Asuras) do not henceforth confound us. In that case the order of words would be extremely irregular.

² *Kāsh/ābhritāh, āgyantā* (!) *kāsh/hāni tāni bibhratīti kāsh/ābhritāh svādasam* (? *kāṇḍasam*) *pūrvapadasya hrasvatvam, āgidhāvanam kṛitavato hayān arvān, Sāy.* According to this authority the general meaning of the verse is that even as the (king's) horses, when they have performed their task, have sweet drinks poured out on (? to) them, and thus obtain their hearts' desire, so the gods, by performing a sacrificial session of a hundred Atirātras, in accordance with Pragāpati's directions, dispel the darkness and gain the world of heaven.

³ Or perhaps, from a cupful of water onwards,—*aharahaḥ dadyād*

sacrifice to men. Day by day one should offer with Svadhâ up to the cupful of water¹: thus he performs that sacrifice to the Fathers. Day by day one should perform with Svâhâ up to the log of fire-wood²: thus he performs that sacrifice to the gods.

3. Then as to the sacrifice to the Brahman. The sacrifice to the Brahman is one's own (daily) study (of the Veda). The *guhû*-spoon of this same sacrifice to the Brahman is speech, its *upabhṛit* the mind, its *dhruvâ* the eye, its *sruva* mental power, its purificatory bath truth, its conclusion heaven. And, verily, however great the world he gains by giving away (to the priests) this earth replete with wealth, thrice that and more—an imperishable world does he gain, whosoever, knowing this, studies day by day his lesson (of the Veda): therefore let him study his daily lesson.

4. Verily, the *Rik*-texts are milk-offerings to the gods; and whosoever, knowing this, studies day by day the *Rik*-texts for his lesson, thereby satisfies the gods with milk-offerings; and, being satisfied, they satisfy him by (granting him) security of

iti manushyân uddisya odapâtrât udakapûritam pâtram udapâtram udakapâtrâvadhi yad odanâdikam dadyât sa manushyayagña ity arthaḥ, Sây.—Cf. J. Muir, Orig. Sanskrit Texts, vol. iii, p. 18 seqq.

¹ In making offering to the (three immediately preceding) departed ancestors, water is poured out for them (to wash themselves with) both at the beginning and at the end of the ceremony; see II, 4, 2, 16; 23; II, 6, 1, 34; 41, where each time it is said that this is done 'even as one would pour out water for (a guest) who is to take (or has taken) food with him';—*pitṛñ uddisya pratyaham svadhâkâreṇa annâdikam udapâtraparyantam dadyât*, Sây.

² Apparently the log of wood placed on the *Gârhapatyâ* after the completion of the offering.

possession¹, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his (departed) Fathers, as their accustomed draughts.

5. And, verily, the Yagus-texts are ghee-offerings to the gods; and whosoever, knowing this, studies day by day the Yagus-texts for his lesson thereby satisfies the gods with ghee-offerings; and, being satisfied, they satisfy him by security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

6. And, verily, the Sâman-texts are Soma-offerings to the gods; and whosoever, knowing this, studies day by day the Sâman-texts for his lesson thereby satisfies the gods with Soma-offerings; and, being satisfied, they satisfy him by security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

7. And, verily, the (texts of the) Atharvângiras are fat-offerings to the gods; and whosoever, knowing this, studies day by day the (texts of the) Atharvângiras for his lesson, satisfies the gods with fat-offerings; and, being satisfied, they satisfy him by security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

¹ Aprâptasya phalasya prâptir yogaḥ tasya paripâlanam kshemaḥ, Sâya.

8. And, verily, the precepts¹, the sciences², the dialogue³, the traditional myths and legends⁴, and the Nârâsamsî Gâthâs⁵ are honey-offerings to the gods; and whosoever, knowing this, studies day by day the precepts, the sciences, the dialogue, the traditional myths and legends, and the Nârâsamsî Gâthâs, for his lesson, satisfies the gods with honey-offerings; and, being satisfied, they satisfy him by (granting him) security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

¹ The Anusâsanâni, according to Sâyana, are the six Vedângas, or rules of grammar, etymology, &c.

² By vidyâh, according to Sâyana, the philosophical systems, Nyâya, Mîmâmsâ, &c., are to be understood. More likely, however, such special sciences as the 'sarpavidyâ' (science of snakes) are referred to; cf. XIII, 4, 3, 9 seqq.

³ Vâkovâkyam, apparently some special theological discourse, or discourses, similar to (if not identical with) the numerous Brahmodya, or disputations on spiritual matters. As an example of such a dialogue, Sâyana refers to the dialogue between Uddâlaka Âruṇi and Svaiddâyana Gautama, XI, 4, 1, 4 seqq.

⁴ Itihâsa-purâṇa: the Itihâsa, according to Sâyana, are cosmological myths or accounts, such as 'In the beginning this universe was nothing but water,' &c.; whilst as an instance of the Purâṇa (stories of olden times, purâṇanapurushavṛttânta) he refers to the story of Purûravas and Urvarî. Cf. Max Müller, History of Ancient Sanskrit Literature, p. 41.

⁵ Or, the Gâthâs and Nârâsamsîs. Sâyana, in the first place, takes the two as one, meaning 'stanzas (or verses) telling about men;' but he then refers to the interpretation by others, according to which the Gâthâs are such verses as that about 'the great snake driven from the lake' (XI, 5, 5, 8); whilst the Nârâsamsîs would be (verses 'telling about men') such as that regarding Ganamegaya and his horses (XI, 5, 5, 12). On Aitareyâr. II, 3, 6, 8, Sâyana quotes 'prâtaḥ prâta anṛitam te vadanti' as an instance of a Gâthâ.

9. Now, for this sacrifice to the Brahman there are four Vashaṭ-calls¹,—to wit, when the wind blows, when it lightens, when it thunders, and when it rumbles²: whence he who knows this should certainly study³ when the wind is blowing, and when it lightens, or thunders, or rumbles, so as not to lose his Vashaṭ-calls; and verily he is freed from recurring death, and attains to community of nature (or, being) with the Brahman. And should he be altogether unable (to study), let him at least read a single divine word; and thus he is not shut out from beings⁴.

SEVENTH BRĀHMAṆA.

1. Now, then, the praise of the study (of the scriptures). The study and teaching (of the Veda) are a source of pleasure to him, he becomes ready-minded⁵, and independent of others, and day by day he acquires wealth. He sleeps peacefully; he is the best physician for himself; and (peculiar) to him are restraint of the senses, delight in the one thing⁶, growth of intelligence, fame, and the (task of) perfecting the people⁷. The growing

¹ That is, the call 'Vaushaṭ!' with which, at the end of the offering-formula, the oblation is poured into the fire.

² That is, when the rumbling of distant thunder is heard; or, perhaps, when there is a rattling sound, as from hail-stones.

³ Hardly, should only study,—adhīyātaiva.

⁴ Or, from (the world of) spirits (?).

⁵ Or, as Sāyana takes it to mean, of intent, undistracted mind,—yuktam avikshiptam ekāgram mano yasya sa yuktamanāḥ.

⁶ Sāyana seems to take 'ekārāmatā' in the sense of 'remaining always the same,'—eka eva sann ā samantād bhavaty ekārāmas tasya bhāvaḥ.

⁷ Or, perfecting the world,—tadyukto yo lokas tasya paktiḥ paripāko bhavati, Sāy.

intelligence gives rise to four duties attaching to the Brāhmaṇa—Brāhmaṇical descent, a befitting deportment, fame, and the perfecting of the people; and the people that are being perfected guard the Brāhmaṇa by four duties—by (showing him) respect, and liberality, (and by granting him) security against oppression, and security against capital punishment.

2. And, truly, whatever may be the toils here between heaven and earth, the study (of the scriptures) is their last stage, their goal (limit) for him who, knowing this, studies his lesson: therefore one's (daily) lesson should be studied.

3. And, verily, whatever portion of the sacred poetry (*śhandas*) he studies for his lesson with that sacrificial rite¹, offering is made by him who, knowing this, studies his lesson: therefore one's (daily) lesson should be studied.

4. And, verily, if he studies his lesson, even though lying on a soft couch, anointed, adorned and completely satisfied, he is burned (with holy fire²) up to the tips of his nails, whosoever, knowing this, studies his lesson: therefore one's (daily) lesson should be studied.

5. The *Rik*-texts, truly, are honey, the *Sāman*-texts ghee, and the *Yagus*-texts ambrosia; and, indeed, when he studies the dialogue that (speech and reply) is a mess of milk and a mess of meat.

¹ The study of the Veda being 'the sacrifice of the Brahman,' the reading of a portion is, as it were, a special rite, or form of offering, belonging to that sacrifice. *Sāyana*, on the other hand, takes it to mean that the student performs, as it were, the particular rite, or offering, to which the portion he reads may refer. It may, indeed, be implied, though it certainly is not expressed in the text.

² Thus A. Weber, *Ind. Stud.* X, p. 112;—*sarīrapīḍanena tapas-tapto bhavati*, *Sây.*

6. And, indeed, he who, knowing this, studies day by day the *Rik*-texts for his lesson, satisfies the gods with honey, and, thus satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

7. And he who, knowing this, studies day by day the *Sāman*-texts for his lesson, satisfies the gods with ghee; and, being satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

8. And he who, knowing this, studies day by day the *Yagus*-texts for his lesson, satisfies the gods with ambrosia; and, being satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

9. And he who, knowing this, studies day by day the dialogue, the traditional myths and legends, for his lesson, satisfies the gods by messes of milk and meat; and, being satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

10. Moving, indeed, are the waters, moving is the sun, moving the moon, and moving the stars; and, verily, as if these deities did not move and act, even so will the *Brāhmaṇa* be on that day on which he does not study his lesson: therefore one's (daily) lesson should be studied. And hence let him at least pronounce either a *Rik*-verse or a *Yagus*-formula, or a *Sāman*-verse, or a *Gāthā*, or a *Kumbyā*¹, to ensure continuity of the *Vrata*².

¹ A 'Kumbyā,' according to *Sāyana*, is a *Brāhmaṇa*-passage explanatory of some sacrificial precept or rite (*vidhyarthavādāt-makam brāhmaṇa-vākyam*); whilst, on *Aitareyār.* II, 3, 6, 8, the same commentator explains it as a verse (*ṛig-viśeṣa*) conveying some precept of conduct (*ātārasikshārūpa*), such as 'brahma-kāryasyāporāṇam karma kuru, divā mā svāpsīh,' &c. Cf. Prof. F. Max Müller's transl., *Upanishads* I, p. 230, note 2.

² This is in keeping with the mystic representation of this and

EIGHTH BRÂHMANA.

1. Verily, in the beginning, Pragâpati alone was here. He desired, 'May I exist, may I be generated.' He wearied himself and performed fervid devotions: from him, thus wearied and heated, the three worlds were created—the earth, the air, and the sky.

2. He heated these three worlds, and from them, thus heated, three lights (*gyotis*) were produced—Agni (the fire), he who blows here (*Vâyu*), and *Sûrya* (the sun).

3. He heated these three lights, and from them, thus heated, the three Vedas were produced—the *Rîg-veda* from Agni, the *Yagur-veda* from *Vâyu*, and the *Sâma-veda* from *Sûrya*.

4. He heated these three Vedas, and from them, thus heated, three luminous essences¹ were pro-

the preceding chapters which represent the daily study of the scriptural lesson as a sacrifice continued day by day. The student, as the sacrificer, has accordingly, during the sacrifice (that is, during the period of his study of the Vedas, or for life), as it were, to limit his daily food to the drinking of the *Vrata-milk*, which rule he obeys symbolically by reciting such a verse or formula.

¹ ? *Sâyana* takes '*sukra*' here in the sense of 'flame, light' (*vyâhrîrîrâpâni tegâmsi*); whilst the St. Petersburg Dict. assigns to it the meaning of 'sap, juice' (*Saft, Seim*, cf. next note). Ait. Br. V, 32, contains a very similar passage in which the same process of evolution is set forth:—Pragâpati first creates the three worlds, earth, air, and heaven. From them, being heated by him, three lights (*gyotis*) are produced—Agni from the earth, *Vâyu* from the air, and *Âditya* from the sky (or heaven). From them, being heated, the three Vedas are produced—the *Rîg-veda* from Agni, the *Yagur-veda* from *Vâyu*, and the *Sâma-veda* from *Âditya*. From the Vedas, being heated, three flames (*sukra*, luminaries, Haug) are produced—*Bhûk* from the *Rîg-veda*, *Bhuva* from the *Yagur-*

duced—‘bhûh’ from the *Rîg*-veda, ‘bhuvaḥ’ from the *Yagur*-veda, and ‘svar’ from the *Sâma*-veda. And with the *Rîg*-veda they then performed the work of the *Hotri* priest, with the *Yagur*-veda the work of the *Adhvaryu*, and with the *Sâma*-veda the work of the *Udgâtri*; and what luminous essence¹ there was in the threefold science, therewith the work of the *Brahman* priest then proceeded.

5. The gods spake unto *Pragâpati*, ‘If our sacrifice were to fail, in respect of either the *Rîk*, or the *Yagus*, or the *Sâman*, whereby should we heal it?’

6. He spake, ‘If (it were to fail) in respect of the *Rîk*, ye should take ghee by four ladlings and offer it in the *Gârhapatya* fire with ‘*Bhûh!*’ and if in respect of the *Yagus*, ye should take ghee by four ladlings and offer it in the *Âgnidhr̥tya*—or in the *Anvâhâryapaṭana*² in the case of a *Haviryagñā*—with ‘*Bhuvaḥ!*’ and if in respect of the *Sâman*, ye should take ghee by four ladlings and offer it in the *Âhavantya* with ‘*Svar!*’ But if it should not be known (where the mistake has occurred), ye should make offering in the *Âhavantya* after utter-

veda, and *Svar* from the *Sâma*-veda. From these in the same way are produced three sounds (or letters, *varṇa*), â, u and m, which being combined yield the syllable ‘Om.’ Cp. J. Muir, *Original Sanskrit Texts*, vol. iii, p. 4.

¹ Here *Sâyana* also seems to take ‘*sukra*’ in the sense of ‘pure, essential part’—*nirmalam rūpam sâratvatâmsah* (!).

² That is, the *Dakshinâgni*. At the *Haviryagñā* (of which class of sacrifices, performed in the *Prâkinavamsa* hall, the full and new moon serves as model) there is no *Âgnidhr̥tya*, which is, however, required for the *Soma*-sacrifice. See the plan in part ii, p. 475.

ing rapidly all (the three sacred words¹): thus one heals the *Rig-veda* by the *Rig-veda*², the *Yagur-veda* by the *Yagur-veda*, and the *Sâma-veda* by the *Sâma-veda*;—even as one would put together joint with joint³, so does he put together (the broken part of the sacrifice) whoever heals it by means of these (three sacred words). But if he heals it in any other way than this, it would be just as if one tried to put together something that is broken with something else that is broken, or as if one were to apply some poison as lotion to a broken part⁴. Let him therefore appoint only one who knows this (to officiate as) his Brahman, and not one who does not know this.

7. As to this they say, 'Seeing that the work of the *Hotri* is performed with the *Rig-veda*, that of the *Adhvaryu* with the *Yagur-veda*, and that of the *Udgâtri* with the *Sâma-veda*, wherewith then is the work of the Brahman (performed)?' Let him reply, 'With that threefold science.'

¹ According to *Sâyana*, offering would be used with the formula 'Bhûr bhuvaḥ svaḥ, svâhâ !'

² Viz. by the word 'bhûh,' representing that Veda.

³ Yathâ khalu loke bhagnam hastapâdâdiparva tatsannihitenânyena parvanâ purushâya samdadhyât samsleshayet, evam evânenavyâhrigjñânena tat tad âvedoktam prabhṛisham aṅgam punaḥ sahitam bhavati, Sây.

⁴ ? Or, as if one were to put some fluid into some broken (vessel ; or, on some broken part),—yathâ sīrṇena bhagnena anyak kṣīrnam bhagnam vastu samdhitset samdhâtum iṣṣet ; yathâ vâ sīrṇe garam bhaktâvayave garam abhinidadhyât prâḍattipeta (? prakshipet), Sây.

NINTH BRĀHMANA.

THE ADĀBHYA-GRAHA.

1. Now, the *Amsu* (cup of Soma)¹, indeed, is no other than *Pragâpati*; and it is the body of this (sacrifice), for *Pragâpati*, indeed, is the body. And the *Adâbhya*² (cup of Soma) is no other than speech. When he draws the *Amsu*-cup, and then the *Adâbhya*-cup, he thereby constructs the body of this (sacrifice) and then establishes that speech therein.

2. And, indeed, the *Amsu* is also the mind, and the *Adâbhya* speech; and the *Amsu* is the out-breathing, and the *Adâbhya* the up-breathing; and the *Amsu* is the eye, and the *Adâbhya* the ear: these two cups they draw for the sake of wholeness and completeness.

3. Now; the gods and the Asuras, both of them sprung from *Pragâpati*, were contending,—it was for this very sacrifice, for *Pragâpati*, that they were contending, saying, ‘Ours he shall be! ours he shall be!’

4. The gods then went on singing praises, and toiling. They saw this cup of Soma, this *Adâbhya*, and drew it: they seized upon the (three) Soma-services, and possessed themselves of the whole sacrifice, and excluded the Asuras from the sacrifice.

5. They spake, ‘Surely, we have destroyed (*adabhâma*) them;’ whence (the cup is called) *Adâbhya*; —‘they have not destroyed (*dabh*) us;’ whence also (it is called) *Adâbhya*. And the *Adâbhya*

¹ See IV, 1, 1, 2; 6, 1, 1.

² See part ii, p. 424, note 1.

being speech, this speech is indestructible, whence also it is (called) Adābhya; and, verily, in like manner does he who knows this possess himself of the whole sacrifice of his spiteful enemy, and exclude and shut out his spiteful enemy from all participation in the sacrifice.

6. Into the same vessel with which he draws the *Amsu*¹ he pours water from the Nigrābhya², and therein puts those Soma-plants³ with (Vāg. S. VIII, 47),—

7. 'Thou art taken with a support⁴: for Agni I take thee, possessed of the Gâyatri metre!'—the morning-service is of Gâyatri nature: he thus possesses himself of the morning-service;—'For Indra I take thee, possessed of the Trishṭubh metre!'—the midday-service is of Trishṭubh nature: he thus possesses himself of the midday-service;—'For the Visve Devâḥ I take thee, possessed of the Gāgati metre!'—the evening-service is of Gāgati nature: he thus possesses himself of the evening-service;—'The Anushṭubh is thy song of praise;'—whatever is subsequent to the (three) services⁵, that is of Anushṭubh nature: it is thereof he thus possesses

¹ See IV, 6, 1, 3 seq.

² That is, the water originally taken from the Prāṇitā water, and poured into the (square) Hotri's cup (made of Udumbara wood), to be used for moistening the Soma-plants.

³ For the Adābhya he puts three Soma-plants into the Hotri's cup.

⁴ According to Kāty. XII, 6, 15, this portion of the formula—the 'upayāma,' or support—is repeated before the formulas of each of the three plants, hence also before 'For Indra . . .,' and 'For the Visve Devâḥ . . .'

⁵ Viz. the Ukthyas, Shodasin, &c., in forms of Soma-sacrifice other than the Agnishōma.

himself. He does not press this (batch of Soma-plants) lest he should injure speech (or, the voice of the sacrifice), for the press-stone is a thunderbolt, and the Adâbhya is speech.

8. He merely shakes the (cup with the) plants with (Vâg. S. VIII, 48), 'In the flow of the streaming (waters) I waft thee! in the flow of the gurgling I waft thee! in the flow of the jubilant I waft thee! in the flow of the most delightful I waft thee! in the flow of the most sweet I waft thee!' These doubtless are the divine waters: he thus bestows sap on him (Pragâpati, the sacrifice) by means of both the divine and the human waters which there are.

9. 'Thee, the bright, I waft in the bright,'—for he indeed wafts the bright one in the bright;—'in the form of the day, in the rays of the sun;'—he thus wafts it both in the form of the day and in the rays of the sun.

10. [Vâg. S. VIII, 49], 'Mightily shineth the towering form of the ball,'—for mightily indeed shines that towering form of the ball, to wit, yonder burning (sun);—'the bright one, the leader of the bright one, Soma, the leader of Soma,'—he thereby makes that bright (sun) the leader of the bright (Soma), and Soma the leader of the Soma;—'what indestructible, watchful name there is of thine, for that do I take thee;'—for this, to wit, speech, is indeed his (Soma's) indestructible (adâbhya), watchful name: it is thus speech he thereby takes for speech.

11. Then, stepping out (from the Havirdhâna shed¹) to (the Âhavantya), he offers with, 'O

¹ It is there that the Soma-plants are kept.

Soma, to this thy Soma, hail!'—he thus offers Soma to Soma, and so does not throw speech into the fire¹. He breathes over gold²: the meaning of this is the same as there (on the occasion of the *Amsu*). He gives as many presents (to the priests) as for the *Amsu-graha*.

12. He then puts the Soma-plants back (on the heap of plants in the Havirdhâna) with (*Vâg. S. VIII, 50*), 'Enter thou gladly Agni's dear seat, O divine Soma!—Enter thou willingly Indra's dear seat, O divine Soma!—As our friend enter thou, O divine Soma, the dear seat of the Visve Devâh!' On that former occasion he possessed himself of the (three) Soma services: he now restores them again, and causes them to be no longer used up; and with them thus restored they perform the sacrifice.

SIXTH ADHYÂYA. FIRST BRÂHMANA.

1. Now, *Bhrigu*, the son of *Varuna*, deemed himself superior to his father *Varuna* in knowledge³. *Varuna* became aware of this: 'He deems himself superior to me in knowledge,' he thought.

2. He said, 'Go thou eastward, my boy; and

¹ Though the *Adâbhya-graha*, that is, the water in which the three Soma-plants are contained, and which alone is offered, has been identified with speech, the wording of the formula is such as to protect (the faculty of) speech from being burned in the fire.

² Just as, after the offering of the *Amsu-graha*, he smelled at (or breathed over) a piece of gold fastened to (? or contained in) the spoon, see IV, 6, 1, 6 seqq.

³ On this legend, see Prof. Weber, *Indische Streifen*, I, p. 24 seqq., where the scenes here depicted are taken to be reflections of the popular belief of the time as to the punishments awaiting the guilty in a future existence.

having seen there what thou shalt see, go thou southwards; and having seen there what thou shalt see, go thou westward; and having seen there what thou shalt see, go thou northward; and having seen there what thou shalt see, go thou toward the northern of those two intermediate quarters in front¹, and tell me then what thou shalt see there.'

3. He then went forth from thence eastward, and lo, men were dismembering men², hewing off their limbs one by one, and saying, 'This to thee, this to me!' He said, 'Horrible! woe is me! men here have dismembered men, hewing off their limbs one by one!' They replied, 'Thus, indeed, these dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

4. He went forth from thence southward, and lo, men were dismembering men, cutting up their limbs one by one, and saying, 'This to thee, this to me!' He said, 'Horrible! woe is me! men here have dismembered men, cutting up their limbs one by one!' They replied, 'Thus, indeed, these dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

¹ That is to say, in the north-easterly direction. Prof. Weber seems to take it in the sense of the northern one of the two regions intermediate between the two (regions) first referred to. This, however, makes no sense.

² I think, with Prof. Delbrück, *Altind. Syntax*, p. 404, that the instrumental 'purushaiḥ' stands in lieu of the accusative; this construction being adopted in order to avoid the double accusative and consequent ambiguity.

5. He went forth from thence westward, and lo, men, sitting still, were being eaten by men, sitting still! He said, 'Horrible! woe is me! men, sitting still, are eating men, sitting still!' They replied, 'Thus, indeed, these have dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

6. He went forth from thence northward, and lo, men, crying aloud, were being eaten by men, crying aloud! He said, 'Horrible! woe is me! men, crying aloud, here are eating men, crying aloud!' They replied, 'Thus, indeed, these dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

7. He went forth from thence toward the northern of those two intermediate quarters in front, and lo, there were two women, one beautiful, one over-beautiful¹: between them stood a man, black, with yellow eyes, and a staff in his hand. On seeing him, terror seized him, and he went home, and sat down. His father said to him, 'Study thy day's lesson (of scripture): why dost thou not study thy lesson?' He said, 'What am I to study? there is nothing whatever.' Then Varuṇa knew, 'He has indeed seen it!'

8. He spake, 'As to those men whom thou

¹ According to Sâyana 'ati-kalyāṇī' means 'not beautiful (asobhanā), ugly.' Perhaps its real meaning is 'one of past beauty,' one whose beauty has faded.

sawest in the eastern region being dismembered by men hewing off their limbs one by one, and saying, "This to thee, this to me!" they were the trees: when one puts fire-wood from trees on (the fire) he subdues the trees, and conquers the world of trees.

9. 'And as to those men whom thou sawest in the southern region being dismembered by men cutting up their limbs one by one, and saying, "This to thee, this to me!" they were the cattle; when one makes offering with milk he subdues the cattle, and conquers the world of cattle.

10. 'And as to those men thou sawest in the western region who, whilst sitting still, were being eaten by men sitting still, they were the herbs: when one illumines (the Agnihotra milk) with a straw¹, he subdues the herbs, and conquers the world of herbs.

11. 'And as to those men thou sawest in the northern region who, whilst crying aloud, were being eaten by men crying aloud, they were the waters: when one pours water to (the Agnihotra milk), he subdues the waters, and conquers the world of waters.

12. 'And as to those two women whom thou sawest, one beautiful and one over-beautiful,—the beautiful one is Belief: when one offers the first libation (of the Agnihotra) he subdues Belief, and conquers Belief; and the over-beautiful one is Unbelief: when one offers the second libation, he subdues Unbelief, and conquers Unbelief.

13. 'And as to the black man with yellow eyes,

¹ See II, 3, 1, 16.

who was standing between them with a staff in his hand, he was Wrath: when, having poured water into the spoon, one pours (the libation into the fire), he subdues Wrath, and conquers Wrath; and, verily, whosoever, knowing this, offers the Agni-hotra, thereby conquers everything, and subdues everything.'

SECOND BRĀHMANA.

1. Now, Ganaka of Videha once met some Brāhmanas who were travelling about¹, to wit, Svetaketu Āruneya, Somasushma Sâtya-yagñi, and Yâgñavalkya. He said to them, 'How do ye each of you perform the Agni-hotra?'

2. Svetaketu Āruneya replied, 'O great king, I make offering, in one another, to two heats, never-failing and overflowing with glory.'—'How is that?' asked the king.—'Well, Âditya (the sun) is heat: to him I make offering in Agni in the evening; and Agni, indeed, is heat: to him I make offering in the morning in Âditya².—'What becomes of him who offers in this way?' asked the

¹ Or, driving about (and officiating at sacrifices); see XI, 4, 1, 1. For a translation of this story see Max Müller, History of Ancient Sanskrit Literature, p. 421 seqq.

² Âdityam sâyamkâle agnâv anupravishtam guhomi havishâ tarpayâmi; athâgnir api gharmañ, sa prâtar âdityam anupravisati, tam agnim prâtañkâle âditye sthitam havishâ prîṇayâmi, Sây.—At II, 3, 1, 36, instead of—'In the evening he offers Sûrya in Agni, and in the morning he offers Agni in Sûrya'—we ought probably to translate,—'In the evening he makes offering to Sûrya in Agni, and in the morning he makes offering to Agni in Sûrya.' The commentary there would admit of either rendering:—Agnir ghyotir, iti mantrena guhavad agnâv eva santam sûryam guhoti, tathâ ña ghyotirñrabdañ sûryavañtanañ; prâtañkâle tu sûrye santam agnim guhoti.

king.—‘He verily becomes never-failing in prosperity and glory, and attains to the fellowship of those two deities, and to an abode in their world.’

3. Then Somasushma Sâtyayagñi said, ‘I, O king, make offering to light in light.’—‘How is that?’ asked the king.—‘Well, Âditya is light: to him I make offering in Agni in the evening; and Agni, indeed, is light: to him I make offering in Âditya in the morning.’—‘What becomes of him who offers in this way?’—‘He verily becomes lightsome, and glorious, and prosperous; and attains to the fellowship of those two deities, and to an abode in their world.’

4. Then Yâgñavalkya said, ‘When I take out the fire (from the Gârhapatya), it is the Agnihotra itself, I thereby raise¹. Now when Âditya (the sun) sets, all the gods follow him; and when they see that fire taken out by me, they turn back. Having then cleansed the (sacrificial) vessels, and deposited them (on the Vedi), and having milked the Agnihotra cow, I gladden them, when I see them, and when they see me.’—‘Thou, O Yâgñavalkya, hast inquired most closely into the nature of the Agnihotra,’ said the king; ‘I bestow a hundred cows on thee. But not even thou (knowest) either the uprising, or the progress, or the support, or the contentment, or the return, or the renascent world of those two (libations of the Agnihotra).’ Thus saying, he mounted his car and drove away.

5. They said, ‘Surely, this fellow of a Râganya has outtalked us: come, let us challenge him to

¹ *Yad yadâ âhavanîyam gârhapatyâd aham uddharâmi tat tadâ-nîm kṛisnam ângopângasahitam agnihotram eva udyakṣhâmi udvahâmi, Sây.*

a theological disputation!’ Yâgñavalkya said, ‘We are Brâhmanas, and he is a Râganya: if we were to vanquish him, whom should we say we had vanquished? But if he were to vanquish us, people would say of us that a Râganya had vanquished Brâhmanas: do not think of this!’ They approved of his words. But Yâgñavalkya, mounting his car, drove after (the king). He overtook him, and he (the king) said, ‘Is it to know the Agnihotra, Yâgñavalkya?’—‘The Agnihotra, O king!’ he replied.

6. ‘Well, those two libations, when offered, rise upwards: they enter the air, and make the air their offering-fire, the wind their fuel, the sun-motes their pure libation: they satiate the air, and rise upwards therefrom.

7. ‘They enter the sky, and make the sky their offering-fire, the sun their fuel, and the moon their pure libation: they satiate the sky, and return from there.

8. ‘They enter this (earth), and make this (earth) their offering-fire, the fire their fuel, and the herbs their pure libation: they satiate this (earth), and rise upwards therefrom.

9. ‘They enter man, and make his mouth their offering-fire, his tongue their fuel, and food their pure libation: they satiate man; and, verily, for him who, knowing this, eats food the Agnihotra comes to be offered. They rise upwards from there.

10. ‘They enter woman, and make her lap their offering-fire, her womb the fuel,—for that (womb) is called the bearer, because by it Pragâpati bore creatures,—and the seed their pure libation: they satiate woman; and, verily, for him who, knowing this, approaches his mate, the Agnihotra comes to

be offered. The son who is born therefrom is the renascent world: this is the Agnihotra, Yâgñavalkya, there is nothing higher than this.' Thus he spoke; and Yâgñavalkya granted him a boon. He said, 'Let mine be the (privilege of) asking questions of thee when I list, Yâgñavalkya!' Thenceforth Ganaka was a Brahman.

THIRD BRĀHMANA.

1. Ganaka of Videha performed a sacrifice accompanied with numerous gifts to the priests. Setting apart a thousand cows, he said, 'He who is the most learned in sacred writ amongst you, O Brâhmanas, shall drive away these (cows)'¹

2. Yâgñavalkya then said, 'This way (drive) them!' They said, 'Art thou really the most learned in sacred writ amongst us, Yâgñavalkya?' He replied, 'Reverence be to him who is most learned in sacred writ! We are but hankering after cows'².

3. They then said (to one another), 'Which of us shall question him?' The shrewd Sâkalya said, 'I!' When he (Yâgñavalkya) saw him, he said, 'Have the Brâhmanas made of thee a thing for quenching the firebrand, Sâkalya?'

4. He said³, 'How many gods are there, Yâgñavalkya?'—'Three hundred and three, and three thousand and three,' he replied.—'Yea, so it is!' he said. 'How many gods are there really, Yâgñavalkya?'—'Thirty-three.'—'Yea, so it is!' he said.

¹ One might also construe,—These are yours, O Brâhmanas: he who is the most learned in sacred writ shall drive (them) away. Cf. Delbrück, *Altind. Syntax*, pp. 251, 363.

² Gokâmâ eva kevalam vayam smaah bhavâmah, Sây.

³ See XIV, 6, 9, 1 seqq.

‘How many gods are there really, Yâgñavalkya?’—
 ‘Three.’—‘Yea, so it is!’ he said. ‘How many
 gods are there really, Yâgñavalkya?’—‘Two.’—
 ‘Yea, so it is!’ he said. ‘How many gods are there
 really, Yâgñavalkya?’—‘One and a half.’—‘Yea, so
 it is!’ he said. ‘How many gods are there really,
 Yâgñavalkya?’—‘One.’—‘Yea, so it is!’ he said.
 ‘Who are those three hundred and three, and three
 thousand and three?’

5. He replied, ‘These are their powers, but
 thirty-three gods indeed there are.’—‘Who are those
 thirty-three?’—‘Eight Vasus, eleven Rudras, and
 twelve Âdityas,—that makes thirty-one; and Indra
 and Pragâpati make up the thirty-three.’

6. ‘Who are the Vasus?’—‘Agni, the Earth, Vâyu
 (the wind), the Air, Âditya (the sun), Heaven, the
 Moon, and the Stars :—these are the Vasus, for these
 cause all this (universe) to abide (vas), and hence
 they are the Vasus.’

7. ‘Who are the Rudras?’—‘These ten vital airs
 in man, and the self (spirit) is the eleventh : when
 these depart from this mortal body, they cause wail-
 ing (rud), and hence they are the Rudras.’

8. ‘Who are the Âdityas?’—‘The twelve months
 of the year : these are the Âdityas, for they pass
 whilst laying hold on everything here ; and inasmuch
 as they pass whilst laying hold (â-dâ) on everything
 here, they are the Âdityas.’

9. ‘Who is Indra, and who Pragâpati?’—‘Indra,
 indeed, is thunder¹, and Pragâpati the sacrifice.’—
 ‘What is thunder?’—‘The thunderbolt.’—‘What is
 the sacrifice?’—‘Cattle.’

¹ Sâyana takes ‘stanayitnu’ in the sense of ‘thunder-cloud,’—
 stanayitnuh stananasilo gargan parganya ity arthaḥ.

10. 'Who are those three gods?'—'These three worlds, for therein all the gods are contained.'—'Who are those two gods?'—'Food and breath (life).—'Who is the one and a half?'—'He who is blowing here¹ (Vāyu, the wind).—'Who is the one god?'—'Breath.'

11. He (Yāgyavalkya) said, 'Thou hast gone on questioning me beyond the deity², beyond which there must be no questioning: thou shalt die ere such and such a day, and not even thy bones shall reach thy home!' And so, indeed, did he (Sākalya) die; and robbers carried off his bones³, taking them for something else⁴. Wherefore let no man decry⁵ any one, for even (by) knowing this, he gets the better of him⁶.

¹ XIV, 6, 9, 10, the use of 'adhyardha (having one half over)' in connection with the wind is accounted for by a fanciful etymology, viz. because the wind succeeds (or prevails) over (adhy-ardh) everything here.

² That is, as would seem, Pragâpati, cf. XIV, 6, 6, 1, where Yāgyavalkya tells Gārgî how one world is 'woven and rewoven' on another, the last being that of Pragâpati, which was woven on that of the Brahman; and when Gārgî asks him as to what world the Brahman-world was woven on, he gives the same reply as here, viz. that there must be no questioning beyond that deity (Pragâpati).

³ Prof. Weber, Ind. Streifen, I, p. 21, connects this feature with the belief in a strictly personal existence after death prevailing at the time of the Brāhmaṇa, which involved, as a matter of great moment, the careful collection of the bones after the corpse had been burnt, with a view to their being placed in an earthen vessel and buried.—Cf. Ârval. Grîhyas. IV, 5, 1 seqq.; Kâty. Sr. XXI, 3, 7 seqq. See also J. Muir, Orig. Sanskrit Texts, vol. v, p. 316.

⁴ That is, mistaking them for gold or some other valuable substance, comm.,—*anyan manyamânâḥ suvarṇâdīdravyatvena gānantaḥ*.

⁵ Or, 'revile,' as the St. Petersburg Dict. takes it. Possibly, however, 'upa-vad' has here the sense of 'to speak to,' i.e. 'to question or lecture some one.'

⁶ The commentary is partly corrupt and not very intelligible:—

SEVENTH ADHYÂYA. FIRST BRÂHMANA.

THE ANIMAL SACRIFICE¹.

1. He performs the animal sacrifice. Now the animal sacrifice means cattle: thus, when he performs the animal sacrifice (pasubandha, the binding of the animal), it is in order that he may be possessed of cattle. Let him perform it at his home, thinking, 'I will bind (attach) cattle to my home.' Let him perform it in the season of abundant fodder, thinking, 'I will bind to myself cattle in a season of abundant fodder. For, whilst he is offering², the Sacrificer's fires become worn out, and so does the Sacrificer, along with the worn-out fires, and along with the Sacrificer his house and cattle.

2. And when he performs the animal sacrifice, he renews his fires, and so, along with the renewal of his fires, does the Sacrificer (renew himself), and along with the Sacrificer his house and cattle. And beneficial to life, indeed, is that redemption of his

Yasmâd evam tasmâd iti goshu kathârûpena tattvanikrî(tim) upetya vâdî na bhavet, sva (? svayam) api tu evamvit paro bhavati, uktapra-kârena yah prânasvarûpam gânatî tam vidvâmsam upetya tâtparyenâ savâ (? âtmanâ) yukto bhaved ity arthaḥ, Sây. Cf. Weber, Ind. Stud. V, p. 361, note.—Prof. Delbrück, Altind. Syntax, p. 528, takes 'paro bhavati' in the sense of 'he becomes one of the other side, or shore,' i.e. he dies.

¹ Whilst a full account is given in the third Kânda (part ii, p. 162 seqq.) of the animal sacrifice performed on the day before the Soma-sacrifice, the Brâhmana, in the last two adhyâyas of the present Kânda, touches on certain features in which the performance of the animal sacrifice of the pressing-day differs from that of the preceding day.

² Viz. the Agnihotra every morning and evening.

own self¹; for whilst he is offering the Sacrificer's fires long for flesh; they set their minds on the Sacrificer and harbour designs on him. In other fires² people do indeed cook any kind of meat, but these (sacrificial fires) have no desire for any other flesh but this (sacrificial animal), and for him to whom they belong.

3. Now, when he performs the animal offering he thereby redeems himself—male by male, for the victim is a male, and the Sacrificer is a male. And this, indeed, to wit, flesh, is the best kind of food: he thus becomes an eater of the best kind of food. Let not a year pass by for him without his offering; for the year means life: it is thus immortal life he thereby confers upon himself.

SECOND BRĀHMANA.

1. Now there is one animal sacrifice of the Haviryagñā order³, and another of the order of the Soma-sacrifice. Of the Haviryagñā order is that at which he (the Adhvaryu) brings him fast-food⁴, leads water

¹ That is, the ransoming of one's own life from the sacrificial fires, by offering an animal victim to them in lieu of his own self.

² That is, in ordinary, culinary fires.

³ That is, the offering of the Agnīshomīya he-goat which takes place on the day before the press-day (see part ii, p. 162 seqq.); whilst the Savanīya-parubandha is performed on the day of the Soma-sacrifice itself; the victim being slaughtered during the morning-service, and the flesh-portions cooked during the day and offered at the evening-service (cf. part ii, p. 313, note 3; p. 356, note 3).

⁴ That is, milk from the Vratadughā cow (which may be mixed with some rice or barley; III, 2, 2, 14), the only food to be taken by the Sacrificer during his dikshā, or period of initiation—in this case on the day before the Soma-sacrifice.

forward¹, and pours out a jarful of water², and at which (the Sacrificer) strides the Vishṇu-strides³; and of the order of the Soma-sacrifice is that (animal sacrifice) at which these (rites) are not performed.

2. Concerning this they ask, 'Is the animal sacrifice an ishṇi or a great (Soma-) sacrifice?'—'A great sacrifice,' let him say; 'for in that (other) case⁴ thou hast made the animal sacrifice an ishṇi, and shattered it.' Thus he should say to him.

3. Its fore-offerings are the morning-service⁵, its after-offerings the evening-service, and its sacrificial cake⁶ the midday-service.

4. Now, some bring up the Dakshinās (presents to the priests) when the omentum has been offered⁷;

¹ That is, the so-called 'pranītāḥ' used for sacrificial purposes generally, and especially for supplying what is required for pressing the Soma. Cf. the comm. on Kāty. VI, 7, 19, where the 'pranītāpranayana' is expressly referred to as a necessary element of the performance of the Agnīshomīya.

² For the pouring out of the water on the south side of the Vēdi, at the end of the Haviryagṇa, see I, 9, 3, 1 seqq.

³ The Sacrificer intercepts with his hands some of the water poured out, touches his face therewith, and then strides the three Vishṇu-strides; cf. I, 9, 3, 8 seqq.

⁴ Viz. in case of the animal sacrifice being performed on the Haviryagṇa or Ishṇi model; which, strictly speaking, would involve the use of no other offering-material except milk, ghee, and dishes made of cereals.

⁵ The usual order of subject and predicate would require the translation, 'the morning-service is its fore-offerings,' which would hardly be in accordance with the author's reasoning.

⁶ For the paru-puroḍāsa, III, 8, 3, 1 seqq.

⁷ That is, prior to the offering of the 'animal cake' (paru-puroḍāsa), whilst the presentation of the dakshinās—a head of cattle, or a milch-cow, or some other desirable object—according to Kāty. VI, 7, 29, should take place after the offering of the Idā, which marks the end of the Paru-puroḍāsa-ishṇi.

but let him not do so, for if, in that case, any one were to say of him, 'Surely, this (Sacrificer) has brought the Dakshinâs outside of the vital airs (or, of life), he has not strengthened his vital airs: he will become either blind, or lame, or deaf, or paralyzed on one side;' then that would indeed be likely to come to pass.

5. Let him perform it in this way:—when the *Idâ* of the cake-offering has been invoked, he should bring up the Dakshinâs; for to Indra belongs this vital air in the centre (of the body): by means of the Dakshinâs he thus strengthens this vital air in the centre (of the body); and to Indra also belongs the midday Soma-service, and at the midday-service the Dakshinâs are brought up: therefore he should bring up the Dakshinâs after the invocation of the *Idâ* of the cake-offering.

6. Here now they say, 'Seeing that the want of the purificatory bath in the case of the initiated is improper, Adhvaryu, when didst thou initiate him?' Well, let them¹ sustain him till the purificatory bath, —to wit, the Adhvaryu, the Pratiprasthâtri, the Hotri, the Maitrâvaruna, the Brahman, and the

¹ Sâyana supplies '*ganâh*,' 'the people;' but possibly the text of the commentary may be corrupt in this place. The author's meaning would seem to be that, as there is no purificatory bath at the end of the animal sacrifice performed on the Soma-day, the Sacrificer's strength is to be kept up by the *Shaddhotri* formula (representing the six priests themselves) which will carry him as far as the purificatory bath at the end of the Soma-sacrifice. I am, however, far from sure that this is the real meaning of the passage. The *Shaddhotri* is performed (at the animal sacrifice of the pressing-day) shortly after the beginning of the ceremonies connected with the Parubandha, viz. immediately after the '*yûpâhuti*,' see part ii, p. 162 seqq.

Āgñidhra, for it is through these that this (formula) is called 'shaddhotri'¹: having rapidly muttered that 'shaddhotri,' he offers, performing either one or five oblations of ghee²,—'The heaven is his³ back, the air his body, O Vâkaspati, by his limbs he gave rise to the sacrifice, by his forms to the earth; by his flawless voice and his flawless tongue to the god-gladdening invocation, Hail!' This, indeed, is his initiation.

7. As to this they say, 'Seeing that the want of the purificatory bath in the case of the initiated is improper, Adhvaryu, when didst thou take him down to the purificatory bath?' Well, when they perform with the heart-spit⁴, that is his purificatory bath.

8. Madhuka Pañgya once said, 'Some perform the animal sacrifice without Soma, and others do so with Soma. Now, Soma was in the heavens, and Gâyatri, having become a bird, fetched him; and inasmuch as one of his leaves (parṇa) was cut off⁵,

¹ That is, one containing (mentioning), or requiring, six offering-priests, the number required for the animal sacrifice.

² In either case the offering consists of five ladlings of ghee; and in the case of a single oblation, according to Sâyana, a different dipping-spoon (sruva) would seem to be used for each ladling; unless, indeed, 'ekaikena sruvena' mean 'with one sruva-full each.' According to Kâty. VI, 1, 36, the formula is merely 'run through mentally.'

³ Sâyana interprets 'thy back'; and he apparently supplies 'prâpnoti' at the end of the first half-verse, whilst 'airayat' he takes to stand for the second person singular.

⁴ That is, when the heart is roasted on the spit prior to its being offered; see III, 8, 3, 16. This use of the spit is to take the place of the purificatory bath, the technical term of which is 'spit-bath' (śūlāvabhṛītha), the spit being on that occasion buried at the point 'where the dry and the moist meet,' see III, 8, 5, 8-10.

⁵ Either a leaf of Soma or a feather of Gâyatri was cut off by an

that was how the Parna-tree arose :¹ such, indeed, is (the passage in) the Brāhmana that is told. And some, it is true, perform the animal sacrifice without Soma, and others with Soma ; for he who makes the sacrificial stake other than of Palāsa wood, performs the animal sacrifice without Soma ; and he who makes the sacrificial stake of Palāsa performs the animal sacrifice with Soma : therefore let him make his sacrificial stake of Palāsa wood.

THIRD BRĀHMAṆA.

1. Such a (sacrificial stake) as has much substance¹ is not auspicious to cattle, whence he who desires to have cattle should not make such a one his sacrificial stake : but such a one as is of little hardness is auspicious to cattle, whence he who desires to have cattle should make such a one his sacrificial stake.

2. And such a one as, while being crooked, has a top like a spit, is called 'kapoti'²; and whoever makes such a one his sacrificial stake certainly goes to yonder world before his full measure of life : therefore let no one wishing for long life make such a one his sacrificial stake.

arrow shot by an archer pursuing Gâyatri, and, on its falling to the earth, a Palāsa, or Parna, tree (*Butea frondosa*) sprang forth, see III, 3, 4, 10.

¹ That is, as would seem, made of very hard wood. It cannot mean 'pithy,' because at XIII, 4, 4, 9, the Khadira (*acacia catechu*), a tree of very hard, solid wood, is mentioned as 'bahusāra.'

² Either 'that which has a pigeon (sitting) on it' (kapotin, viz. yūpa), or, as Sāyana takes it, fem. of 'kapota,'—a female pigeon ; i. e. a tree too much pointed at the top.

3. And such a one as is bent at the top, and bent outwards¹ in the middle, is a type of hunger (poverty); and if any one makes such a one his sacrificial stake, his dependants will certainly be hungry; therefore let no one wishing for food make such a one his sacrificial stake. But such a one as is bent at the top and bent inwards in the middle, is a type of food (prosperity): therefore let him who wishes for food make such a one his sacrificial stake.

FOURTH BRĀHMANA.

1. Now, when he who is about to perform an animal sacrifice makes a stake one cubit long, he thereby gains this (terrestrial) world; and when (he makes) one two cubits long, he thereby gains the air-world; and when he makes one three cubits long, he thereby gains the heavens; and when he makes one four cubits long, he thereby gains the regions. But, indeed, that sacrificial stake of the (ordinary) animal sacrifice is either three or four cubits long, and one that is above that belongs to the Soma-sacrifice.

2. As to this they say, 'Should he offer the butter-portions or not?'—'Let him offer them,' they say; 'for the two butter-portions are the eyes of the sacrifice, and what were man without eyes?' For as long as a co-sharer is not bought off by (receiving) a share of his own, so long does he consider himself not bought off; but when he is bought off by a share of his own, then, indeed, he considers himself bought

¹ That is, as would seem, bent to the opposite side from that towards which the top tends.

off: when the *Hotri*, on that occasion¹, recites, 'Endow the Rakshas with blood!' he buys him off by (assigning to him) a share of his own.

3. For on that occasion² the anguish of the victim, in being slaughtered, becomes concentrated in the heart, and from the heart (it flows) into the spit. Thus, if they (were to) cook the animal together with the heart, the anguish would again spread all over the animal: let him therefore cook it (the heart) after spitting it from the side on a stick.

4. He makes an underlayer of ghee (in the offering-ladle): this he makes a type of the earth; he then puts a chip of gold thereon: this he makes a type of fire; he then puts the omentum thereon: this he makes a type of the air; he then puts a chip of gold thereon: this he makes a type of the sun; and what (ghee) he pours upon it, that he makes a type of the heavens. This, then, is that five-portioned omentum,—fivefold is the sacrifice, fivefold the sacrificial animal, and five seasons there are in the year: this is why the omentum consists of five portions³.

¹ Viz. at the time when the victim is cut up. Cf. Ait. Br. II, 7,— 'Endow ye the Rakshas with blood!' he says; for by (assigning to them) the husks and the sweepings of the grain the gods deprived the Rakshas of their share in the Haviryagña, and by the blood (they deprived them) of that in the great (Soma-) sacrifice: thus by saying, 'Endow ye the Rakshas with blood!' he dispossesses the Rakshas of the sacrifice by assigning to them their own share.— The Adhvaryu then smears a stalk of grass with the blood with, 'Thou art the Rakshas' share,' throws it on the heap of rubbish, and treads on it with, 'Herewith I tread down the Rakshas,' &c. Cf. III, 8, 2, 13-15.

² See III, 8, 5, 8.

³ Or, cuttings; see III, 8, 2, 26.

EIGHTH ADHYÂYA. FIRST BRÂHMANA.

1. Verily, even as this cart-wheel, or a potter's wheel, would creak¹ if not steadied, so, indeed, were these worlds unfirm and unsteadied.

2. Pragâpati then bethought him, 'How may these worlds become firm and steadied?' By means of the mountains and rivers he stablished this (earth), by means of the birds and sun-motes² the air, and by means of the clouds and stars the sky.

3. He then exclaimed, 'Wealth!'—now, wealth³ (mahas) means cattle, whence they (cattle) thrive (mahiyante⁴) exceedingly in the homestead of one who possesses many of them; and this (Sacrificer), indeed, possesses many of them, and in his homestead they do thrive exceedingly. Wherefore, if people were either to forcibly drive him from his home, or to bid him go forth, let him, after performing the Agni-hotra, approach (the fires) saying, 'Wealth'; and he becomes firmly established by offspring and cattle, and is not deprived of his home.

¹ Sâyana apparently takes 'krand' in the sense of 'to shake, or wobble,'—'even as a cart-wheel or some other wheel, not standing on the ground for want of the wooden rest (âlambana-kâsh/ha, ? axle-pin) or some other thing, would wobble (hvalet).' What Sâyana means to say, probably, is that the verb used by the author expresses the effect of the action intended.

² Or, sun-beams (rasmi), as Sâyana takes 'marîkî'; cf. Weber, Ind. Stud. IX, p. 9, note.

³ Or, joy;—cp. II, 3, 4, 25, which would seem to be the passage referred to in the present paragraph.

⁴ Or, perhaps, 'they enjoy themselves, gambol,' as the St. Petersburg Dict. takes it. Differently, again, Sâyana,—yata ebhi^h parubhir mahiyate (he thrives?), ata ete maha^h.

SECOND BRĀHMANA.

1. Verily, there are four kinds of fire,—the one laid down, the one taken out, the one taken forward, and the one spread (over the three hearths). Now, that which is laid down is this very (terrestrial) world; that which is taken out is the air-world, that which is taken forward is the sky, and that which is spread is the regions. And that which is laid down is Agni, that which is taken out is Vāyu (the wind), that which is taken forward is Âditya (the sun), and that which is spread is Kāndramas (the moon). And that which is laid down is the Gārhapatya, that which is taken out is the Âhavantya, that which is taken forward is the (fire) they lead forth eastwards from the Âhavantya; and that which is spread is the one they take northwards for the cooking of the victim, and that (used) for the by-offerings¹: let him therefore perform the animal sacrifice on a fire taken forward.

THIRD BRĀHMANA.

1. Here, now, they say, 'To what deity should this victim belong?'—'It should belong to Pragâpati,' they say; 'for it was Pragâpati who first saw it: therefore it is to Pragâpati that this victim should belong.'

2. And they also say, 'To Sūrya (the sun) that victim should belong;'—whence it is that cattle are tied up when he (the sun) has set: some of them

¹ See III, 8, 3, 18; 8, 4, 9, with note.

they tie up¹ in their respective stables, and others just flock together:—‘therefore,’ they say, ‘it is to Sûrya that this victim should belong.’

3. And they also say, ‘To Indra and Agni that victim should belong; for behind these two deities are (all) the other gods;—if one who is afflicted sacrifices, those two (gods) sustain him; and if one sacrifices with (a desire for) abundance², they sustain him: therefore it is to Indra and Agni that this victim should belong.’

4. The animal sacrifice, indeed, is the breath, whence, as long as one lives, no other has power over his cattle, for they are tied to him.

5. Pragâpati said to Agni, ‘I will perform sacrifice with thee: I will lay hands upon thee (as a victim).’—‘Nay,’ said he, ‘speak unto man!’ He said to man, ‘I will perform sacrifice with thee: I will lay hands upon thee.’—‘Nay,’ said he, ‘speak unto the cattle!’ He said to the cattle, ‘I will perform sacrifice with you: I will lay hands upon you.’—‘Nay,’ said they, ‘speak unto the moon!’ He said to the moon, ‘I will perform sacrifice with thee: I will lay hands upon thee.’—‘Nay,’ said he, ‘speak unto the sun!’ He said to the sun, ‘I will perform sacrifice with thee: I will lay hands upon thee.’ ‘So be it!’ said he; ‘but seeing that those liked it not (to be slaughtered), what, then, shall become mine that now is with these³?’—‘What-

¹ Or, perhaps, cattle are shut up—some of them they shut up.

² ? Thus, apparently, Sâyana:—Anye tv indrâgnyoḥ sarvadevatâ-prâdhânyât svoddesena yâgam kṛtavatâm kṛmenârtinâsak(atv)ân mahataḥ (? mahasak) prâpakatvâk ka pasur aindrâgna iti.

³ Eteshâm svabhûtam vastu kim labdham bhavet, Sây.

soever thou mayest desire,' he said.—'So be it,' he replied. He laid hands upon him, and this is that animal of his seized (for sacrifice). When slaughtered, it swelled, and by means of those Âpri-hymns, he appeased it¹; and inasmuch as, by means of these Âpri-hymns, he appeased it, they are called Âpris. And let him, for that reason, say of the slaughtered animal, 'Let it lie for a moment!' As great as the world is which he gains by performing the horse-sacrifice, so great a world does he gain by this (animal sacrifice).

6. The (wind of the) eastern region breathed over that (dead victim), saying, 'Breathe forth!' and thereby laid the breath (of the mouth) into it; the southern region breathed over it, saying, 'Breathe through!' and thereby laid the through-breathing into it; the western region breathed over it, saying, 'Breathe off!' and thereby laid the off-breathing into it; the northern region breathed over it, saying, 'Breathe up!' and thereby laid the up-breathing (of the nostrils) into it; the upper region breathed over it, saying, 'Breathe all about!' and thereby laid the circulating breathing into it. Therefore, regarding a new-born son, let him say to five Brāhmaṇas, before the navel-string has been cut, 'Breathe over him in this way²!' But if he should be unable to obtain them he may even

¹ See III, 8, 1, 2 (with note), where 'â-prî' is apparently taken by the Brāhmaṇa in the sense of 'to fill up.'

² The Brāhmaṇas having been placed in the direction of the respective quarters, the father makes one after the other breathe upon the child,—the first from the east and the child's head, the second from the right side, &c., in sunwise succession; the fifth (whose position is not specified) breathing right down upon the child.

himself breathe over him whilst walking round him; and that (son of his) attains the full measure of life¹ and lives to old age.

7. He (the sun) took unto himself Agni's breath; whence that (fire) does not blaze unless fanned or kindled, for its breath has been taken from it; and, verily, he who knows this takes away the breath of life from his spiteful enemy.

8. He took to himself Vâyu's form; whence people hear it (the wind), as it were, shaking, but do not see it, for its form has been taken from it; and, verily, he who knows this takes away the form of his spiteful enemy.

9. He took to himself man's thought; whence people say, 'The divine thought protect thee, man's thought me!' for his thought has been taken from him; and, verily, he who knows this takes away the thought of his spiteful enemy.

10. He took to himself the eye of cattle; whence, even whilst seeing clearly, as it were, they do not know anything, but only know what it is when they smell at it, for their eye has been taken from them; and, verily, he who knows this takes away the eye of his spiteful enemy.

11. He took to himself the moon's shine; whence of these two (sun and moon), though being similar, the moon shines much less, for its shine has been taken from it; and, verily, he who knows this takes away the shine from his spiteful enemy. And inasmuch as he took these away (â-dâ), he (the sun) is called Âditya.

¹ Viz. a hundred years, Sây. See X, 2, 6, 9; part iv, introd., p. xxiii.

FOURTH BRĀHMANA.

1. Now, once upon a time, a tiger killed the samrâg-cow¹ of those (who were sacrificing) with (the king of the) Kesin as their Grîhapati². He (the king³) said to his fellow-sacrificers, 'What atonement is there for this?' They replied, 'There is no atonement for this: Khandîka Audbhâri alone knows an atonement for it; but he certainly desires as much as this, and worse than this⁴, (to happen) to thee.'

2. He said, 'Charioteer, put to my horses; I shall drive thither: if so be he will tell me, I shall succeed (with my sacrifice); but if he will have me die, I shall be shattered along with the shattered sacrifice.'

3. Having put to the horses, he drove off, and

¹ That is the cow which supplies the milk for the Pravargya; this milk, when heated, being called 'gharma (heat)' or 'samrâg (sovereign king).' See part ii, p. 104, note 3.

² Grîhapati, or house-lord, master of the house, is the title of the principal sacrificer at a sacrificial session (sattra).—According to Sâyana, the Kesināḥ were a race of nobles (râgānāḥ), who, on this occasion, were performing a 'sattra,' and are therefore styled 'householders' (grîhapati);—kesino nāma râgānāḥ sattarayāgam anutish/hanto grîhapataya āsuḥ. Sâyana thus takes 'kesi-grîhapatayaḥ,' not as a bahuvrîhi, but as a tatpurusha (karmadhâraya, 'the Kesin householders') which would, however, require the accent on the second member of the compound.—Though all those taking part in a sacrificial session ought to be Brâhmans, the rule does not seem to have been strictly observed. Cf. part iv, introd., p. xxv; Weber, Ind. Stud. X, pp. 25; 94.

³ Grîhapatishu pradhânabhûtaḥ kesirâgaḥ, Sây.

⁴ That is, that even a greater misfortune should happen to thee,—atyantam pâpayuktam govadhâdidoshayuktam ity arthaḥ, Sây.

came thither¹. When he (*Khandīka*) saw² him, he said, 'Seeing that there are those skins on deer, we break their ribs and cook them: the skin of the black antelope is attached to my neck³—is it with thoughts such as these that thou hast dared to drive over to me?'

4. 'Not so,' he replied; 'a tiger has killed my samrâg-cow, reverend sir; if so be thou wilt tell me, I shall succeed; but if thou wilt have me die, I shall be shattered along with the shattered sacrifice.'

5. He said, 'I will take counsel with my counsellors⁴.' Having called them to counsel, he said, 'If I tell him, his race, not mine, will prevail here⁵,

¹ *Sâyana* makes *Khandīka* the subject of this last verb:—*sa ha ratham asvaih samyogya Khandīkasamīpam yayau*; so *pi Khandīkaḥ kesinam āgagāma*, *gatvā ka vivaktam* (? *viviktam*) *Kesinam pratikhyāya nirākṛītya sadayam eva prathamam uvāta*. He thus seems not to allow here to 'yâ' the meaning of 'to drive,' but to take 'yayau' in the sense of 'he went thither.' It might, of course, also mean 'he set off.'

² *Sâyana* apparently takes 'prati-khyâ' in the sense of 'to refuse admittance to, to reject,' 'abweisen.'

³ *Sâyana's* comment on this passage is as follows:—'O Kesin, the skin of the cow that yields the gharma-milk is worn by thee on the neck: those (i.e. suchlike) skins, indeed, are (i.e. are seen) on deer; and having broken (i.e. torn to pieces) the "*prishā*" (i.e. the small-sized does) amongst them we cook them: that black-antelope skin is fastened on my neck.' *Khandīka* having spoken thus, the king said, 'No, this is not my intention.'

⁴ Literally, those that should be consulted, whom further on *Sâyana* calls 'āptāḥ' or trusty men.

⁵ Or, perhaps, the people here (the Kesins) will become his, not mine; cf. Delbrück, *Altind. Syntax*, pp. 32; 141 (two different renderings). *Sâyana*, on the other hand, takes 'pragâ,' not in the sense either of 'family' or 'people,' but in that of '(sacred) knowledge'—perhaps with reference to the threefold science (the Veda) as the

but I shall gain the (other) world; and if I do not tell him, my own race, not his, will prevail here, but he will gain the (other) world.' They said, 'Do not tell him, reverend sir, for, surely, this (the earth) is the Kshatriya's world¹.' He replied, 'Nay, I will tell him: there are more nights² up yonder.'

6. And, accordingly, he then said to him,—'Having offered the Spritis³, he (the Adhvaryu) should say, "Drive up another (cow)!" and that one should be thy samrâg-cow⁴.'—'[Having offered with,] "From the moon I take thy mind, hail!—From the sun I take thine eye, hail!—From the wind I take thy breathings, hail!—From the regions I take thine ear, hail!—From the waters I take thy blood, hail!—From the earth

thousandfold progeny of Vāk, speech (cf. IV, 5, 8, 4; 6, 7, 3; V, 5, 5, 12)—which Khandīka would thus lose, whilst, by imparting the sacred knowledge, he would gain a seat in heaven.

¹ Sāyana's comment is not very intelligible, the MS. being more than usually corrupt on this last page:—*evamvidhe virodha udbhāvitē sati te āptā ūkuḥ*, he bhagavo vidyām mā voḥaḥ, kshatriyasya loko na bhavishyatīti; nanu tavānusayaḥ (? appanage, domain, following) sa tasya nāsti; ayam vāva ayam eva khalu kshatriyasya lokas tasmāt sauspatrāter (?) *evam ukte sati sadvekenarāpatra bhavānti (!) ato vakshyāmy evety uvāka*.

² That is, days,—by giving up a brief life of earthly power and glory, he gains eternal life.

³ That is, oblations performed with a view of 'taking hold (sprī)' of something; cf. Kāty. Śrautas. XXV, 6, 11. 12.

⁴ The particle 'iti' here causes some difficulty of construction which would be removed by the latter clause being taken as part of the Adhvaryu's speech; though Kātyāyana, it is true, does not recognise it as such. Perhaps, however, Khandīka's speech ends here, and what follows up to 'that one shall be thy samrâg-cow' has to be taken as a ritualistic insertion, in which case the final 'iti' would have some such meaning as 'having been told thus.'

I take thy body, hail!" let him then say, "Drive up another (cow)!" and that one shall be thy samrâg-cow!' He then departed from thence¹, and, verily, members of the Kesin race are born here even to this day.

¹ Sâyana takes this thus :—'Thus instructed, Kesin disappeared (or, passed away, vanished, utsasâda vinash/ah) from that region (tato derât)'—after which there is a lacuna in the MS. Perhaps, however, it is *Khandîka*, rather than Kesin, to which this refers,—he (and his race) then, indeed, passed away from that region, whilst the Kesins flourished.

TWELFTH KÂNDA.

THE SACRIFICIAL SESSION (SATTRA).

FIRST ADHYÂYA. FIRST BRÂHMANA.

1. Verily, this sacrifice is the same as this blowing (wind): it is that¹ they wish to secure who take the vow of initiation for a year. Of them the *Grihapati* is initiated first²; for the *Grihapati* is this (terrestrial) world, and upon this world everything here is established; and so, indeed, are his fellow-sacrificers established in the *Grihapati*: it is thus after they have become established on a firm foundation that they are initiated.

2. He (the *Adhvaryu*) then initiates the *Brahman* (priest). Now the *Brahman* is the moon, and the moon is *Soma*, and plants belong to *Soma*³: he thus connects the plants with this (terrestrial) world. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate (tear up) the plants from this (terrestrial) world, and they would be liable to dry up: let therefore no other person be initiated between those two.

3. He then initiates the *Udgâtri*. Now, the *Udgâtri* is the thunder-cloud, and from the thunder-cloud rain is produced: he thus connects the rain

¹ Viz. the wind as the vital air pervading man; see paragraph 11.

² He, as well as the first three priests, is initiated by the *Adhvaryu*.

³ *Soma* is the king of plants, whence these are called 'soma-râgñi,' II, 3, 4, 4; V, 4, 2, 3; *Rig-veda* S. X, 97, 8.

with the plants. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate the rain from the plants, and (the cloud) would be liable to lack rain: let therefore no other person be initiated between those two.

4. He then initiates the *Hotri*. Now, the *Hotri*¹ is Agni in respect of the deity, and speech in respect of the body; and rain is food: he thus connects both Agni (fire) and speech with food. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate fire and speech from food, and (people) would be liable to starve: let therefore no other person be initiated between those two.

5. The *Pratiprasthâtri* then initiates the *Adhvaryu*. Now, the *Adhvaryu* is the mind², and the *Hotri* is speech: he thus connects mind and speech with one another. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate mind and speech, and (people) would be liable to perish: let therefore no other person be initiated between those two.

6. He then initiates the *Brâhmanâkham*sin for the Brahman, for under him the former is. He then initiates the *Prastotri* for the *Udgâtri*, for under

¹ Viz. as the offering-priest κατ' ἐξοχήν, he who, by the recitation of his 'invitatory' and 'offering' verses, like Agni, draws the gods to the offering, and causes them to graciously accept it.

² The *Adhvaryu* is the head of the sacrifice (IV, 1, 5, 16); and, as the mind, he marches in front. See also III, 2, 4, 11. 'Mind goes before Speech (prompting her), "Speak thus! say not this!"'

him the former is. He then initiates the Maitravaruna for the Hotri, for under him the former is. These four the Pratiprasthâtri initiates.

7. The Neshtri then initiates the Pratiprasthâtri for the Adhvaryu, for under him the former is. It is after the fitting out¹ of these nine that the others are fitted out; for there are nine vital airs: he thus lays the vital airs into them; and so they attain the full term of life, and so they do not depart this world before their (full) term of life.

8. He then initiates the Potri for the Brahman, for under him the former is. He then initiates the Pratihatri for the Udgâtri, for under him the former is. He then initiates the Akhâvâka for the Hotri, for under him the former is. These four the Neshtri initiates.

9. The Unnetri then initiates the Neshtri for the Adhvaryu, for under him the former is. He then initiates the Âgnîdhra for the Brahman, for under him the former is. He then initiates the Subrahmanyâ for the Udgâtri, for under him the former is. He then initiates the Grâvastut for the Hotri, for under him the former is. These four the Unnetri initiates.

10. Either a Snâtaka², or a Brahmaçarin, or some one else who is not initiated, then initiates the Unnetri; for they say, 'No pure one should purify.' This is the regular order of initiation³;

¹ Or, after getting them ready, or prepared (*kṛipti*).

² That is, one who has completed his course of theological study (*brahmaçarya*), and has taken the bath (*snâta*) marking the end of that course, and his return to the bosom of his family. See above, pp. 48-50 (esp. XI, 3, 3, 7).

³ Literally, the initiation in the regular succession.

and, assuredly, only when, knowing this¹, they become initiated, they make ready the sacrifice even whilst being initiated, and along with the getting ready of the sacrifice security of property accrues to the performers of the sacrificial session (Sattrā); and, along with the accruing of security of property to the performers of the session, security of property also accrues to that district in which they perform the sacrifice.

11. Now, the Unnetri is initiated last of these, and when they come out from the purificatory bath it is he that comes out first; for the Unnetri is the vital air: he thus lays vital air into them on both sides; and so they attain the full term of life, and so they do not depart this world before their (full) term of life. This is the regular order of initiation: and, assuredly, he should become initiated only where such as know this become initiated.

SECOND BRÂHMANA.

1. Verily, from out of faith the gods fashioned the initiation, from out of Aditi the opening (sacrifice²), from out of Soma the buying (of Soma-plants), from out of Vishnu the guest-offering, from out of the sun the Pravargya, from out of the Svadhâ (the food of departed ancestors) the Upa-

¹ That is to say, when they become initiated in accordance with this knowledge.

² For the Prâyanîyeshâ of the ordinary Soma-sacrifice, see part ii, p. 47 seqq. For the subsequent ceremonies, cf. the table of contents of the same part. They are here alluded to for the reason that they are essential parts of every day's performance during the year's session.

sads, from out of Agni and Soma the day of fasting, and from out of this world the opening Atirātra¹.

2. From out of the year (they fashioned) the *Katurvimsa* day, from out of the priesthood the *Abhiplava* (*shadaha*), from out of the nobility the *Prishthya* (*shadaha*)², from out of Agni the *Abhigit*, from out of the waters the *Svarasāman* days, from out of the sun the *Vishuvat*,—the *Svarasāman* days have been told;—from out of Indra the *Visvagit*,—the *Prishthya* and *Abhiplava* have been told;—from out of Mitra and Varuna the Go and

¹ The *Prāyanīya Atirātra* is the first day of the sacrificial session called *Gavām ayanam*, the performance of which lasts a year, and includes the following sacrificial periods and days (cf. part ii, p. 427):—

Prāyanīya Atirātra, or opening day.

Katurvimsa day, an *Ukthya*, all the stotras of which are in the *katurvimsa-stoma*.

5 months, each consisting of 4 *Abhiplava shadahas*, and 1 *Prishthya shadaha* (=30 days).

3 <i>Abhiplavas</i> and 1 <i>Prishthya</i> .	} 28 days which, with the	
<i>Abhigit</i> day (performed with all the stomas).		two opening days,
3 <i>Svarasāman</i> days.		complete the sixth month.

VISHUVAT, or *Divākīrtiya* day (*Ekavimsa-stoma*).

3 <i>Svarasāman</i> days.	} 28 days which, with the	
<i>Visvagit</i> day (performed with all the <i>prishthas</i>).		two concluding days,
1 <i>Prishthya</i> and 3 <i>Abhiplavas</i> .		complete the seventh month.

4 months, each consisting of 1 *Prishthya shadaha* and four *Abhiplava shadahas*.

3 <i>Abhiplava shadahas</i> (18 days).	} 30 days (twelfth month).
1 <i>Gosh/oma</i> (<i>Agnish/oma</i>).	
1 <i>Āyush/oma</i> (<i>Ukthya</i>).	
1 <i>Dasarātra</i> (10 days).	

Mahāvratā day (*Agnish/oma*).

Udayanīya Atirātra, or concluding day.

² For the difference between these two sacrificial periods of six days, see part iii, introd., p. xxi, note 2.

Âyus¹, from out of the Visve Devâh the Dasarâtra², from out of the regions the *Prishthya-shadaha* of the Dasarâtra, from out of these worlds the *Khandoma* days.

3. From out of the year (they fashioned) the tenth day, from out of Pragâpati the Mahâvrata, and from out of the world of heaven the Udayantiya Atirâtra:—such was the birth of the Year; and, verily, whosoever thus knows that birth of the Year becomes more (and more) glorious to (the end of) it, he becomes possessed of a (new) body, he becomes the Year, and, as the Year³, he goes to the gods.

THIRD BRÂHMANA.

1. Now, when they are initiated they indeed offer sacrifice to the deities Agni and Vishnu: they become the deities Agni and Vishnu, and attain to fellowship and co-existence with Agni and Vishnu.

2. And when they perform the opening sacrifice they indeed offer sacrifice to the deity Aditi: they become the deity Aditi, and attain to fellowship and co-existence with Aditi.

3. And when they proceed with the buying (of Soma-plants) they indeed offer sacrifice to the deity Soma: they become the deity Soma, and attain to fellowship and co-existence with Soma.

¹ For the differences between the three modes of chanting the Stotras of the Agnish/oma and Ukthya Soma-sacrifices—viz. Gyotish/oma, Gosh/oma, Âyush/oma—see part iv, p. 287, note 2.

² The Dasarâtra, or central ten days of the Dvâdasâha (twelve days' period), consists of a *Prishthya shadaha*, three *Khandoma* days (of the Ukthya order), and a final (tenth) Atyagnish/oma day called *Avivâkya*.

³ For the Sacrificer as father Time, see part iv, introd., p. xxii.

4. And when they perform the guest-offering they indeed offer sacrifice to the deity Vishnu: they become the deity Vishnu, and attain to fellowship and co-existence with Vishnu.

5. And when they perform the Pravargya-offering¹ they indeed offer sacrifice to the deity Âditya: they become the deity Âditya, and attain to fellowship and co-existence with Âditya (the sun).

6. And when they enter upon the Upasads they indeed offer sacrifice to those very deities² who (receive oblations) at the Upasads: they become those deities, and attain to fellowship and co-existence with those deities.

7. And when they perform the animal sacrifice to Agni and Soma³ they indeed offer sacrifice to the deities Agni and Soma: they become the deities Agni and Soma, and attain to fellowship and co-existence with Agni and Soma.

8. And when they perform the opening Atirâtra (of the sacrificial session) they indeed offer sacrifice to those deities, the Day and Night⁴: they become those deities, the Day and Night, and attain to fellowship and co-existence with the Day and Night.

9. And when they enter upon the *Katurvimsa* day they indeed offer sacrifice to that deity, the Year⁵: they become that deity, the Year, and attain to fellowship and co-existence with the Year.

¹ See XIV, 1-3; and part ii, p. 104, note 3.

² Viz. Agni, Soma, and Vishnu; cf. part ii, p. 105, note 1.

³ See part ii, p. 162 seqq.

⁴ Viz. inasmuch as the Atirâtra includes both a day and a night performance.

⁵ Viz. both because this is the real opening day of the year's session, and because Pragâpati (as the Purusha and the Year) is 'katurvimsa' or 'twenty-four-fold' (e. g. VI, 2, 1, 23).

10. And when they enter upon the Abhiplava-shaḍaha they indeed offer sacrifice to those deities, the Half-months and Months: they become those deities, the Half-months and Months, and attain to fellowship and co-existence with the Half-months and Months.

11. And when they enter upon the *Prishthya*-shaḍaha they indeed offer sacrifice to those deities, the Seasons: they become those deities, the Seasons, and attain to fellowship and co-existence with the Seasons.

12. And when they enter upon the Abhigit (day) they indeed offer sacrifice to the deity Agni: they become the deity Agni, and attain to fellowship and co-existence with Agni.

13. And when they enter upon the Svarasâman (days) they indeed offer sacrifice to that deity, the Waters: they become that deity, the Waters, and attain to fellowship and co-existence with the Waters.

14. And when they enter upon the Vishuvat (day) they indeed offer sacrifice to the deity Âditya: they become the deity Âditya, and attain to fellowship and co-existence with Âditya. The Svarasâmans have been told.

15. And when they enter upon the Visvagit (day) they indeed offer sacrifice to the deity Indra: they become the deity Indra, and attain to fellowship and co-existence with Indra. The *Prishthya* and Abhiplava (shaḍahas) have been told.

16. And when they enter upon (the performance of) the Go and Âyus (stoma)¹ they indeed offer sacrifice to the deities Mitra and Varuṇa: they

¹ See p. 140, note 1.

become the deities Mitra and Varuṇa, and attain to fellowship and co-existence with Mitra and Varuṇa.

17. And when they enter upon the Dasarâtra they indeed offer sacrifice to that deity the Visve Devâh: they become that deity, the Visve Devâh, and attain to fellowship and co-existence with the Visve Devâh.

18. And when they enter upon the Prishthya-shadaha of the Dasarâtra they indeed offer sacrifice to those deities, the Regions: they become those deities, the Regions, and attain to fellowship and co-existence with the Regions.

19. And when they enter upon the Khandomas they indeed offer sacrifice to those deities, these Worlds: they become those deities, these Worlds, and attain to fellowship and co-existence with these Worlds.

20. And when they enter upon the tenth day (of the Dasarâtra) they indeed offer sacrifice to that deity, the Year: they become that deity, the Year, and attain to fellowship and co-existence with the Year.

21. And when they enter upon the Mahâvrata they indeed offer sacrifice to the deity Pragâpati: they become the deity Pragâpati, and attain to fellowship and co-existence with Pragâpati.

22. And when they enter upon the concluding Atirâtra (of the sacrificial session), then, indeed, having gained the Year, they establish themselves in the world of heaven. And were any one to ask them, 'To what deity are ye offering sacrifice this day? what deity are ye? with what deity do ye dwell?' let them name of those (deities) the one to whom they may be nearest (in the performance of the Sattrâ). And,

verily, such (sacrificers) are seated (sad) in the good¹ (place), for they are for ever seated among the good deities; and the others are mere partakers in the sacrificial session²; and if any one were, during a sacrificial session, to speak evil of such initiates as know this, let them say to him, 'We cut thee off from those deities;' and he becomes the worse, and they themselves become the better for it.

23. That same year contains three great rites (mahâvrata):—the great rite on the *Katurvimsa* day, the great rite on the Vishuvat day, and the great rite³ on the Mahâvrata day itself. Now, those of old used, indeed, to enter upon (perform) that (year's session) with three great rites, and they became glorious, truth-speaking, and faithful to their vow; but if nowadays any (sattrins) were to perform it on this wise, they assuredly would crumble away even as a jar of unbaked clay would crumble away if water were poured into it. They (who do so) perform too much: that (object) of theirs is gained by truth, by toil, by fervid devotion, by faith, by sacrifice, and by oblations.

FOURTH BRÂHMANA.

1. The Year, indeed, is Man;—the opening (prâyantya) Atirâtra is his feet, for by means of their

¹ Or, in the true, abiding (place)—sati.

² That is, those who perform a sacrificial session (sattra) without their possessing the esoteric knowledge regarding the several ceremonies, set forth in the preceding paragraphs, are mere 'sattra-sadaḥ' (i. e. merely 'sitting through the sacrificial session') whilst those possessing that knowledge are 'sati sadaḥ.'

³ That is, more especially, the chanting of the Mahâvrata-sâman, for which see part iv, p. 282, note 5.

feet (men) go forward (prayanti): that part of them which is white is of the form of the day, and that which is black is (of the form) of the night; the nails are of the form of herbs and trees. The *Katurvimsa* day is the thighs, the *Abhiplava* the breast, and the *Prishthya* the back.

2. The *Abhigit* is this right arm, the *Svarasāman* days these three (openings of the) vital airs on the right side¹, the *Vishuvat* the head, and the (second period of) *Svarasāman* days these three vital airs on the left side.

3. The *Visvagit* is this left arm,—the *Prishthya* and *Abhiplava* have been told,—the *Go* and *Āyus* those downward vital airs; the *Dasarātra* the limbs, the *Mahāvratā* the mouth; and the concluding (*udayantya*) *Atirātra* is the hands, for by means of the hands (men) move (reach) upwards (*udyanti*): that part of them which is white is of the form of the day, and that which is black is of that of the night; and the nails are of the form of the stars. Thus that year is established in respect of the body; and, verily, whosoever thus knows that year to be established in respect of the body, establishes himself by means of offspring and cattle in this, and by immortality in the other, world.

SECOND ADHYĀYA. FIRST BRĀHMANA.

1. Verily, those who become initiated for (a sacrificial session of) a year cross an ocean: the *Prāyanīya Atirātra* is a flight of steps², for it is by means of a flight of steps that one enters (the water); and

¹ Viz. the right eye, ear, and nostril.

² Or, a descent, a passage leading down to a bathing-place.

when they enter on the *Prāyanīya Atirātra* it is just as if they were entering the ocean by a flight of steps.

2. The *Katurvimsa* day is (in the form of) a foothold, a shallow place¹, such a one as (where the water reaches) either to the arm-pits or to the neck, whence, having rested, they enter² (the deep water). The *Abhiplava* is (a spot) suitable for swimming; and so is the *Prishthya* suitable for swimming.

3. The *Abhigit* is a foothold, a shallow place, such a one as (where the water reaches) either to the arm-pits, or to the neck, whence, having rested, they come out (of the water). The first *Svarasāman* is thigh-deep, the second knee-deep, the third knuckle-deep. The *Vishuvat* is a foothold (in the form of) an island. The first (*Svarasāman*) with reversed *Sāmans* is knuckle-deep, the second knee-deep, and the third thigh-deep.

4. The *Visvagit* is a foothold, a shallow place, such a one as (where the water reaches) either to the arm-pits or to the neck, whence, having rested, he enters (the deep water again). The *Prishthya* is suitable for swimming, and so is the *Abhiplava*, and so are the *Go* and *Āyus*, and so is the *Dasarātra*.

5. The *Mahāvrata* is a foothold, a shallow place, such a one as (where the water reaches) either to the arm-pits or to the neck, whence, having rested,

¹ *Gādhām eva pratishthā*,—it may be remarked that this is just the form in which an appositional compound is analyzed by native grammarians, as if it were '*gādha-pratishthā*,' a foothold which is just a ford, a ford-foothold, as indeed it is written in paragraph 9. Cf. p. 66, note 4.

² Or, bathe,—'*prasnāti*,' indeed, would really seem to mean here 'he swims forward.'

they step out (of the water). The Udayantiya (concluding) Atirâtra is a flight of steps, for it is by a flight of steps that people step out (of the water): thus, when they perform the Udayantiya Atirâtra, it is just as if, having entered the sea by a flight of steps, they were to step out of it by a flight of steps.

6. Regarding this they say, 'How many Atirâtras are there in the year, how many Agnishômas, how many Ukthyas, how many Shodasins, how many Shadahas?'—Two Atirâtras, a hundred and six Agnishômas, and two hundred and forty Ukthyas,—thus in the case of those who perform the Svarasâmans as Ukthyas.

7. But in the case of those who perform them as Agnishômas, a hundred and twelve Agnishômas, two hundred and thirty-four Ukthyas, twelve Shodasins, and sixty Shadahas. This, then, is how the year is obtained.

8. There are twelve months in the year, and their vital energy and power are the *Prishthas*; and by performing the *Prishthas* month by month, they obtain, in monthly portions¹, that vital energy of the year.—'And how do they obtain the vital energy of the thirteenth (intercalary) month?' Well, subsequent to the Vishuvat day they perform the Visvagit Agnishôma with all the *Prishthas*², and thus indeed they obtain the vital energy of the thirteenth month.

9. Now, concerning this, Svetaketu Âruneya,

¹ Lit., by the month, i. e. by monthly instalments; cf. *Tândya-Br.* IV, 2, 9.

² On Soma-days with all the (six) *Prishtha-sâmans*, see part iii, introd., p. xxi.

knowing this, once said, 'I am now going to get myself initiated for one year.' His father, looking at him, said, 'Knowest thou, long-lived one, the fording-footholds of the year?'—'I know them,' he replied, for, indeed, he said this as one knowing it.

SECOND BRĀHMANA.

1. Here, now, they say, 'Whereby are the Abhiplavas possessed of light (*gyotis*) on both sides¹,

¹ The difference between the Abhiplava-shadaha and the *Prishthya*-shadaha was thus explained in part iii, introd., p. xxi, note 2 :—'In both kinds of shadaha, the *Prishtha*-stotras (at the Mādhyandina-savana) are performed in the ordinary way—viz. either in the Agnishoma or the Ukthya way (see ib., p. xvi, note 2, as the correct reference is);—but whilst, in the Abhiplava-shadaha, the Rathantara and Brihat-sāmāns are used for the Hotri's *Prishtha*-stotra on alternate days, the *Prishthya*-shadaha requires a different *Prishtha*-sāman on each of the six days. The two kinds of shadahas also differ entirely in regard to the sequence of Stomas prescribed for the performance of the Stotras.' It is this difference in the 'sequence of Stomas' which is referred to in our passage. On the six days of the Abhiplava-shadaha, the sequence of Stomas (the first four of which, viz. Trivrit, Pañkadara, Saptadara, and Ekavimsa, are only used) varies from day to day in this way: 1. *Gyotishoma*; 2. *Goshoma*; 3. *Âyushoma*; 4. *Goshoma*; 5. *Âyushoma*; 6. *Gyotishoma* (for the difference between these, see part iv, p. 287, note 2). It will thus be seen that the Abhiplava has the '*gyotih* (stoma)' on both sides, on the first and the last days. For the Hotri's *Prishtha*-stotra on these successive days the Rathantara-sāman and Brihat-sāman are used; and, as the *Goshoma* and *Âyushoma* are Ukthya-days, the usual practice which requires the Brihat-sāman for such days, is not followed; just as the final *Gyotishoma* in this case requires the Brihat-sāman.—As regards the *Prishthya*-shadaha, each successive day requires for its stotras a single Stoma, in the ascending order: Trivrit, Pañkadara, Saptadara, Ekavimsa, Trinava, Trayastrimsa;—a different *Prishtha*-sāman being used for the Hotri's *Prishtha*-

and the *Prishṭhya* of light on one side only?' Well, the *Abhiplavas* are these worlds, and these worlds are indeed possessed of light on both sides—through the fire on this side, and through the sun on yonder side; and the *Prishṭhya* is the seasons, and the seasons are indeed possessed of light on one side only: he who burns yonder (the sun) is their light.

2. Verily, those two wheels of the gods, established on the *Prishṭhya*¹, revolve crushing² the Sacrificer's evil; and, indeed, if during a sacrificial session any one speaks evil of such initiates as know this, those two wheels of the gods cut off his head: the (chariot-) seat is the *Dasarâtra*, and the two wheels are the *Prishṭhya* and *Abhiplava*.

3. Concerning this they say, 'Seeing that the two wheels (of a cart) are alike, and those stomas unlike, how are those stomas one after another performed alike for him?' Let him reply, 'Thereby, that there are six of the one, and six of the other.'

4. 'Let him make the *Prishṭhya* and *Abhiplava* two warps³, said *Paingya*; 'let him make their

stotra on each of the six days. Here only the first day has the same Stoma at the beginning, as the *Gyotishṭoma*,—whence it has 'gyotis' on one side only.

¹ This '*prishṭhyapratishṭhite*' looks rather strange,—perhaps the correct reading is '*prishṭhapratishṭhite*,' 'established on the *prishṭha-sâmans*'; unless, indeed, '*pratishṭhita*' has to be understood here to refer to the *Abhiplava*, as the established, or ordinary, *Shadaha*, which doubtless would make the best sense,—'those two wheels of the gods, the *Prishṭhya* and the established (*Abhiplava*-) *shadaha*.'

² Or, as we would rather say, whilst revolving, crush the Sacrificer's evil.

³ ? Or, possibly, two kinds of threads, those of the warp and the woof (or weft), which are combined into one web. The St. Petersh.

Stotras and Sastras run together : ' inasmuch as he makes them run together, these (channels of the) vital airs, though separate from one another, run together, with one and the same aim¹, into a common web ; but were he not to make them run together, the Sacrificer would be liable to perish ; and liable to perish, indeed, is one who is either blind or deaf.

5. The Agnishōmas amount to nine in a month² ;—now, there are nine vital airs : it is the vital airs he thus lays into them (the Sacrificers) ; and thus they attain the full term of life, and so, indeed, they do not depart this world before the (full) term of life.

6. And the Ukthyas (amount) to twenty-one ;—now, there are twelve months in the year, five seasons, and three worlds, that makes twenty, and he who burns yonder (the sun) is the twenty-first³,

Dict., on the other hand, takes ' tantra ' here in the sense of ' model form, type,'—and, indeed, the one meaning constantly passes into the other. The MS. of the comm. is too corrupt to be of much use.

¹ This is a doubtful rendering of ' ekoti.' Though, doubtless, the juxtaposition of ' ekoti ' and ' samānam ūtim ' cannot be accidental, the word ' ūti ' may probably have a different derivation and meaning in the two occurrences. Cf. Kern, *Saddharmapundarikā*, introd., p. xvii ; Journ. of the Pāli Text Society, 1885, pp. 32–38.

² During five complete months of the first half, and four complete months of the second half, of the year four Abhiplava-shadāhas and one *Prish/hya*-shadāha are performed. Now, the six days of the Abhiplava-shadāha consist of 1. Agnishōma ; 2–5. Ukthyas ; 6. Agnishōma ; and those of the *Prish/hya*-shadāha of 1. Agnishōma ; 2. 3. Ukthya ; 4. Shodāsin ; 5. 6. Ukthya. For the four Abhiplavas and the one *Prish/hya* of each month this, accordingly, gives nine Agnishōmas, twenty Ukthyas, and one Shodāsin (counted, however, as an Ukthya in paragraphs 6 and 7).

³ The reason why the Sun is so often referred to as the twenty-first or twenty-one-fold, is not easy to discover. Possibly it may be from the fact that the Vishuvat day, or central day of the great session and the longest day of the year, is identified with the Sun,

—that consummation (he attains), and by that consummation he ascends month by month to the world of heaven, and gains, in monthly portions, the world of heaven, and the twenty-one-fold Stoma, and the *Bṛihatī* metre¹.

7. The Agnishômas amount to thirty-four in a month²—for the obtainment of all the gods; for there are thirty-three gods, and Pragâpati is the thirty-fourth. And there is one Ukthya with the Shodâsin (stotra); for the Ukthya means food, and the Shodâsin vital strength.

8. By means of that food and vital strength the gods obtained all their desires, and secured all their desires; and in like manner does this (Sacrificer), by means of that food and vital strength, obtain all his desires, and secure all his desires: with a view to that object he who is initiated for (a sacrificial session of) a year should therefore perform the *Prishthya* and *Abhiplava* (-shadahas).

and that this day is flanked on both sides by ten special days which together with the central day, form a special group of twenty-one days. But, on the other hand, it may be exactly the other way, viz. that this central group was made one of twenty-one days because of the already recognised epithet of Âditya as the 'ekavimsa.' Cf. A. Hillebrandt, *Die Sonnenwendfeste in Alt-Indien*, p. 6 seq.

¹ Here the twenty-one Ukthyas are symbolically identified with the twenty-one-versed hymn-form; and the nine Agnishômas (of paragraph 5) with the *Bṛihatī* metre which consists of four pâdas of nine syllables each.

² This number is evidently arrived at by counting the twenty Ukthyas as Agnishômas (hence $9 + 20$), and adding thereto five more Agnishômas obtained by the calculation referred to in paragraph 12 (see note thereon), according to which the characteristic Stotras and Sastras of the Ukthya make one additional Agnishôma in every four Ukthyas. The Shodâsin, thus, is not taken into account in this calculation.

9. Now, the Âdityas and the Ângiras, both of them sprung from Pragâpati, were contending together saying, 'We shall be the first to reach heaven,—we shall be the first!'

10. By means of four Stomas, four *Prishthas*¹, and light (simple) hymn-tunes, the Âdityas sailed across to the heavenly world; and inasmuch as they sailed (abhi-plu) to it, they (these six-days' periods) are called Abhiplava.

11. By means of all the Stomas, all the *Prishthas*², and heavy (complicated) hymn-tunes, the Ângiras, coming after (the gods), as it were³, touched (reached) the heavenly world; and inasmuch as they touched (spris) it, it (this six-days' period) is called *Prishthya*⁴.

12. It is a six-days' Abhiplava, because it consists of six days; or a five-days' Abhiplava, because it consists of five days, for the last day is the same as the first; or a four-days' Abhiplava, for there are four Stomas (used) in it—the thrice-threelfold (trivrit), the fifteen-versed, the seventeen-versed, and the twenty-one-versed one; or a three-days' Abhiplava, for it is of three orders—Gyotis, Go, and

¹ Besides the Rathantara and Brîhat, used on alternate days for the Hotri's *Prishtha*-stotra at the Abhiplava, the Vâmadevyâ and Kâleya-sâmans, used on each day for the Maitrâvaruna's and Akkâvâka's *Prishtha*-stotras, seem to be counted here as making up the four *Prishtha*-sâmans of the Abhiplava-shadâha. For the four Stomas, see p. 148, note.

² See ib., and part iii, introd., p. xxi.

³ The 'iva' would seem here (as, indeed, pretty frequently) to have the meaning of 'eva,' 'indeed,' thus—coming considerably after (the gods). Cf. Ait.-Brâhm. IV, 17, 5, where the Ângiras are said to have reached heaven sixty years after the Âdityas.

⁴ This etymology is of course not meant to be taken seriously, the word '*prishthya*' being derived from '*prishtha*,' 'back' (XII, 1, 4, 1).

Āyus¹; or a two-days' Abhiplava, for there are two Sāmans (used) in it—the Br̥zhat and the Rathantara²; or a one-day's Abhiplava, for it is performed with the Stomas of a one-day's (Soma-sacrifice³). Twelve Stotras and twelve Sastras of the four Ukthyas are in excess⁴—they make a seventh Agnishōma, and thus the Agnishōmas amount to seven.

13. Now, Proti Kausāmbeya⁵ Kausurubindi dwelt with Uddālaka Āruni as a religious student. The teacher asked him, 'My son, how many days did thy father⁶ consider that there are in the year?'

14. 'Ten,' he replied.—'Ten, indeed,' he said; 'for the Virāḡ consists of ten syllables, and the sacrifice is of Virāḡ nature;—

15. But how many are there really?'—'Nine,' he replied.—'Nine, indeed,' he said; 'for there are nine vital airs, and by means of the vital airs the sacrifice is performed;—

¹ See p. 148, note; part iv, p. 287, note 2.

² These two principal *Prishtha*-sāmans are used on alternate days of the Abhiplava-shaḍaha for the first (or Hotri's) *Prishtha*-stotra at the midday-service.

³ Viz. with the four Stomas used at the ordinary Agnishōma-sacrifice.

⁴ Whilst the Agnishōma includes twelve Stotras and twelve Sastras, the Ukthya-sacrifice has three additional (Uktha-) Stotras and Sastras, which in the four Ukthya days of the Abhiplava-shaḍaha make up another twelve chants and twelve recitations.

⁵ That is, either a descendant of Kusāmba; or, as Harisvāmin takes it, a native of the city Kausāmbī; cf. Weber, Ind. Stud. I, p. 193.—*Prakṛishtha*abhūpati-kosāmbīnivāsi-kusurabindasyāpatyam; MS. comm.

⁶ Harisvāmin applies to the father the epithet 'mahāyāgñika,' or performer of the great sacrifices.

16. But how many are there really?—‘Eight,’ he replied.—‘Eight, indeed,’ he said; ‘for the Gâyatrî consists of eight syllables, and the sacrifice is of Gâyatrî nature;—

17. But how many are there really?—‘Seven,’ he replied.—‘Seven, indeed,’ he said; ‘for there are seven metres (successively) increasing by four (syllables), and by means of the metres the sacrifice is performed;—

18. But how many are there really?—‘Six,’ he replied.—‘Six, indeed,’ he said; ‘six seasons make up a year, and the sacrifice is the year; and one and the same day are those two, the opening and concluding (Atirâtra ¹);—

19. But how many are there really?—‘Five,’ he replied.—‘Five, indeed,’ he said; ‘the sacrifice is fivefold; the sacrificial animal is fivefold ²; there are five seasons in the year, and the sacrifice is the year;

¹ In the scheme of the Gavâm ayanam, given above (p. 139, note 1), there is one day in excess of the year, viz. either the central Vishuvat day (XII, 2, 3, 6) or the final Atirâtra; but by making this latter day identical with the opening Atirâtra, Uddâlaka would seem to bring the whole within the compass of one year of six seasons. In the next paragraph, on the other hand, the same result is obtained by the identification of the second and the last but one days of the session. Another, and perhaps more probable, explanation of Uddâlaka’s calculation would, however, be this. In the scheme of the sacrificial session there occur, as not included in the different sacrificial groups or periods (the shadahas, svarasâmans, &c.), seven special days—the opening and final Atirâtras, the Katurvimsa and Mahâvrata days, and the Abhigî, Vishuvat, and Virvagî days. These seven days he here successively reduces to six and five days. The further reduction of this number by the identification of the Prishkya and Abhiplava, as well as of the Svarasâman days, requires no explanation. Cf., however, the Addenda.

² For the ‘pânkta’ nature of the sacrifice, see III, 1, 4, 19, 20; XIII, 2, 5, 1, for the five kinds of sacrificial animals, VI, 1, 2, 32 seqq.

and one and the same day are those two, the *Katurvimsa* and the *Mahāvṛata* ;—

20. But how many are there really?—‘Four,’ he replied.—‘Four, indeed,’ he said; ‘animals are four-footed, and animals constitute a sacrifice; and one and the same day are those two, the *Prishṭhya* and *Abhiplava* ;—

21. But how many are there really?—‘Three,’ he replied.—‘Three, indeed,’ he said; ‘there are three metres, three worlds; and the (Soma-) sacrifice consists of three services; and one and the same day are those two, the *Abhigit* and *Visvagit* ;—

22. But how many are there really?—‘Two,’ he replied.—‘Two, indeed,’ he said; ‘for man is two-footed, and the sacrifice is man; and one and the same day are the *Svarasāmans* ;—

23. But how many are there really?—‘One,’ he replied.—‘A day, indeed,’ he said; ‘the whole year is just that day after day:’—this is the mystic import of the year; and, verily, whosoever thus knows this mystic import¹ of the year grows more (and more) glorious up to (the end of) it; he becomes possessed of a (new) body, he becomes the year, and in the shape of the year he joins the gods.

THIRD BRĀHMAṆA.

1. That year, doubtless, amounts to a *Br̥hatt*,—there are two *śaḍahas* (12) of winning days²; the

¹ Prof. Oldenberg (*Zeitschr. d. Deutschen Morg. Ges.*, vol. 50, p. 460) takes ‘*upanishad*’ in the sense of ‘worship’—‘this is the worship to be offered to the year.’ Perhaps ‘meditation’ might be the more appropriate rendering:—‘this is the form in which the year should be meditated upon.’ Cf. X, 4, 5, 1; 5, 1, 1.

² The term ‘*ārṣhyat*’ is apparently a future participle of ‘*ā-arg*,’

two, *Prishthya* and *Abhiplava* (12); the *Go* and *Āyus*, and the *Dasarātra* (ten days)—that makes thirty-six; for the *Brīhatt* consists of thirty-six syllables, and by means of the *Brīhatt* the gods strove to reach heaven, and by the *Brīhatt* they did gain heaven; and in like manner does this one, by means of the *Brīhatt*, now strive to reach heaven, and thereby gain heaven; he who knows this secures for himself whatever wish there is in the *Brīhatt*.

2. And as to the *Katurvimsa* day, it is the same as either the seventh or the ninth (day) of the *Dasarātra*¹. From out of the *Abhiplava* the *Prishthya* is formed, from the *Prishthya* the *Abhigit*,

hence 'calculated to procure, or win.' The *Ait.-Br.* has 'ākshyat' instead. The two *Shadahas* (or periods of six days), here counted as such days, would seem to include the six *Svarasāman* days, and the special named days scattered over the session (the opening and concluding *Atirātra* being apparently counted as one).

¹ *Katurvimsa* day is one in which the *Katurvimsa-stoma*, or twenty-four-fold hymn-form, is exclusively used in the chanting of the *Stotras*. The one usually denoted by that term is the second day of the *Gavām ayanam*. In the *Dasarātra*, or ten-days' period, there is, however, likewise a day in which the *Katurvimsa-stoma* is used exclusively. That period consists of a *Prishthya-shadaha* (six days), three *Khandoma* days, and a final *Atyagnishstoma*, called *Avivākya*. The three *Khandoma* days (i.e. days fashioned after metres) have assigned to them as their exclusive *Stomas* the twenty-four-fold, the forty-four-fold, and the forty-eight-fold hymn-forms respectively; the first of them, or the seventh day of the *Dasarātra*, being thus a *Katurvimsa* day. But in the second half of the year's session the regular order of the days of the minor sacrificial periods—the *Shadahas* and *Svarasāmans*—is reversed, the last day being performed first; and according to this paragraph the same is optionally to be the case in regard to the three *Khandoma* days, the *Katurvimsa* day being taken either first or last (see, however, *parag. 9*). Cf. also *Haug, Ait.-Br., Transl.*, p. 347, note (where, in l. 3, read *Dasarātra* instead of *Dvādasāha*).

from the Abhigit the Svarasāmans, from the Svara-sāmans the Vishuvat, from the Vishuvat the Svara-sāmans, from the Svarasāmans the Visvagit, from the Visvagit the *Prishthya*¹, from the *Prishthya* the Abhiplava, from the Abhiplava the Go and Āyus, and from the Go and Āyus the Dasarâtra.

3. And that Mahāvratā is a winning-day, for its Stoma is the *Pañkavimsa*, and a metre does not collapse from (excess or deficiency of) a syllable—neither from one nor from two (syllables); neither does a Stoma by (an excess of) one hymn-verse².

4. Prior to the Vishuvat they perform first the Abhiplava, and afterwards the *Prishthya*, for the Abhiplava represents the sons, and the *Prishthya* the father; whence in early life the sons subsist on (the resources of) their father. Subsequent to the Vishuvat they perform first the *Prishthya*, and afterwards the Abhiplava; whence in later life the father subsists on (the resources of) his sons; and, verily, the sons of him who thus knows this subsist on him in early life, and he subsists on his sons in later life.

5. Here, now, they ask, 'If he were to die after entering on the *Katurvimsa* day, how does he become one who has not merely (uttered) the Āgur-

¹ Here, the order of Abhiplava and *Prishthya* followed in the first half of the year is reversed.

² The author apparently claims for the *pañkavimsa*-stoma, or twenty-five-versed hymn-form, the same efficacy as for the *katurvimsa*-stoma, the hymn-form of what is practically the first day of the sacrificial session (cf. *Tāndya-Br.* XXV, 1, 1, where it is called *Katurvimsam prāyanīyam*), and which by the number of its stotriyā-verses, being that of the half-months in the course of the year (24), is supposed to represent the whole year; cf. *Ait.-Br.* IV, 12.

formula¹?’ Let him say, ‘In that they then perform the Opening Atirātra, thereby (he becomes such a one).’

6. As to this they ask, ‘Seeing that there are the twelve months of the year, and that one day, to wit, the Vishuvat, is in excess, does this belong to those (months) that go before or to those that follow?’ Let him say, ‘Both to those that go before and to those that follow;’ for the Vishuvat is the body (trunk) of the year, and the months are its limbs; and where the body is there are (or, that includes) also the limbs, and where the limbs are there is also the body; and neither is the body in excess of the limbs, nor are the limbs in excess of the body: and thus, indeed, that (day) belongs both to those (months) that go before and to those that follow.

7. But, indeed, that year is a great eagle: the six months which they perform prior to the Vishuvat are the one wing, and those which they perform subsequent thereto are the other; and the Vishuvat is the body; and, indeed, where the body is there are also the wings, and where the wings are there is also the body; for neither is the body in excess of the wings, nor are the wings in excess of the body: and thus, indeed, that (day) belongs both to those (months) that go before and to those that follow.

8. As to this they ask, ‘Seeing that for six months prior to the Vishuvat they perform Stomas tending upwards, and for six (months) reversed

¹ See XI, 2, 5, 10 with note. The *Katurvimsa* day is, as it were, a promise on the part of the Sacrificer to perform the sacrificial session; whilst the *Prāyāṇīya* Atirātra not only represents the actual entering on the performance, but, as it were, implies the *Udayāṇīya* Atirātra (XII, 2, 2, 18).

(Stomas), how are these latter performed so as to tend upwards?' Let him say, 'In that they perform that Dasarâtra as one with upward tending Stomas, thereby they do so.' Now, the Mahâvrata did not yield itself to the gods saying, 'How is it, ye have performed the Vishuvat with upward tending hymns, and me with reversed ones?'

9. The gods said, 'Try ye to find out that sacrificial performance which has upward tending Stomas, and whereby we may gain this.' They saw that Dasarâtra with upward tending Stomas after the manner of the year: what *Prishthya*-shadaha there is in it that is the seasons, the (three) *Khandomas* are these worlds, and the tenth day is the year. Thereby they gained this (Mahâvrata), and it yielded itself to them; and, verily, the Mahâvrata yields itself to him who so knows this.

10. And in this way, indeed, there is an ascent of days:—by means of the Opening Atirâtra they ascend the concluding Atirâtra, by means of the *Katurvimsa* the Mahâvrata, by means of an Abhiplava a subsequent Abhiplava, by means of a *Prishthya* a subsequent *Prishthya*, by means of the Abhigit the Visvagit, by means of the Svarasâmans the subsequent Svarasâmans—but that one day is not ascended, to wit, the Vishuvat: and, verily, he who thus knows this ascends to (the state of) one more glorious, and no one inferior to him ascends (to be equal) to him.

11. And in this way, indeed, there is a descent of days:—the *Prâyanlya* Atirâtra descends to the *Katurvimsa* day, the *Katurvimsa* day to the Abhiplava, the Abhiplava to the *Prishthya*, the *Prishthya* to the Abhigit, the Abhigit to the Svarasâmans, the

Svarasâmans to the Vishuvat, the Vishuvat to the Svarasâmans, the Svarasâmans to the Visvagit, the Visvagit to the *Prishthya*, the *Prishthya* to the Abhiplava, the Abhiplava to the Go and Âyus, the Go and Âyus to the Dasarâtra, the Dasarâtra to the Mahâvrata, the Mahâvrata to the Udayantiya Atirâtra, the Udayantiya Atirâtra to the world of heaven, to the resting-place, to plenty.

12. Such, indeed, are the wilds and ravines of sacrifice, and they (take) hundreds upon hundreds of days' carriage-drives; and if any venture into them without knowledge, then hunger or thirst, evil-doers and fiends harass them, even as fiends would harass foolish men wandering in a wild forest; but if those who know this do so, they pass from one duty to another, as from one stream into another, and from one safe place to another, and obtain well-being, the world of heaven.

13. As to this they say, 'How many onward, and how many backward days are there?' Well, those which are performed once each are onward days, and those which are performed repeatedly are backward days: let him at least consider these¹ as backward ones, for in accordance with the course of the Shazahas he himself moves.

FOURTH BRÂHMANA.

1. The Year, indeed, is Man;—the *Prâyantiya* Atirâtra is his breath, for by means of the breath men go forward (*prayanti*); and the *Ârambhanlya*

¹ Or, 'meditate upon these' (?worship these); see p. 155, note 1.

(opening) day¹ is speech, for by means of speech men undertake (ārabh) whatever they do undertake.

2. The Abhiplava-shaḍaha is this right hand². This (little finger) is the first day thereof,—this (upper joint³) is its morning-service, this (middle joint) its midday-service, and this (lower joint) its evening-service: it is in place of the Gāyatrī, whence this (little finger) is the shortest of these (fingers).

3. This (third finger) is the second day,—this (upper joint) is its morning-service, this (middle joint) its midday-service, and this (lower joint) its evening-service: it is in place of the Trishṭubh, whence this (third finger) is larger than this (little finger).

4. This (middle finger) is the third day,—this is its morning-service, this its midday-service, and this its evening-service: it is in place of the Gagatī, whence this is the largest of these (fingers).

5. This (fore-finger) is the fourth day,—this is its morning-service, this its midday-service, and this its evening-service: it is in place of the Virāḡ; for the Virāḡ is food, whence this (fore-finger) is the most food-eating⁴ of these (fingers).

¹ Hereby the *Katurvimsa* day would seem to be meant (as, indeed, it is also taken by Harisvāmin), see p. 157, note 3; p. 167, note 1.

² The right hand is apparently taken here to represent the four limbs—the arms and legs. In Sanskrit the terms for finger and toe (as for thumb and large toe) are the same.

³ That is, apparently the bone joining the palm; though possibly the one forming the extreme end of the finger may be intended. But inasmuch as the morning-service has five stotras as compared with the two of the evening-service the former might be expected to be compared with the larger of the two bones.

⁴ Prof. Weber, *Pratigṛhasūtra*, p. 97, refers to II, 4, 2, 18, where, in his opinion, the passage '(thus) they ladle out (food) for men'

6. This (thumb) is the fifth day,—this is its morning-service, this its midday-service, and this its evening-service: it is in place of the Pañkti, for the Pañkti is broad¹, as it were, whence this (thumb) is the broadest of these (fingers).

7. This (right arm) is the sixth day,—this (fore-arm²) is its morning-service, this (upper arm) its midday-service, and this (shoulder-blade) its evening-service: it is in place of the *Atikhandas*, whence this (arm) is larger than those (fingers). That day is a *Gâyatrî* one, whence this shoulder-blade is the shortest: this *Abhiplava-shadāha* (extends) in this, in this, in this, and in this, direction³; and the *Prishthya* is the body (trunk).

8. Now, as to this, *Pañgīya*, knowing this, said, 'The *Abhiplavas* leap about (*plavante*), as it were, and the *Prishthya* stands (*sthā*)⁴, as it were; for

points to the fore-finger as the finger used most in eating. This is not improbable, though *Sâyana*, as well as the commentary on *Kâty.* IV, 1, 10, it is true, does not interpret the passage in that way.

¹ Viz. inasmuch as it consists of five *pâdas*,—instead of three, as in the case of the *Gâyatrî*, or four, as in that of the others.

² Thus also *Harisvâmin* (hardly, the palm; but see p. 161, note 3).

³ Viz. in the direction of the two arms and the two legs. There being, in nine of the twelve months of the year, four *Abhiplavas* and one *Prishthya* in each month, the two kinds of six-days' performances as regards numbers, certainly offer an analogy to the limbs and the body.

⁴ This etymological quibble seems to refer to the fact that the *Abhiplavas* are performed before the *Prishthya* in the first half of the year, and after them in the second half; though the same feature of change might, vice versâ, be applied to the *Prishthya*. It is possible, however, that the author may refer here to other characteristic features of the two kinds of *Shadāhas*; and it cannot be denied that the *Abhiplava* days are liable to much greater change than the *Prishthya* days. The constant change in the

this (man) leaps about, as it were, with his limbs, and he stands, as it were, with his body.'

9. The Trivṛit (stoma) is its head, whence that (head) is threefold (trivṛit)—skin, bone, and brain.

10. The Pañkadasa (fifteen-versed hymn-form) is the neck-joints,—for there are fourteen of these (joints)¹, and the vital force is the fifteenth; hence by means of that (neck), though being small, man bears a heavy burden: therefore the Pañkadasa is the neck.

11. The Saptadasa (seventeen-versed hymn-form) is the chest; for there are eight 'gatra'² on the one

'sequence of stomas' in the Abhiplava has already been referred to (p. 148, note 1). Another source of change, in the Abhiplava, is the peculiar way in which the Brahasmāman (or Brāhmanāṭhamsin's *Prish/hastotra*) is varied from day to day. For, whilst during the months preceding the Vishuvat day, the Abhivarta tune is used for this stotra on each day, but with different Pragātha verses chanted thereto from day to day; during the second half of the year, on the other hand, the same text (*Sāma-veda* II, 806) is used throughout, whilst its tune is varied from day to day. Since in the second half of the year the order of the days of the *Prish/hya-shadaha* must be reversed, whilst this is optionally the case as regards the Abhiplava, this feature can hardly be referred to here.

¹ The 'grīvāḥ' thus, as far as man is concerned, include not only the seven cervical vertebrae, but also the upper seven dorsal vertebrae, being those to which the true ribs are attached. It is worth remarking, however, that in large birds such as the eagle, the neck itself consists of fourteen vertebrae.

² The St. Petersburg Dict. takes 'gatra' in the sense of 'tuberculae costarum,' or tubercles of the ribs, the projections near the 'heads' of the ribs where these join the spinal vertebrae; this conjectural meaning being based on VIII, 6, 2, 10, where the ribs are said to be fastened on both sides to the *kikasāḥ* (?sternum) and the *gatravaḥ*. Against this conjecture (as the Dict. remarks) is the circumstance that the *gatravaḥ* are here said to form part of the chest; and, besides, the tubercle of the rib is not a separate bone, and would hardly be likely to be specially singled out in this

side, and eight on the other, and the chest itself is the seventeenth : therefore the Saptadasa (stoma) is the chest.

12. The Ekavimsa (twenty-one-versed hymn-form) is the belly, for inside the belly there are twenty 'kuntâpa¹,' and the belly is the twenty-first : therefore the Ekavimsa (stoma) is the belly.

13. The Trinava (thrice nine-versed hymn-form) is the two sides (pârsva);—there are thirteen ribs (parsu) on the one side, and thirteen on the other², and the sides make up the thrice ninth : therefore the Trinava (stoma) is the two sides.

14. The Trayastrimsa (thirty-three-versed hymn-

connection. Perhaps, therefore, the *gatravaḥ* may rather be the costal cartilages connecting the seven true ribs with the sternum, and along with them the ligament of the collar-bone where it joins the sternum; in which case the former passage would have to be understood in the sense that the ribs are on both (the right and left) sides fastened on to the costal cartilages and (through them) to the 'kikasâḥ,' the breast-bone, or rather the several bones or plates of which the sternum consists, as articulated with the clavicles and the true ribs. It is possible, however, that 'kikasâḥ' may have a different meaning from that here assigned to it, in acc. with the St. Petersb. Dict. Indeed, one would expect the 'kikasâḥ' and 'gatravaḥ' on different ends of the ribs.

¹ The meaning of 'kuntâpa' is likewise doubtful. The St. Petersb. Dict. suggests that certain glands may be intended thereby; but possibly the term may refer to the transverse processes (forming spikes, so to speak; cf. kunta) on both sides of the ten lower spinal vertebrae below the vertebra of the last true rib,—i. e. of the five lower dorsal, and the five lumbar vertebrae.

² The clavicle, or collar-bone, would thus seem to be classed along with the ribs. Rather peculiar, in the anatomical phraseology employed in the Brâhmana, is the collateral use of 'parsu' and 'prishā' for 'rib'; and it is by no means clear that there is no distinction between the two terms. In connection with the Retaḥsiḥ bricks the term 'prishā' seems to be invariably used,—cf. VIII, 6, 2, 7, as against ib. paragraph 10 (parsu).

form) is the spine ; for there are thirty-two 'karûkara'¹ of that (spine), and the spine itself is the thirty-third : therefore the Trayastrimsa (stoma) is the spine.

15. The Abhigīt is the same as this right ear ; the first Svarasâman is this white part of the eye, the second the black part, and the third the pupil ; the Vishuvat is the nose, the first backward Svarasâman is this pupil of the eye, the second the black, and the third the white part thereof.

16. The Virvagīt is the same as this left ear ; the Prishthya and Abhiplava have been told ; the Go and Âyus are the two downward breathings which there are (in the body) ; the Dasarâtra the limbs, the Mahâvrata is the mouth ; and the Udayantya Atirâtra the up-breathing, for by means of the up-breathing men go upwards (ud-yanti) : such is that year as established in the body ; and, verily, whosoever thus knows that year as established in the body, establishes himself by offspring and cattle in this, and by immortality in the other, world.

THIRD ADHYĀYA. FIRST BRÂHMANA.

1. 'Seeing that all this threefold universe keeps passing into one another, O Bâlâki, how is it that

¹ This is another term, the exact meaning of which is somewhat doubtful. The St. Petersburg Dict. takes 'karûkara' to refer to the vertebrae of the spinal column ; and if that be correct, the term would seem to include not only the twenty-four joints of the backbone down to the last lumbar vertebrae, but also the appendages of the spine, viz. the sacrum with its five, and the coccyx with its four pieces : this, it is true, yields thirty-three, instead of thirty-two, parts, but it seems scarcely possible in any other way—as, for instance, by taking into account the epiphysial plates between the vertebrae, along with the latter—to arrive at a total approximating that mentioned in the above passage.

these,—to wit, the sacrifice, Man, and Pragâpati,—do not exceed one another ?

2. Seeing that the upward Stomas follow the sacrifice, fitting themselves by repetitions with Sâmans, how do they enter man, and how do they become united with the vital airs ?

3. The Prâyanîya Atirâtra, the *Katurvimsa* day, the four Abhiplavas, and the *Prishthya* (*shadaha*) :—how do these enter man, and how do they become united with the vital airs ?

4. Fitted out with the Abhigit, the Svarasâmans join the Vishuvat on both sides :—how do these enter man, and how do they become united with the vital airs ?

5. Setting out with the Trivrit, fitted out with the (*Pañkadasa* and) *Saptadasa*, and ending with the *Trayastrimsa* ; with (the series of stomas increasing) successively by four (syllables¹) :—how do these enter man, and how do they become united with the vital airs ?

6. The Trivrit is his head, the *Pañkadasa* his neck ; and the chest, they say, corresponds to the *Saptadasa* ; the *Ekavimsa* they make the belly, and

¹ The Trivrit, or nine-versed stoma, is, however, followed by the *Pañkadasa*, or fifteen-versed stoma—the thirteen-versed form not being in ordinary use—and these are succeeded by the *Saptadasa* (17), *Ekavimsa* (21), &c. Possibly, however, this last sentence may refer to the six days of the *Prishthya-shadaha* for which the stomas consisting of 9, 15, 17, 21, 27 and 33 verses respectively are used. On the Abhigit day, each of the first four stomas is used in succession for three stotras, the four hymn-forms thus making up the twelve stotras of the *Agnishoma*. On the *Visvagit* day, on the other hand, only three stomas are used—the Trivrit, *Pañkadasa*, and *Saptadasa*—four stotras being assigned to each of these three hymn-forms.

the two sides, by means of the *Trinava*, correspond to the ribs.

7. The *Abhiplavas* on both sides (of the *Vishuvat*) are his arms, the *Prishthya* is the back,—so say the wise; and his spine the *Brâhmanas* fashion in the year by means of the (series of stomas increasing) successively by four (syllables).

8. The *Abhigit* and *Visvagit* are his ears; and his eyes, they say, correspond to the *Svarasâmans*; the *Vishuvat*, they say, is the breath of the nostrils; and the *Go* and *Âyus* are those two downward breathings.

9. The *Dasarâtra* they call his limbs, and the *Mahâvrata* the *Brâhmanas* fashion (arrange) so as to be the mouth in the year¹;—the Supreme Self has entered into that year endowed with all stomas and with all *sâmans*: having fashioned him alike with the body, the sage is seated free from pain² on the heights of the ruddy one (the sun).

¹ Though the *Mahâvrata* day is actually the last day but one of the one year's sacrificial session, whilst the *Katurvimsa* day is the second, these two days mark really the end and beginning of the year, whilst the nominal first and last days of the sessional performance may be considered as consisting of mere preliminary and concluding (winding-up) rites. The above symbolic identification of the *Mahâvrata* with the mouth of *Agni-Pragâpati*, the Year, might thus lead one to suppose (as, indeed, is done by Prof. Hillebrandt, *Die Sonnenwendfeste in Alt-Indien*, p. 11) that if two such annual sessions were immediately to succeed each other, the *Mahâvrata* and *Katurvimsa* would fall on one and the same day. The *Mahâvrata*, representing (at least symbolically) the winter-solstice, would thus mark both the end and the beginning of two successive solar periods.

² Literally, with unborn pain (or, with the pain of one unborn).

SECOND BRÂHMANA.

1. The Year is Man¹ :—‘Man’ is one unit, and ‘year’ is another, and these now are one and the same ;—there are in the year the two, day and night, and in man there are these two breathings, and these now are one and the same ;—there are three seasons in the year, and these three breathings in man, and these (two) now are one and the same ;—‘*samvatsara* (year)’ consists of four syllables, and so does ‘*yagamâna* (sacrificer),’ and these (two) now are one and the same ;—there are five seasons in the year, and these five breathings in man, and these (two) now are one and the same ;—there are six seasons in the year, and these six breathings in man, and these (two) now are one and the same ;—there are seven seasons in the year, and these seven breathings in man, and these (two) now are one and the same.

2. There are twelve months in the year, and these twelve breathings in man, and these (two) now are one and the same ;—there are thirteen months in the (leap-) year, and these thirteen (channels of) breathings in man, the navel being the thirteenth, and these (two) now are one and the same ;—there are twenty-four half-months in the year, and this man is twenty-four-fold, being possessed of twenty fingers and toes and four limbs ; and these (two) now are one and the same ;—there are twenty-six half-months in the (leap-) year, and this man is twenty-six-fold, the two feet making up the twenty-six ; and these (two) now are one and the same.

3. And there are three hundred and sixty nights

¹ Or, the man, identified with the Sacrificer.

in the year, and three hundred and sixty bones in man, and these (two) now are one and the same ;—there are three hundred and sixty days in the year, and three hundred and sixty parts of marrow in man, and these (two) now are one and the same.

4. And there are seven hundred and twenty days and nights in the year, and seven hundred and twenty bones and parts of marrow in man, and these (two) now are one and the same.

5. And there are ten thousand and eight hundred 'muhûrta' in the year ; and fifteen times as many 'kshipras' as there are 'muhûrta' ; and fifteen times as many 'etarhi' as there are 'kshipra' ; and fifteen times as many 'idâni' as there are 'etarhi' ; and fifteen times as many breathings as there are 'idâni' ; and as many spirations as there are breathings¹ ; and as many twinklings of the eye as there are spirations, and as many hair-pits as there are twinklings of the eye, and as many sweat-pores as there are hair-pits ; and as many sweat-pores as there are so many drops it rains.

6. Concerning this, Vârkali, knowing this, once said, 'I know the raining cloud extending over the whole earth, and the drops of that rain.'

7. It is with reference thereto that this verse is told,—Whilst whirling round, be it standing, or sitting, or even sleeping, how often does man, otherwise than from toil, breathe and expel the air regularly² by day and night ?

8. And in answer thereto this verse is told,—

¹ Perhaps the distinction between 'prâna' and 'ana' here is that of out-breathing and in-breathing.

² Or, uniformly (gleichmässig). The St. Petersburg Dict. here takes 'samena' in the sense of 'exactly.'

Inasmuch as man is what is measured a hundred hundred and eight hundred, therefore they say:—so often does man regularly¹ breathe and expel the air by day and night.

THIRD BRÂHMANA.

1. The gods were once performing the initiation ceremony for a (sacrificial session) of a thousand years. When five hundred years had passed with them, everything here was worn out—to wit, Stomas, and *Prishthas*, and metres (texts).

2. The gods then perceived that unexhausted element of the sacrifice, and by means of that unexhausted element they obtained what success there was in the Veda; and, verily, for him who thus knows this, the Vedas are unexhausted, and the work of the officiating priests is performed with the unexhausted threefold science.

3. Now, this is that unexhausted element of the sacrifice:—o-srâvaya, astu sraushat, yaga, ye yagâmahe, and vaushat². In these five utterances there are seventeen syllables:—o-srâvaya consists of four syllables, astu sraushat of four syllables, yaga of two syllables, ye yagâmahe of five syllables;

4. And the Vashat-call consists of two syllables. This is the seventeenfold Pragâpati, as established in the deity and in the body, and, verily, whosoever thus knows that seventeenfold Pragâpati, as established in the deity and in the body, establishes himself by offspring and cattle in this, and by immortality in the other, world.

¹ See note 2 on p. 169.

² For these sacrificial calls, see part i, p. 142, note 2.

5. The gods then spake, 'Find ye out that sacrificial performance which shall be a substitute for one of a thousand years; for what man is equal thereto that he could get through with (a performance of) a thousand years?'

6. They saw the *Visvagit* with all the *Prishthas*¹ to be an accelerated Soma-feast in lieu of the *Prishthya-shadaha*, for there are those (same) Stomas, those *Prishthas*, and those metres.

7. They saw the *Prishthya-shadaha* to be an accelerated Soma-feast in lieu of the *Dvâdasâha*, for there are those (same) Stomas, those *Prishthas*, and those metres².

8. They saw the *Dvâdasâha* to be an accelerated Soma-feast in lieu of (a session of) a year³, for there are those (same) Stomas, those *Prishthas*, and those metres.

9. They saw the (session of a) year to be an accelerated Soma-feast in lieu of the *Tâpasâkita*⁴, for there are those (same) Stomas, those *Prishthas*, and those metres.

10. They saw the *Tâpasâkita* to be an accelerated Soma-feast in lieu of the thousand years' performance, for there are those (same) Stomas, those *Prishthas*, and those metres.

11. He passes a year with the rites of initiation,

¹ For such a day's performance with all the *Prishthya-sâmans*, see part iii, introd., p. xx seq.

² The *Dvâdasâha*, or twelve-days' performance, includes a *Prishthya-shadaha* as its second to seventh days.

³ The one year's session includes a *Dasarâtra*, or ten-days' performance, forming the central part of the *Dvâdasâha*; and the first and last days of the latter being, like those of the *Gavâm ayanam*, a *prâyanîya* and *udayanîya* *Atiratra*.

⁴ See part iv, p. 317, note 2.

a year with the Upasads, and a year with the pressings of Soma.

12. When he passes a year with the rites of initiation he thereby secures for himself the first part of the performance of a thousand years ; and when he passes a year with the Upasads he thereby secures for himself the central part of the performance of a thousand years ; and when he passes a year with the pressings he thereby secures for himself the last part of the performance of a thousand years.

13. Twelve months he passes with the rites of initiation, twelve with the Upasads, and twelve with the pressings,—that makes thirty-six. Now the *Bṛihatī* (metre) consists of thirty-six syllables, and by means of the *Bṛihatī* the gods strove to reach heaven, and by means of the *Bṛihatī* they indeed attained heaven ; and in like manner does this one, by means of the *Bṛihatī*, now strive to reach heaven, and by means of the *Bṛihatī* he indeed attains heaven ; and whatever object of desire there is in the *Bṛihatī*, that he thereby secures for himself.

14. But, indeed, there is that triad that is performed together,—the Agni (fire-altar), the Arkyā, and the Mahad Uktham (great litany). When he passes a year with the rites of initiation, and a year with the Upasads, thereby the Agni and the Arka are secured by him ; and when he passes a year with the pressings, thereby the Mahad Uktham is secured by him : this, then, to wit, the *Tâpasĕita*, is the substitute for the performance of a thousand years, and this, to wit, the *Tâpasĕita*, conduces to the procreation of creatures.

FOURTH BRÂHMANA.

1. Pragâpati once upon a time spake unto Purusha

Nārāyaṇa, 'Offer sacrifice! offer sacrifice!' He spake, 'Verily, thou sayest to me, "Offer sacrifice! offer sacrifice!" and thrice have I offered sacrifice: by the morning-service the Vasus went forth, by the midday-service the Rudras, and by the evening-service the Ādityas; now I have but the offering-place¹, and on the offering-place I am sitting.'

2. He spake, 'Offer yet sacrifice! I will tell thee such a thing that thy hymns shall be strung as a pearl on a thread, or a thread through a pearl.'

3. And he spake thus unto him, 'At the (chanting of the) Bahishpavamāna, at the morning-service, thou shalt hold on to the Udgātṛi from behind, saying, "Thou art a falcon formed of the Gâyatri metre,—I hold on to thee: bear me unto well-being!"

4. 'And at the midday Pavamāna thou shalt hold on to the Udgātṛi from behind, saying, "Thou art an eagle formed of the Trishṭubh metre,—I hold on to thee: bear me unto well-being!"

5. 'And at the Ārbhava-pavamāna, at the evening-service, thou shalt hold on to the Udgātṛi from behind, saying, "Thou art a R̥bhu formed of the Gagat metre,—I hold on to thee: bear me unto well-being!"

6. 'And at the close of each pressing thou shalt mutter, "In me be light, in me might, in me glory, in me everything!"'

7. Now light, indeed, is this (terrestrial) world, might the air-world, glory the heavens, and what other worlds there are, they are everything (else).

8. And light, indeed, is Agni, might Vāyu (the

¹ ? That is to say, those deities have taken possession of everything else. Cf. J. Muir, Orig. Sansk. Texts, vol. v, p. 377.

wind), glory Âditya (the sun), and what other gods there are they are everything.

9. And light, indeed, is the *Rîg-veda*, might the *Yagur-veda*, glory the *Sâma-veda*, and what other Vedas there are they are everything.

10. And light, indeed, is speech, might the breath, glory the eye, and what other vital airs there are they are everything.

11. Let him know this :—‘All the worlds have I placed within mine own self, and mine own self have I placed within all the worlds ; all the gods have I placed within mine own self, and mine own self have I placed within all the gods ; all the Vedas have I placed within mine own self, and mine own self have I placed within all the Vedas ; all the vital airs have I placed within mine own self, and mine own self have I placed within the vital airs.’ For imperishable, indeed, are the worlds, imperishable the gods, imperishable the Vedas, imperishable the vital airs, imperishable is the All : and, verily, who-soever thus knows this, passes from the imperishable unto the imperishable, conquers recurrent death, and attains the full measure of life.

FIFTH BRÂHMANA.

1. Of old, indeed, they were wont to seize this victim as one dedicated to *Savitri*, but now they seize it as one dedicated to *Pragâpati*, saying, ‘*Savitri*, in truth, is the same as *Pragâpati*.’ It is therefore after having thrown together the (sacrificial) fires that they ought to perform this (animal) sacrifice on the *Grihapati*’s own fires, thinking, ‘May we also have a share in this tail (of the victim) wherewith they are now making offering together to the wives

(of the gods).’ They then perform the initiation ceremony whenever they choose.

2. Here now they say, ‘They ought to have separate hearths; and if one of the initiates were to be taken ill let him stay aside offering the Agnihotra. If he gets well again, they bring (the fires) together and invite him to join them; but if he dies they burn him by his own (three) fires¹ without an (ordinary) fire for (burning) a dead body; and the other sacrificers sit (through the sacrificial session);—such at least is the performance in the case of one who keeps up his sacrificial fires; but, indeed, they have their hearths in common: the theological explication of this is the same as in regard to the preparatory ceremonial².’

3. They also say, ‘Seeing that the performers of a year’s session become initiated for a year, how does their Agnihotra come to be uninterrupted?’ Let him reply, ‘By the fast-milk.’

4. They also say, ‘Seeing that the performers of a year’s session become initiated for a year, how does their Full-moon oblation come to be uninterrupted?’ Let him reply, ‘By the ghee and the sacrificial cake.’

5. They also say, ‘Seeing that the performers of a year’s session become initiated for a year, how does their New-moon oblation come to be uninterrupted?’ Let him reply, ‘By the sour curds and the cake.’

¹ This is the regular procedure in accordance with *Grihya* rites, cf. *Âsv. Grihy.* IV, 2, 11–13; whilst *Pâraskara*, III, 10, 11, merely says, ‘with the domestic fire they burn him who has established his (sacred) fire.’

² For the ‘*puraskarana*,’ see part iv, p. 337, note 2.

6. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their offering to the Fathers come to be uninterrupted?' Let him reply, 'By the Aupâsana (rites¹).'

7. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their offering of firstfruits come to be uninterrupted?' Let him reply, 'By Soma's pap².'

8. They also say, 'Seeing that the performers of a year's session become initiated for a year, how do their seasonal offerings come to be uninterrupted?' Let him reply, 'By the Payasyâ³.'

9. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their animal sacrifice come to be uninterrupted?' Let him reply, 'By the animal and the cake⁴.'

10. They also say, 'Seeing that the performers of a year's session become initiated for a year, how

¹ Viz., by those rites which, during the time for which the Sacrificer is initiated, may be performed on his domestic (Âvasathya or Aupâsana) fire. Cf. Kâty. I, 1, 20. 21. Whether the domestic offerings to the Fathers (srâddha) may be so performed seems doubtful.

² For the ordinary performance of the Âgrayaneshî, see part i, p. 370 seqq. According to Kâty. IV, 6, 11 seq. the performance of a year's sattrâ is to mark the time at which the offering of firstfruits would otherwise have taken place by using new grain for his vrata-food, as well as for two Rauhîra cakes at the Upasads, and for the cakes offered in the animal sacrifice of the Soma days; and that a pap of new syâmâka (millet) is to be offered to Soma at the proper season (during the rains, or autumn), and a pap of bamboo grain in summer.

³ For this dish, made by the addition of fresh boiled milk to sour curds, see part i, p. 381, note 2.

⁴ That is, by the animal offered on each successive Soma day, and the (savanîya) purodâsas offered subsequently; cf. IV, 2, 5, 14-22.

does their Soma come to be uninterrupted?' Let him reply, 'By the Soma-pressings.'

11. It is thus that these sacrificial rites enter into the year; and, verily, whosoever thus knows this entering of the sacrificial rites into the year becomes a sharer in the heavenly world.

12. In the year there should be known to be uniformity:—one Atirātra they perform before, and one after, the Vishuvat; fifty-three Agnishōmas they perform before, and fifty-three after, the Vishuvat; one hundred and twenty Ukthya days they perform before, and one hundred and twenty after, the Vishuvat,—thus at least in the case of those who perform the Svarasāmans as Ukthyas.

13. And in the case of those who (perform them) as Agnishōmas, they perform fifty-six Agnishōmas before, and fifty-six after, the Vishuvat; one hundred and seventeen Ukthya days they perform before, and one hundred and seventeen after, the Vishuvat; six Shodāśins they perform before, and six after, the Vishuvat; thirty Shadāhas¹ they perform before, and thirty after, the Vishuvat:—such, then, is the uniformity of that (year), and, verily, he who thus knows this goes through a course of sacrificial performance which is uniform, and not ineffectual, neither defective nor redundant.

¹ That is, counting the Prāyaṇīya Atirātra, Katurvimsa, Abhigita, and three Svarasāmans as one six-days' performance, before the Vishuvat; and the three Svarasāmans, the Visvagit, Goshōma, Āyushōma, four days of the Dasarātra (preceding and succeeding the central Shadāha), the Mahāvratā, and Udayaṇīya Atirātra as two six-days' performances after the Vishuvat.

FOURTH ADHYÂYA. FIRST BRÂHMANA.

EXPIATORY CEREMONIES IN CONNECTION WITH THE AGNIHOTRA.

1. Verily, they who perform an Agnihotra enter upon a long sacrificial session:—the Agnihotra, indeed, is a sacrificial session ensuring death in old age¹, for people are set free from it either by old age or by death.

2. Here, now, they say, 'If either a team (yukta) were to drive through, or people were to walk to and fro, between the two fires of such a one performing an Agnihotra, and (being thus) a performer of a long session, what rite and what expiation would there be in that case?' He may, indeed, perform an expiation, and also offer an ishî; but let him disregard it, for he who lays down his two fires doubtless spreads himself all over these worlds.

3. His Gârhapatya is this (terrestrial) world, his Anvâhâryapaçana (or southern fire) the air-world, and his Âhavantya yonder (heavenly) world; and freely, indeed, birds, both combined (yukta) and single, pass to and fro in these worlds; and even if a whole crowd were to pass through between his fires, let him know that no harm and no hurt will come to him.

4. 'But, surely, there are three unclean animals, a vicious boar, a vicious ram², and a dog: if any

¹ Literally, as would seem, 'old-age-deathed' (garâmarya), or perhaps, 'having old age for its extreme limit (maryâ).' The author apparently takes it in the former sense, though interpreting the compound in his own way.

² According to Molesworth's Dictionary, 'eçakâ' and 'memdhâ,' in Marâṭhî, mean both 'ram,' but the former 'is ordinarily under-

one of these runs about between (the fires) whilst the Agnihotra-offering is put on (the fire), what rite and what expiation would there be in that case?' Well, some poke out the ashes from the Gârhapatya, and keep throwing it down from the Âhavantya, with this verse (*Rig-veda* I, 22, 17), 'Here Vishnu strode¹,' saying, 'Vishnu is the sacrifice: by the sacrifice we thus continue the sacrifice, and with ashes we bestrew its track.' But let him not do it in this way, for if, in that case, any one were to say of him, 'Surely this (priest) has scattered about² the Sacrificer's ashes: he will soon scatter his last ashes, the chief's household will be wailing,' then that would indeed be likely to come to pass.

5. Let him proceed in this way:—Having taken either a bowl of water, or a pot of water, let him go on pouring it out from in front of the Gârhapatya up to the Âhavantya, with this verse, 'Here Vishnu strode;' for Vishnu being the sacrifice, he thus continues the sacrifice by the sacrifice; and whatever is injured or unpropitiated in the sacrifice, for all that the water is the means of propitiation, and by water, as a means of propitiation, he thus propitiates it. Such, then, is the rite performed in that case.

6. They also say, 'If any one's Agnihotra (milk) were to be spilled whilst he gets it milked, what rite and what expiation would there be in that

stood of a ram trained to fight, or suffered to live long enough to obtain horns.'

¹ See III, 5, 3, 13.

² ? Or, thrown in (viz. into the pot, or urn). According to Âsv. Grîhy. IV, 5, 1 seqq., it is, however, only the bones which are collected and placed in the urn.

case?' Having touched (the spilled milk) with the (formula of) expiation for spilling, and poured water on it, let him make offering with what (milk) is left. But if the bowl were to be turned upside down, or if it were to break, let him touch (the spilled milk) with the (formula of) expiation, and, having poured water on it, let him make offering with what other (milk) he can procure.

7. Now, in case there should be a spilling (of milk), let him touch it with, 'It hath been shed, it hath been implanted: birth hath ensued;' for when (seed) is shed then it is implanted; and when it is implanted then birth takes place. And, indeed, this (earth) is a womb, and the milk is seed: he thus implants seed in that womb, and forthwith that shed seed of him who so knows this is born forth. And, indeed, it rains from yonder sky, and herbs and trees are produced here on earth; and seed flows from man and animals, and therefrom everything here is generated: let him therefore know that abundant production has accrued unto him, that he will be multiplied in offspring and cattle, and that he will become more prosperous.

8. And in case there should be a breaking (of the vessel), let him pour out a bowlful or potful of water, and, indeed, whatever is injured or unpropitiated in the sacrifice, for all that water is the means of propitiation, and by water, as a means of propitiation, he thus propitiates it. He does so with these utterances, 'Bhûr bhuvaḥ svar (earth, air, sky);' for these utterances are all-expiatory¹:

¹ Or, perhaps,—these (great) utterances are used with the 'Sarvaprâyaścittam' (libation for expiating every mistake). According to Kâty. XXV, 1, 10, five verses are also to be muttered after

he thus makes expiation with all this (universe). Having collected the potsherds let him throw them to where the ashes have been removed. This, then, is the rite performed in that case.

9. They also say, 'If any one's Agnihotra-cow were to lie down whilst being milked, what rite and what expiation would there be in that case?' Well, some make her get up by means of the Yagus-formula, 'The divine Aditi hath risen,'—Aditi, doubtless, is this (earth):—thus saying, 'It is this (earth) we thus raise for him;—'life hath she bestowed upon the lord of sacrifice,' thereby saying, 'It is life we thus bestow upon this (Sacrificer);—'giving unto Indra his share,' thereby saying, 'It is Indra's power we thus bestow upon him;—'and unto Mitra and Varuṇa,'—Mitra and Varuṇa, doubtless, are the in-breathing and the up-breathing:—thus saying, 'It is the in and up-breathing we thus bestow upon him.' At this offering he should present that (cow) to a Brāhmaṇa whom he does not intend to visit¹—(thus they enjoin) saying, 'It was, indeed, after perceiving the Sacrificer's suffering and evil that she lay down: we thus fasten the suffering and evil on this (Brāhmaṇa)².'

the libation with the three 'great words.' As regards the libation itself, it is to be made in the Gârhapatya with 'bhûh,' in the Dakshinâgni with 'bhuvaḥ,' and in the Âhavanīya with 'Svaḥ'; cf. ib. sūtra 13.

¹ The commentators on Kâty. XXV, 1, 15 are divided in interpretation of this passage; whilst some take it in the above (and most natural) sense, others take it to mean—to the Brāhmaṇa who will not be coming again to his (the Sacrificer's) house.

² The reason why a Brāhmaṇ is thus chosen to serve as scape-goat doubtless is that his holy nature is supposed to be proof against such evil influences (cf. Weber, Ind. Stud. X, p. 64).

10. But on this point Yâgñavalkya said, 'Surely, the cow turns from them as from faithless ones, and they smite the offering with trouble; let him rather do it in this way:—Let him make her get up by pushing her with a staff.' And, indeed, as in the case of one driving about here, his horse, or his mule, or his ox yoked (to the car) might become weary, and, by its being urged forward by means of a staff or a goad, he completes the way he wishes to accomplish, even so does he, by that (cow) being urged forward by means of a staff or a goad, attain that heavenly world which he desires to reach.

11. And Âruzi, indeed, said, 'His Agnihotra-cow, assuredly, is the sky, her calf is that blowing (wind), and the Agnihotra-vessel is this (earth). And, verily, the Agnihotra-cow of him who knows this does not perish, for how could yonder (sky) perish? Neither does the calf of the Agnihotra-cow of him who knows this perish, for how could that (wind) perish? Nor does the Agnihotra-vessel of him who knows this break to pieces, for how could this (earth) break to pieces? The rain-cloud showers down blessings: let him therefore think, "Unable to bear my glory and greatness, she (the Agnihotra-cow) has lain down: I shall become more glorious." Let him keep her for himself¹: he thereby takes glory (prosperity) to himself,'—thus spake Âruzi. This, then, is the rite performed in that case.

12. They also say, 'If any one's Agnihotra-cow were to low whilst he gets it milked, what rite and

¹ That is, he is not to give the cow to a Brāhmaṇa; cf. Kāty. XXV, 1, 17.

what expiation would there be in that case?' Let him pluck a bunch of grass and make her eat thereof. This is the rite performed in that case.

SECOND BRÂHMAṆA.

1. They also say, 'If any one's Agnihotra-cow were to milk blood, what rite and what expiation would there be in that case?' Let him say 'Disperse!' and having made a stirring-spoon, let him order the Anvâhârya-paśana fire to be enclosed; and having boiled that (blood) thereon, let him silently offer it in an undefined (indistinct) way¹, for Pragâpati is undefined, and the Agnihotra is sacred to Pragâpati; and the undefined also means everything: he thus makes atonement with everything. At this offering he should give that (cow) to a Brâhmaṇa whom he does not intend to visit; for, indeed, she who milks blood milks it after perceiving the Sacrificer's suffering and evil: he thus fastens that suffering and evil upon this (Brâhmaṇa). Let him then make offering with what other milk he can procure: by that which is not unsound he thus throws out what is unsound in the sacrifice. This, then, is the rite performed in that case.

2. They also say, 'If any one's Agnihotra-milk were to become impure² whilst being milked, what rite and what expiation would there be in that case?' Now some think that it should be offered

¹ According to Kâty. XXV, 2, 2, it is to be offered on hot cinders of the Dakṣhiṇâgni with the formula, 'To Rudra, hail!'

² Or rather, perhaps,—if anything impure were to get (to fall) into any one's Agnihotra-milk; cf. XII, 4, 2, 9.

(arguing that) it is ready (for offering), and it would be improper if it were not offered; and that the gods have no loathing for anything. But the gods have indeed loathings:—let him rather proceed in the following way. Having shifted some hot cinders from the Gârhapatya, let him silently pour that (milk) on these hot cinders. He then pours water thereon, and thus secures (âp) it by means of the water (âp). Let him then make offering with what other (milk) he can procure. This, then, is the rite performed in that case.

3. They also say, 'If any one's Agnihotra-milk were to become impure after he has had it milked, what rite and what expiation would there be in that case?' Let him shift back the coals which were shifted away (from the fire) and on which he was going to put (the Agnihotra-milk); and let him then pour it silently on these hot cinders. He then pours water thereon, and secures it by means of the water. Let him then make offering with what other (milk) he can procure.

4. They also say, 'If any one's Agnihotra-milk were to become impure after being put on the fire, what rite and what expiation would there be in that case?' Let him offer it silently on the coals which were shifted away (from the fire), and on which it had been placed: thus it is both offered and not offered; for inasmuch as he offers it on those (hot coals) it is offered, and inasmuch as he extinguishes it along with them it is not offered. He pours water thereon, and secures it by means of the water. Let him then make offering with what other (milk) he can procure.

5. They also say, 'If the Sacrificer were to die

when the Agnihotra-milk has been put on the fire, what rite and what expiation would there be in that case?' Having enclosed it, let him pour it out: and such, indeed, they say, is the expiation (in that case) for every Haviryagñā. This, then, is the rite performed in that case.

6. They also say, 'If any one's Agnihotra-milk were to be spilled after being ladled out into the offering-spoon, what rite and what expiation would there be in that case?' Let him touch it with the (formula of) atonement for spilling, and, having poured water thereon, let him make offering with what (milk) there is left. And if the spoon be turned upside down, or if it were to break, let him touch (the spilled milk) with the (formula of) atonement for spilling, and, having poured water thereon, let him make offering with what (milk) is left in the pot.

7. Now some go back (to the Gârhapatya) and make offering with what (milk) is left in the pot; but let him not do this, for, indeed, that Agnihotra is conducive to heaven, and if any one, in that case, were to say of him, 'Surely, this one has descended again from the heavenly world: this (offering) will be in no wise conducive to heaven for him,' then that would indeed be likely to come to pass.

8. Let him rather do it in this way:—let him sit down there and then, and let them ladle out and bring to him what (milk) there is left in the pot. Now some perplex him, saying, 'Surely, this (milk) is the remainder of an offering; surely, this is exhausted: offering should not be made thereof;' but let him give no heed to this; for, surely, when that (milk) is of unexhausted strength it is used for

curdling the offering-material¹: let them therefore ladle out and bring to him what (milk) there is left in the pot; and if there should not be any in it, let him put on the fire what other (milk) he can procure; and when he has made the light fall on it², and poured water to it, and taken it off (the fire),—then on that (former) occasion³ he (the Adhvaryu) says, ‘I will ladle out⁴;’ but on the present occasion let them ladle it out in the way it is (there) ladled out and bring it to him; and let him by all means make offering therewith. This, then, is the rite performed in that case.

9. They also say, ‘If any one’s Agnihotra-milk were to become impure after it has been ladled into the offering-spoon, what rite and what expiation would there be in that case?’ Now some think it should be offered, on the ground that it is ready (for offering), and it would be improper if it were not offered, for the gods have no loathing for anything. And some fill it to overflowing and let it flow off⁵;—but let him not do this; for if, in that case, any one were to say of him, ‘Surely, this (priest) has poured away the Agnihotra: this Sacrificer will be poured away,’ then that would indeed be likely to come to pass. Let him rather do it in this way:—let him put

¹ Literally, they make it the means of curdling the havis;—cf. XI, 1, 4, 1, where the sour milk from last night’s milking is so used. In the same way the milk not used for the Agnihotra might have served for curdling next morning’s milk.

² Viz. by means of a lighted straw, cf. II, 3, 1, 16.

³ Viz. at the evening-offering of the Agnihotra; the Sacrificer then replying, ‘Om, ladle out!’ At the morning-offering the Adhvaryu says, ‘I ladle out,’ instead. Cf. part i, p. 331, note 1.

⁴ Or, ‘shall I ladle out?’ as the Paddhati on Kāty. IV, 14, 8 takes it.

⁵ That is to say, they let the impure matter flow off.

fuel on the Âhavanīya, and, having shifted some hot cinders away from the Âhavanīya, let him silently pour it on these hot cinders. He then pours water on it, and secures it by means of the water; and let him then make offering with what other (milk) he can procure. This, then, is the rite performed in that case.

10. They also say, 'If it were to rain upon (uparishât) any one's Agnihotra-milk when it has been ladled into the offering-spoon, what rite and what expiation would there be in that case?' Let him know, 'Light (or sap) has come to me from above (uparishât); the gods have helped me: I shall become more glorious;' and let him by all means make offering therewith. This, then, is the rite performed in that case.

THIRD BRÂHMANA.

1. They also say, 'If the fire were to go out after the first libation has been offered, what rite and what expiation would there be in that case?' Having thrown down (on the fire-place) any log of wood he may find lying near by¹, let him offer thereon, saying, 'In every (piece of) wood there is a fire,' for, indeed, there is a fire in every (piece of) wood. But if his heart should at all misgive him, he may offer upon gold; for gold, doubtless, is Agni's seed; and the father is the same as the son, and the son is the same as the father: he may therefore offer upon gold. This, then, is the rite performed in that case.

2. They also say, 'If, after being taken out (from the Gârhapatya), the Âhavanīya were to go out

¹ Pratyāsanno viratīti prativeraḥ samīpasthaḥ, comm.

before the Agnihotra (has been offered), what rite and what expiation would there be in that case?' Let him take it out (again) from the Gârhapatya (and bring it) forward, and, having laid it down (on the Âhavanīya hearth), let him offer the Agnihotra thereon. And were it to go out again and again, after being taken out even a hundred times, let him take it out (again) from the Gârhapatya, and, having laid it down, let him offer the Agnihotra thereon. This, then, is the rite performed in that case.

3. They also say, 'If the Gârhapatya were to go out, what rite and what expiation would there be in that case?' Well, some churn it out from a firebrand, saying, 'Whereby man's (body) is destroyed in the end, it is therefrom he desires the expiation of this (mishap).' Let him, however, not do this; but let them proceed by taking either a firebrand, or a piece from a firebrand;—let him do it in this way:—having taken a coal from a firebrand, let him crumble it on the two churning-sticks, for (in this way) he obtains both that desire which is contained in the (fire) churned out of a firebrand, and that which is contained in (the fire churned out from) the churning-sticks. This, then, is the rite performed in that case.

4. They also say, 'If they take out fire for any one and put it with (the burning Âhavanīya) fire, what rite and what expiation would there be in that case?' When uniting, these two (fires), if unappeased, would indeed be liable to burn up the Sacrificer's family and cattle: let him therefore utter upon them the text (Vâg. S. XII, 57, 58), 'Unite ye two, and get ye on together, loving, radiant, well disposed, dwelling together for food and drink!—Together have I brought

your minds, together your rites, together your thoughts: O Agni Purishya, be thou the overlord, and bestow thou food and drink upon our Sacrificer!' He thereby bespeaks peace on the part of those two for the safety of the Sacrificer's family and cattle.

5. But if his heart should at all misgive him, let him prepare a cake on eight potsherds to Agni Agnimat (the fire possessed of a fire). The course of procedure thereof (is as follows):—he should recite seventeen kindling-verses; the two butter-portions relate to the slaying of *Vṛitra*¹; the *samyâgyâs*² are two *Virâg* verses; and the invitatory and offering formulas (of the chief oblation) are as follows:—(the *anuvâkyâ*, *Rig-veda* S. I, 12, 6), 'Agni is kindled by Agni, he, the sage, the youthful house-lord, the tongue-mouthed bearer of oblations;' and the *yâgyâ*, 'For thou, O Agni, art kindled by Agni, priest, as thou art, by a priest, friend by friend.' He thereby bespeaks peace on the part of those two, for the safety of the Sacrificer's family and cattle. This, then, is the rite performed in that case.

6. They also say, 'If any one's *Gârhapatya* were to go out when the *Âhavanīya* has not gone out, what rite and what expiation would there be in that case?' Now, some take (a new fire) out from that same (*Âhavanīya* hearth, and carry it) forwards³,

¹ That is, their *Anuvâkyâs* refer to *Vṛitrahan*.

² That is, the *anuvâkyâ* (invitatory formula) and *yâgyâ* (offering-formula) recited for the oblation to Agni *Svishṭakṛit*. Cf. XIII, 4, 1, 13 note.

³ That is to say, they make the still burning *Âhavanīya* their *Gârhapatya* and take out a new offering-fire which they lay down on a place to the eastward of the former *Âhavanīya* (the former

saying, 'The fires are the vital airs: it is the vital airs we thus take up for him.' But let him not do this, for if, in that case, any one were to say of him, 'Surely this one has obstructed the forward vital airs¹: this Sacrificer will die,' then that would indeed be likely to come to pass.

7. And some, indeed, take (the Âhavanīya) back (to the Gârhapatya²), saying, 'These two are the out-breathing and the up-breathing.' But let him not do this; for conducive to heaven, indeed, is the Agni-hotra; and if, in that case, any one were to say of him, 'Surely, this one has descended again from the heavenly world: this (offering) will be in no wise conducive to heaven for him,' then that would indeed be likely to come to pass.

8. And some, indeed, churn out another Gârhapatya; but let him not do this, for if, in that case, any one were to say of him, 'Surely, this one has raised a spiteful enemy from out of the fire³: speedily a spiteful enemy will be raised to him; he (the Sacrificer) will weep⁴ for him who is dearest to him,' then that would indeed be likely to come to pass.

9. And some, again, extinguish (the Âhavanīya fire) and churn out another;—let him not yield to a desire for this; (for if, in that case, any one were to

Dakshinâgni being likewise transferred to a place south of the first third of the line between the new Gârhapatya and Âhavanīya, Kâty. XXV, 3, 5 comm.).

¹ ? Or, has forced them forward.

² That is, they take the burning Âhavanīya fire back to the Gârhapatya hearth, and then take out therefrom a fresh Âhavanīya.

³ Viz. inasmuch as he takes out a new Âhavanīya from the newly kindled Gârhapatya, and puts it on the still burning Âhavanīya fire.

⁴ Harisvâmin takes 'rotsyati' as from 'rudh'—rodhena mâraṇam lakshyate, mârayishyatīti arthaḥ.

say of him¹), 'He has caused to be extinguished even what was left him : no heir will remain to him,' then that would indeed be likely to come to pass.

10. Let him rather proceed thus :—having lifted the two fires on the two churning-sticks², let him betake himself northwards, and, having churned out (the fire), let him remain there offering; for in this way he passes no censure on any one, and towards night offering is made by him at his new resting-place.

FOURTH BRÂHMANA.

1. And, in the morning, having taken out the ashes, and smeared (the fire-places) with cow-dung, he lifts the two fires on the churning-sticks, and returns (to the offering-ground). Having then churned out the Gârhapatya, taken out the Âhavanīya, and brought the Anvâhārya-pāṭana (to the southern hearth), he should prepare a cake on eight potsherds to Agni Pathikṛit (the path-maker). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of Vṛitra³; the samyāgyās are two Virâg verses³; and the invitatory and offering formulas are as follows:—(the anuvākya, *Rig-veda* VI, 16, 3), 'For thou, most wise Agni, divine disposer, readily knowest the ways and paths at sacrifices;' and the yāgyā (*Rig-veda* X, 2, 3), 'We have entered upon the path of the gods to carry on what we can do: the wise Agni shall sacri-

¹ There seems here to be an omission in the printed text, though MS. Ind. Off. 311, it is true, has the same reading.

² That is, by holding the sticks a moment near the fires.

³ See notes on XIII, 4, 1, 13.

fice, he shall be the priest, he shall order the sacrifices and their seasons;’ for Agni is the path-maker, the guide of paths: he, verily, guides him upon the path of sacrifice. This, then, is the rite performed in that case.

2. They also say, ‘If any one’s fires were to come in contact with each other, what rite and what expiation would there be in that case?’ If this burning (fire) were to come (to the other) from behind, he may know that light has come to him from beyond; that the gods have helped him, and that he will become more glorious. But if his heart should at all misgive him, let him prepare a cake on eight potsherds for Agni *Viviċi* (the discerning). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of *Vritra*; the *samyâgyâs* are two *Virâg* verses; and the invitatory and offering formulas are as follows:—(the *anuvâkyâ*, *Rig-veda* VI, 6, 3), ‘Thy brilliant, wind-spiced flames, bright Agni, spread in every direction: the divine ninefold destroyers overpower the woods, boldly crushing them;’ and the *yâgyâ* (*Rig-veda* V, 8, 3), ‘The tribes of men glorify thee, Agni, the discerning knower of offerings, and most liberal dispenser of treasures; thee, O wealthy one, dwelling in secret, yet visible to all, loud-sounding offerer of sacrifice, glorying in ghee!’ And if any one should desire to rid himself of his spiteful enemy, let him, with that object in view, perform this offering, and he verily will rid himself of him. This, then, is the rite performed in that case.

3. If, however, this burning (fire) were to come from this side, he may know that he will overcome his spiteful enemy; that he will become more glorious. But if his heart should at all misgive him, let him prepare a cake on eight potsherds for Agni Samvarga (the despoiler). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of *Vṛitra*, the *samyāgyās* are two *Virāg* verses; and the invitatory and offering formulas are as follows:—(*Rig-veda* VIII, 75, 15; *Vāg. S.* XI, 71), ‘From the far region cross thou over to the near: protect thou that wherein I am!’ and the *yāgyā* (*Rig-veda* VIII, 75, 12), ‘Desert us not in this great strife, like as the bearer of a load: win thou the spoil (*saṁ vargam gaya*), win riches thou!’ And if any one desire to despoil his spiteful enemy, let him, with that object in view, perform this offering, and he verily will despoil him. This, then, is the rite performed in that case.

4. They also say, ‘If the lightning were to burn any one’s (sacrificial fire), what rite and what expiation would there be in that case?’ Let him know that light has come to him from above; that the gods have helped him, and that he will become more glorious. But if his heart should at all misgive him, let him prepare a cake on eight potsherds for Agni Apsumat (abiding in the waters). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of *Vṛitra*; the *samyāgyās* are two *Virāg* verses; and the invitatory and offering formulas are as follows:

—(*Rig-veda* VIII, 43, 9; *Vâg. S.* XII, 36), 'In the waters, O Agni, is thy seat; as such thou clingest to plants: being in (their) womb, thou art born again;' and the *yâgyâ* (*Vâg. S.* XII, 37), 'Thou art the child of the herbs, the child of the trees, the child of all that is, O Agni, thou art the child of the waters;'—he thereby bespeaks peace on the part of those two (fires) for the safety of the Sacrificer's family and cattle. This, then, is the rite performed in that case.

5. They also say, 'If any one's fires were to come in contact with impure (profane) fires, what rite and what expiation would there be in that case?' Let him prepare a cake on eight potsherds for Agni *Sukî* (the bright),—the course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of *Vritra*; the *samyâgyâs* are two *Virâg* verses; and the invitatory and offering formulas are as follows:—(*Rig-veda* VIII, 44, 21), 'Agni of brightest work, the bright priest, the bright sage, brightly he shineth with offering fed;' and the *yâgyâ* (*Rig-veda* VIII, 44, 17), 'Up rise thy flames, the bright, the pure, the shining, thy lights, O Agni;'—he thereby bespeaks peace to those two (kinds of fires) for the safety of the Sacrificer's family and cattle. This, then, is the rite performed in that case.

6. They also say, 'If the sun were to set on any one's *Āhavanīya* not yet having been taken out, what rite and what expiation would there be in that case?' Verily, those rays (of the sun) are the All-gods: they go from him, and that (*Agnihotra*) fails

him, because the gods go from him; and after that failure—whether he know it or know it not—those two (fires) say, ‘He (the sun) has set on his unlifted (fire).’ In such a case let him proceed thus:—having fastened a piece of yellow gold to a plant of darbha grass, let him order it to be taken towards the back (west): thus it is made of the form of him who shines yonder; and that (sun) being the day, it is made of the form of the day. And darbha plants are a means of purification¹: he thus purifies it thereby. Having then kindled some firewood, let him order it to be taken forward (to the Âhavanīya hearth). A Brāhmaṇa descended from a R̥ishi should take it out, for a Brāhmaṇa descended from a R̥ishi represents all the deities: it is thus with the help of all the deities that he causes it (the fire) to succeed. Having laid it down, he returns, and having placed ghee on the Gârhapatya, taken it off, purified it and looked down on it², he takes ghee by four ladlings, and, having seized a log, he hastens up to the front; and, having put the log on the Âhavanīya, he bends his right knee, and offers with, ‘To the All-gods; hail!’ Even as one would call (back) to him a Brāhmaṇa staying at one’s dwelling, when he goes away offended, by (presenting him with) a cow longing for the bull, so he thereby calls to him the All-gods; and they indeed acknowledge, and

¹ Viz. inasmuch as they are used as strainers; see I, 1, 3, 5; cf. also part i, p. 84, note 2.

² Whilst, on ordinary occasions, in clarifying butter for offering, the priest would first make the lady of the house look down on the ghee taken from the fire, before he himself (or the Sacrificer) does so (I, 3, 1, 19; 26); on the present occasion—as at offerings to the Fathers (Kâty. II, 7, 4 comm.)—the priest alone does so.

turn to, him. This, then, is the rite performed in that case.

7. They also say, 'If the sun were to rise over any one's *Āhavanīya* not having been taken out, what rite and what expiation would there be in that case?' Verily, those rays are the All-gods; and, having dwelt there, they now go from him, and that (*Agnihotra*) fails him, because the gods go from him; and after that failure—whether he know it or know it not—those two (fires) say, 'He (the sun) has risen on his unlifted (fire).' In such a case let him proceed thus:—having fastened a piece of white gold (silver) to a plant of *darbha* grass, let him order it to be taken towards the front: thus it is made of the form of the moon; and, the moon being the night, it is made of the form of the night. And *darbha* plants are a means of purification: he thus purifies it thereby. Having then kindled some firewood, let him order it to be taken after (the piece of silver). A *Brāhmaṇa* descended from a *Rishi* should take it out, for a *Brāhmaṇa* descended from a *Rishi* represents all the deities: it is thus with the help of all the deities that he causes it (the fire) to succeed. Having laid it down, he returns, and, having placed ghee on the *Gârhapatya*, taken it off, purified it and looked down upon it, he takes ghee in the same way as it was taken before, and, having seized a log, he hastens up to the front; and, having put the log on the *Āhavanīya*, he bends his right knee and offers with, 'To the All-gods, hail!' The import is the same as before; and, verily, no hurt and no harm of any kind befalls where that expiation is made. This, then, is the rite performed in that case.

FIFTH ADHYĀYA. FIRST BRĀHMAṆA.

CEREMONIES IN CONNECTION WITH THE DEATH OF THE AGNIHOTRIN.

1. They also say, 'If that performer of a long sacrificial session—to wit, he who (regularly) offers the Agnihotra—were to die whilst staying abroad, are they to sacrifice for him or not?' Now, some indeed think that (his Agnihotra) should be offered till they get home¹; but let him not do so, for that (fire) does not submit thereto that they should offer to it, as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

2. And some, indeed, say, 'They (the fires) should lie in the very same condition, kept up (with fuel) but without offering being made on them;' but let him not do so, for that (fire) does not submit thereto that they should kindle it as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

3. And some, indeed, having lifted the two fires

¹ Prof. Delbrück, *Altind. Syntax*, p. 430, takes 'āgantoḥ' in the sense,—(thinking) he may still come;' but cf. Kāty. XXV, 8, 9 with comm., according to which, in case of an Agnihotrin dying away from home, his people are—if the place of his death be somewhere near his home—to take the body there; but if it be far from home, they are to kindle a fire by 'churning' and burn the body, and having collected the bones and taken them home, they are there to perform the punardāha, or second cremation; and in either case the Agnihotra is to be performed regularly for the deceased, in the evening and morning, 'till the body or the bones arrive at the house (*gr̥hāgamanaparyantam*).' The force of 'iti' here evidently is,—(thinking), 'we will do so until the home-coming.' Harisvāmin rightly resolves 'āgantoḥ' by 'ā āgantoḥ.'

on the churning-sticks, lay them down, and churn it (the new fire) out on his being brought (home); but let him not do so, for that (fire) does not submit thereto that they should churn it out as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

4. Let him rather proceed thus:—let him bid them seek for a cow suckling an adopted calf, and let him make offering with milk from her; for tainted is that milk which comes from a cow suckling an adopted calf, and tainted is the Agnihotra of one who is dead: by thus removing the tainted by the tainted, he becomes more glorious.

5. Concerning this there also is a simile:—if two smashed cars were to (be made to) unite there would be at least one (fit) for driving.

6. The procedure of this same Agnihotra (is as follows):—He causes her to be milked whilst eastward invested¹; for, sacrificially invested, one gets (the Agnihotra-cow) milked for the gods, but in the case of the Fathers it is done thus.

7. He does not put (the milk) on the (burning) coals²; for were he to put it on coals he would be doing (what is done) for the gods: having shifted some hot cinders from the Gârhapatya towards the right (south) side, he puts it thereon, and thus makes it to be sacred to the Fathers.

¹ That is, wearing the Brâhmanical cord over the right shoulder, and under the left arm; instead of over the left shoulder, and under the right arm as is done at the sacrifice.

² For boiling the milk for the Agnihotra burning coals are shifted northwards from the Gârhapatya, and the pot placed thereon; see part i, p. 330, note.

8. He does not cause the light (of a burning straw) to fall upon it, nor does he pour water to it; for were he to make the light fall on it, and to pour water to it, he would be doing (what is done) for the gods. He does not take it off thrice, setting it down each time¹; for were he take it off thrice, setting it down each time, he would be doing (what is done) for the gods: only once he takes it off drawing it downwards², and thus makes it to be sacred to the Fathers.

9. He does not say, 'I will ladle out³!' nor does he ladle out (the milk) four times; for were he to say 'I will ladle out!' and were he to ladle out four times, he would be doing (what is done) for the gods: only once he silently turns it upside down (into the spoon), and thus makes it to be sacred to the Fathers.

10. He does not take it (to the Âhavanīya) whilst holding a kindling-stick over (the handle of the spoon⁴); for were he to take it (there) whilst holding a kindling-stick over it, he would be doing (what is done) for the gods: he takes it whilst holding (a billet) underneath, and thus makes it to be sacred to the Fathers.

11. He does not pass along the north side of the Gârhapatya⁵, for were he to pass along the north

¹ When a spoonful of water has been added to the Agnihotra-milk, and the light of a burning straw again thrown on it, the pot is taken up three several times and put down each time further north on the hot ashes; see part i, p. 331, note 1.

² That is, down from the ashes—towards the south (where the Fathers, or departed ancestors, are supposed to reside),—whilst in the case of the ordinary Agnihotra he would be shifting the pot more and more upwards, or northwards. Cf. Kâty. XXV, 8, 10.

³ See XII, 4, 2, 8.

⁴ See part i, p. 331, note 4.

⁵ Possibly we ought to translate,—he does not go to the north side of the Gârhapatya (but to the south side)—that is, if he makes

side of the Gârhapatya he would be doing (what is done) for the gods : he passes along the south side of the Gârhapatya, and thus makes it to be sacred to the Fathers.

12. And that sacrificial grass which (ordinarily) is lying with its tops towards the north he lays so as to have its tops towards the south, and thus makes (the offering) to be sacred to the Fathers. And having put a kindling-stick on the Âhavanîya, and bent his left knee, he silently turns (the ladle) once upside down (pouring the milk into the fire) and thus makes it to be sacred to the Fathers. He neither shakes (the spoon) upwards¹, nor wipes it, nor does he eat (the milk left in the spoon), nor does he throw it out : he thus makes it to be sacred to the Fathers.

13. They also say, 'If that performer of a long sacrificial session—to wit, he who (regularly) offers the Agnihotra—were to die whilst staying abroad, how would they supply him with his fires ?' Well, some, having burnt him, bring (the bones) home and make the fires smell him as he is brought ; but let him not do this, for this would be as if he were to seek to cause the seed implanted in one womb to be born forth from another womb. Having brought home the bones, let him throw them on a black antelope skin, and arrange them in accordance with man's form, and having covered them with wool and sprinkled with ghee, let him by burning unite him

two oblations, not only on the Âhavanîya, but also on the Gârhapatya (as well as on the Dakshinâgni), in which case the Adhvaryu would be standing north (or rather north-west) of the fire. Cf. Kâty. IV, 14, 22-25.

¹ Ordinarily, after the second libation, the priest twice jerks the spoon upwards, and then lays it down on a bunch of grass.

with his fires : he thus causes him to be born from his own (maternal) womb.

14. And some, indeed, burn him in (ordinary) fire (procured) in the village ; but let him not do this, for such fire is a promiscuous eater, an eater of raw flesh : it would be capable of devouring him completely, together with his sons and his cattle.

15. And some, indeed, burn him in a forest-fire ; but let him not do this ; for such fire is unappeased : it would be capable of burning him up together with his sons and his cattle.

16. And some, indeed, burn him in a firebrand ; but let him not do this ; for such fire belongs to Rudra : it would be capable of destroying him together with his sons and his cattle.

17. And some, indeed, build up a funeral pile in the midst of the (three) fires, and, by burning him, unite him with his fires, thinking, ' There,—to wit, in the midst of his fires,—assuredly is the Sacrificer's abode.' But let him not do this ; for if in that case any one were to say of him, ' Verily, this one has caused a cutting up in the middle of the village : the cutting up of him will speedily come about¹ : he will weep for his dearest ;' then that would indeed be likely to come to pass.

SECOND BRÂHMANA.

1. Now, Nâka Maudgalya once said, ' If he believe the Sacrificer to be about to die, let him take

¹ The burning of the dead body seems to be compared here with the cutting up of the victim which is done outside the sacrificial ground. Harisvâmin, indeed, takes ' grâma ' here, not in the sense of ' village,' but in that of ' agnisamûha '—in the midst of the (set of) sacrificial fires—which, if it were possible, would certainly make the comparison even more striking.

up the two fires in the churning-sticks, and, having churned out (a new fire), let him continue offering (the Agnihotra) at whatever place may have commended itself to him for the immolation¹. And if the Sacrificer should then depart this world,—

2. Let him build a pile for him² in the midst of his fires, and, by burning him, unite him with his fires.' But let him not do this; for, verily, that (fire) does not submit thereto that they should make offering to it as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

3. He should rather proceed thus:—let him bid them seek three pots, and, having put therein either (dried) cowdung or straw³, let him place them separately on the (three) fires; and let them then burn him by means of the fires produced from that blaze: in this way he is indeed burned by (these) fires, though not visibly, so to speak.

4. Wherefore, also, it has been said by the *Rishi* (*Vâg. S. XIII, 45*⁴), 'The Agni who was born from Agni, from the pain of the earth or be it of the sky; whereby Visvakarman begat

¹ Literally, at any place at which the cutting up may have commended itself to him (to take place). Whether this 'cutting up' is here to be taken figuratively of the burning of the corpse (*dâhasthâne*, *Harisvâmin*), or of the sacrifice of a barren cow, which may be performed in such a case, or of both, is not quite clear.

² The construction would rather seem to be,—let him build him (i. e. the dead body) up as a pile amidst his fires.

³ The real meaning of 'sumbala' is not known,—acc. to the *St. Petersburg Dict.*, some material which readily takes fire, such as straw or oakum. *Harisvâmin* takes it in the former sense,—*trivāny alpamsthītāni*. Cf. *Kāty. XXV, 7, 12* (? dried cotton fibre or pods).

⁴ Cf. *VII, 5, 2, 21*.

living beings, him, O Agni, may thy wrath spare!' As the verse, so its explanation.

5. Now, in the first place, he cleanses him of all foul matter, and causes the foul matter to settle on this (earth); for this (earth) is indeed foul matter: he thus consigns foul matter to foul matter. For, indeed, from that intestine of his, filled with foul matter, when it is burnt, a jackal is produced: (hence he removes it), 'lest a jackal should be produced.' But let him not do this, or his family will be liable to starve. Having washed him out inside, he anoints him with ghee, and thus makes it (the body) sacrificially pure.

6. He then inserts seven chips of gold in the seven seats of his vital airs; for gold is light and immortality: he thus bestows light and immortality on him.

7. Having then built a pile for him in the midst of his fires, and spread out a black antelope skin with the hairy side upwards, and the neck-part towards the east, he lays him down thereon with the face looking upwards, and puts the *guhû*-spoon filled with ghee on his right, and the *upabhṛīt* on his left hand, the *dhruvâ* on the breast, the *Agni-hotra*-ladle on the mouth, two dipping-spoons on the nostrils, two *prâsitra-harâṇas*¹ on the ears, the cup used for carrying forward the lustral water on the head, two winnowing-baskets at the sides, on the belly the vessel used for holding the cuttings (of the *idâ*), filled with clotted ghee, the wedge (yoke-pin) beside the male organ, two mallets beside the testicles, and behind them the mortar and pestle,

¹ That is, two bowls used for holding the Brahman's 'fore-portions'; see part i, p. 69, note 4.

the other sacrificial vessels between the thighs; and the wooden sword on the right hand.

8. Thus supplied with the sacrificial weapons (implements), that Sacrificer passes on to that place which has been won by him in heaven, even as if one who fears spoliation were to escape it; and, verily, those fires (which are) to be enkindled (will) lovingly touch him, even as sons lovingly touch their father when he comes home after staying abroad, and make everything ready for him ¹.

9. If the Gârhapatya were to reach him first, one may know that the permanent fire has reached him first: that he will permanently establish himself, and that those behind him will permanently establish themselves in this world.

10. And if the Âhavantya were to do so, one may know that the foremost fire has reached him first: that he has been foremost in conquering the (other) world, and that those behind him will be foremost in this world.

11. And if the Anvâhâryapaçana were to do so, one may know that the food-eating fire has reached him first: that he will eat food, and that those behind him will eat food (be prosperous) in this world.

12. And if they all (were to reach him) at the same time, one may know that he has conquered a blessed world. Such, then, are the distinctions in this respect.

13. This, then, is that offering of the Sacrificer's body which he performs at the end: from out of that place which has been won by him in heaven he arises immortal in the form of an oblation.

¹ That is, they make everything comfortable for him, make him feel at home:—*prakṛiṣṭam evainam svarge kalpayanti pratishṭhitam; nityasthitatvât pratishṭhâ gârhapatyaḥ; comm.*

14. Whatever stone and earthen (vessels of the deceased) there are they may be given to a Brâhmana¹; but, verily, he who accepts them is regarded as a remover of corpses. Let them rather throw these (vessels) into the water, for the waters are the foundation of all this (universe): he thus establishes him firmly on the waters.

15. Either a son (of the deceased), or a brother, or some other Brâhmana then performs that offering², with (Vâg. S. XXXV, 22), 'From out of him thou (O Agni) art born: from out of thee let this N. N. be born again into the heavenly world, hail!' They then go away without looking back, and touch water.

SIXTH ADHYĀYA. FIRST BRĀHMANA.

EXPIATORY OBLATIONS OF SOMA-SACRIFICE.

1. Verily, Pragâpati, the sacrifice, is King Soma; and these deities to whom he offers, and these oblations which he offers, are forms of him.

2. If any part of the sacrifice were to fail, let him make an oblation with regard to that same deity for whom he may have intended (that part),—on the Âhavantya, if it is during the initiation and the

¹ According to Kâty. XXV, 7, 32, 33 the stone and earthen implements are to be thrown into the water; and metal ones may optionally be given to a Brâhman (or likewise be thrown into the water).

² According to Kâty. XXV, 7, 34–37 a sterile cow may be offered prior to (or along with) the burning of the body: in which case the victim is to be killed by a blow behind the ear, and its kidneys are to be placed in the deceased's hands, whilst his face is to be covered with the omentum or membrane enclosing the intestines. The final offering referred to in the above passage consists of an oblation of ghee.

Upasads; on the Âgnidhra, if it is at the Soma-pressing;—for whatever joint of the sacrifice fails, that breaks; and whichever then is the deity in that (part of the sacrifice) through that deity he heals the sacrifice, through that one he makes the sacrifice complete again¹.

3. If, however, the sacrifice, resolved upon in his mind, were not to incline to him², let him perform an oblation with, 'To Parameshthin hail!' for Parameshthin (the most high) he (Soma³) then is: he repels evil, and the sacrifice inclines to him.

4. And if the sacrifice, bespoken by his speech⁴, were not to incline to him, let him perform an oblation with, 'To Pragâpati hail!' for Pragâpati (the lord of creatures) he then is: he repels evil, and the sacrifice inclines to him.

5. And if any one's (people), having gone in quest of the King (Soma), do not come back bringing (Soma-plants), let him perform an oblation with, 'To the plant hail!' for the plant he then is: he repels evil, and the sacrifice inclines to him.

6. And if, when acquired, (his Soma) were to meet with any mishap, let him perform an oblation with, 'To Savitri hail!' for Savitri he then is: he repels evil, and the sacrifice inclines to him.

7. And if during the initiation (his Soma) were

¹ Cf. IV, 5, 7, 6.

² That is to say, if untoward circumstances were to arise threatening to prevent the intended Soma-sacrifice. The mental resolve (*samkalpa*), on the part of the Sacrificer, is the first act in the performance of a sacrifice.

³ Or, it (the sacrifice), as Harisvâmin takes it.

⁴ That is, after he has announced his intention to perform a Soma-sacrifice, by saying 'Somena yakshye,' 'I will sacrifice by means of Soma.'

to meet with any mishap, let him perform an oblation with, 'To Visvakarman hail!' for Visvakarman he then is: he repels evil, and the sacrifice inclines to him.

8. And if (his Soma) were to meet with any mishap in regard to the (cow) given in exchange for the Soma, let him perform an oblation with, 'To Pûshan hail!' for Pûshan he then is: he repels evil, and the sacrifice inclines to him.

9. And if (his Soma) were to meet with any mishap when forthcoming for the 'purchase, let him perform an oblation with, 'To Indra and the Maruts hail!' for Indra and the Maruts he (Soma) then is: he repels evil, and the sacrifice inclines to him.

10. And if (his Soma) were to meet with any mishap whilst being bargained for, let him perform an oblation with, 'To the Asura hail!' for the Asura he then is: he repels evil, and the sacrifice inclines to him.

11. And if (his Soma) were to meet with any mishap after he has been bought, let him perform an oblation with, 'To Mitra hail!' for Mitra he then is: he repels evil, and the sacrifice inclines to him.

12. And if (his Soma) were to meet with any mishap whilst seated on (the Sacrificer's) lap¹, let him perform an oblation with, 'To Vishṇu Sîpivishṭa hail!' for Vishṇu Sîpivishṭa he then is: he repels evil, and the sacrifice inclines to him.

13. And if (his Soma) were to meet with any mishap whilst being driven about, let him perform

¹ See III, 6, 3, 4. This particular ceremony is rather out of place here, as in its regular order it should come after paragraph 15.

an oblation with, 'To Vishṇu Narandhisha hail!' for Vishṇu Narandhisha he then is: he repels evil, and the sacrifice inclines to him.

14. And if (his Soma) were to meet with any mishap when he has reached (the hall), let him perform an oblation with, 'To Soma hail!' for Soma he then is: he repels evil, and the sacrifice inclines to him.

15. And if (his Soma) were to meet with any mishap when seated on the throne, let him perform an oblation with, 'To Varuṇa hail!' for Varuṇa he then is: he repels evil, and the sacrifice inclines to him.

16. And if (his Soma) were to meet with any mishap whilst staying in the Āgnīdhra, let him perform an oblation with, 'To Agni hail!' for Agni he then is: he repels evil, and the sacrifice inclines to him.

17. And if (his Soma) were to meet with any mishap whilst staying in the Havīrdhāna, let him perform an oblation with, 'To Indra hail!' for Indra he then is: he repels evil, and the sacrifice inclines to him.

18. And if (his Soma) were to meet with any mishap whilst being taken down (from the car), let him perform an oblation with, 'To Atharvan hail!' for Atharvan he then is: he repels evil, and the sacrifice inclines to him.

19. And if (his Soma) were to meet with any mishap when thrown down (on the pressing-board) in (the shape of) the Soma-stalks, let him perform an oblation with, 'To the All-gods hail!' for the All-gods he then is: he repels evil, and the sacrifice inclines to him.

20. And if (his Soma) were to meet with any mishap whilst being invigorated (moistened), let him perform an oblation with, 'To Vishṇu Āprītapā hail!' for Vishṇu Āprītapā (the protector of the appeased) he then is: he repels evil, and the sacrifice inclines to him.

21. And if (his Soma) were to meet with any mishap whilst being pressed, let him perform an oblation with, 'To Yama hail!' for Yama he then is: he repels evil, and the sacrifice inclines to him.

22. And if (his Soma) were to meet with any mishap whilst being gathered together¹, let him perform an oblation with, 'To Vishṇu hail!' for Vishṇu he then is: he repels evil, and the sacrifice inclines to him.

23. And if (his Soma) were to meet with any mishap whilst being purified (strained), let him perform an oblation with, 'To Vāyu hail!' for Vāyu he then is: he repels evil, and the sacrifice inclines to him.

24. And if (his Soma) were to meet with any mishap when purified, let him perform an oblation with, 'To Sukra hail!' for Sukra (the clear one) he then is: he repels evil, and the sacrifice inclines to him.

25. And if (his Soma) were to meet with any mishap when mixed with milk, let him perform an oblation with, 'To Sukra hail!' for Sukra he then is: he repels evil, and the sacrifice inclines to him.

26. And if (his Soma) were to meet with any

¹ See III, 9, 4, 19, 'Thrice he presses, and thrice he gathers (the beaten plants) together . . .'

mishap when mixed with barley-meal, let him perform an oblation with, 'To Manthin hail!' for Manthin (Soma mixed with meal) he then is: he repels evil, and the sacrifice inclines to him.

27. And if (his Soma) were to meet with any mishap when drawn into the cups, let him perform an oblation with, 'To the All-gods hail!' for the All-gods he then is: he repels evil, and the sacrifice inclines to him.

28. And if (his Soma) were to meet with any mishap when ready for the libation, let him perform an oblation with, 'To Asu hail!' for Asu (the breath of life) he then is: he repels evil, and the sacrifice inclines to him.

29. And if (his Soma) were to meet with any mishap whilst being offered, let him perform an oblation with, 'To Rudra hail!' for Rudra he then is: he repels evil, and the sacrifice inclines to him.

30. And if (his Soma) were to meet with any mishap when he has returned¹, let him perform an oblation with, 'To Vâta hail!' for Vâta (the wind) he then is: he repels evil, and the sacrifice inclines to him.

31. And if, after being looked at, (his Soma) were to meet with any mishap, let him perform an oblation with, 'To Nṛīkakshas hail!' for Nṛīkakshas (man-viewing) he then is: he repels evil, and the sacrifice inclines to him.

32. And if (his Soma) were to meet with any mishap whilst being consumed, let him perform an oblation with, 'To Bhaksha hail!' for Bhaksha

¹ Viz. to the Havirdhâna where the cups from which libations have been made are deposited on the mound (khara); cf. III, 1, 2, 24.

(drink) he then is : he repels evil, and the sacrifice inclines to him.

33. And if (his Soma) were to meet with any mishap when contained in the Nârâsamsa (cups¹), let him perform an oblation with, 'To the Nârâsamsa Fathers hail!' for the Nârâsamsa (man-praising) Fathers he then is : he repels evil, and the sacrifice inclines to him.

34. And if (his Soma) were to meet with any mishap when ready for the purificatory bath², let him perform an oblation with, 'To the Stream hail!' for a stream he then is : he repels evil, and the sacrifice inclines to him.

35. And if (his Soma) were to meet with any mishap whilst being taken down (to the water), let him perform an oblation with, 'To the Sea hail!' for a sea he then is : he repels evil, and the sacrifice inclines to him.

36. And if (his Soma) were to meet with any mishap when immersed, let him perform an oblation with, 'To the Flood hail!' for a flood he then is : he repels evil, and the sacrifice inclines to him.

37. These, then, are the thirty-three oblations he performs ; for there are thirty-three gods, and Pragâpati is the thirty-fourth : with the help of all the gods he thus heals the sacrifice, and with the help of all the gods he makes it complete again.

38. The Brahman (superintending priest) himself should perform them, and no other than the Brahman ; for the Brahman sits on the right (south)

¹ See part ii, p. 154, note 1.

² The pressed-out Soma-husks are taken down to (and thrown into) the water where the Sacrificer is to bathe, see IV, 4, 5, 1 seqq.

side of the sacrifice, and protects the sacrifice on the right side. If, however, the Brahman should not know (these formulas and oblations), any one who knows them may perform them; but (let him do so) after applying for leave to the Brahman, and with his permission. Now as to the meaning of these (formulas). Vasishtha knew the Virâg¹: Indra coveted it.

39. He spake, 'Rîshi, thou knowest the Virâg: teach me it!' He replied, 'What would therefrom accrue to me?'—'I would teach thee the expiation for the whole sacrifice, I would show thee its form.'—He replied, 'Well, but tell me, if thou wert to teach me the expiation for the whole sacrifice, what would become of him to whom thou wouldst show its form?'—'Verily, he would depart from this world to the heaven of the living.'

40. The Rîshi then taught Indra that Virâg;—but the Virâg, they say, is this (earth), whence he who possesses most thereof is the most powerful.

41. And Indra then taught the Rîshi this expiation from the Agnihotra up to the Great Litany. And formerly, indeed, the Vasishthas alone knew these utterances, whence formerly only one of the Vasishtha family became Brahman; but since nowadays anybody (may) study them, anybody (may) now become Brahman². And, indeed, he who thus knows these utterances is worthy to become

¹ That is, the 'far-shining,' or 'far-ruling' (metre).

² Professor Delbrück, *Altindische Syntax*, p. 570, takes this clause thus:—'and therefore even now he who remains of them (i.e. of the Vasishtha family) is (? becomes) Brahman.' This rendering takes, however, no account of the 'tu'; and, indeed, it will hardly fit in with the relative clause which precedes it.

Brahman, or may reply, when addressed as 'Brahman¹!'

SEVENTH ADHYĀYA. FIRST BRĀHMANA.

THE SAUTRĀMANĪ².

1. Indra slew Tvashtri's son, Visvarûpa. Seeing his son slain, Tvashtri exorcized him (Indra), and

¹ That is to say, when, as superintending priest, he is addressed by another priest asking whether he may now begin some performance, or informing him that he is about to do so, he may give the desired direction. Such applications by the other priests begin with 'O Brahman!' cf. XIII, 1, 2, 4; and part i, p. 22, note 2.

² The Sautrāmanī is usually classed as one of the seven divisions of the Haviryagña, though, in reality, it is much more than that; its peculiarity consisting in a combination of the ordinary features of the Haviryagña, or ishī (cf. XII, 7, 2, 21), with those of the animal sacrifice, whilst a third important element, viz. libations of spirituous liquor, imparts to it a certain resemblance, and doubtless an intended resemblance, to the Soma-sacrifice. Of this sacrifice we have already met with a variation in connection with the Rāgasūya (cf. part iii, p. 129 seq.), that form being usually called the Karaka-Sautrāmanī, as being adopted from the ritual of the Karaka-adhvaryus; whilst the form described in the remaining portion of the present Kāṇḍa is, according to Lāṭy. Sraut. V, 4, 20, called Kaukilī Sautrāmanī (cf. Āsv. Sr. III, 9, 9 comm.; Weber, Ind. Stud. III, p. 385). The name itself is derived from 'sutrāman,' i.e. 'the good guardian,' as which Indra is worshipped in this sacrifice (cf. V, 5, 4, 1 seq.). The whole performance takes four days, during the first three of which the Surā-liquor is prepared and matured, and offerings of a rice-pap to Aditi, and a bull to Indra are performed; whilst the main sacrifice takes place on the fourth day—the day of either full moon or new moon—the chief oblations offered on that day being three cups of milk, and as many of Surā-liquor, to the Arvins, Sarasvatī, and Indra respectively; of three animal victims to the same deities; and of thirty-three libations of fat gravy, or liquid fat (vasā), obtained from the cooking of the victims, and offered by means of bull's hoofs used as cups. At the end of the sacrifice, a third bull is offered to Indra in his form of Vayodhas (giver of life), together with another pap

brought Soma-juice suitable for witchery¹, and withheld from Indra. Indra by force drank off his Soma-juice, thereby committing a desecration of the sacrifice. He went asunder in every direction, and his energy, or vital power², flowed away from every limb.

2. From his eyes his fiery spirit flowed, and became that grey (smoke-coloured) animal, the he-goat; and what (flowed) from his eyelashes became wheat, and what (flowed) from his tears became the kuvala-fruit³.

(karu) to Aditi and an oblation of curds to Mitra and Varuṇa. No mention is made of the Agnishomīya he-goat usually offered on the day preceding the Soma-pressing, the first bull offered to Indra probably taking its place on this occasion, whilst the bull to Indra Vayodhas would seem to take the place of the sacrifice of a barren cow (to Mitra and Varuṇa) which usually takes place at the end of a Soma-sacrifice. In an interesting variation (Sautrāmana-yagñā), described in Sāṅkh. Sr. XIV, 12-13, and performed as a real (Agnish/oma) Soma-sacrifice, the final animal sacrifice indeed is that of a barren cow to Indra Sutrāman; only two other victims—a reddish he-goat to the Asvins and a ewe to Sarasvatī—being mentioned.

¹ 'Exposed (liable) to witching,' Delbrück, *Altindische Syntax*, p. 401.

² 'Vīrya' (virile power) is constantly used to explain 'indriya.'

³ The words 'kuvala, badara, and karkandhu' are the names of three varieties of the jujube, or fruits of *Zizyphus Jujuba*, for a description of which see the comm. on Kāty. Sr. XIX, 17 seqq. According to Stewart and Brandis' *Forest Flora of North-West and Central India* (p. 87), 'this species varies exceedingly, in the shape and size of the fruits, the shape and tomentum of the leaves, and general habit;' 'the *Zizyphi* of North India want more investigation on the spot.'... 'Lakh is produced on this tree in Sindh, the Panjab, and Central India. The bark is used as dye-stuff; the root is a febrifuge in native pharmacy. A gum exudes from the trunk; and in Kangra a wild silkworm lives on the tree, the silk of which was much employed formerly to tie the barrel to the stock of the matchlock. But the tree is mainly cultivated for its fruit,

3. From his nostrils his vital power flowed, and became that animal, the ram; and what (flowed) from the phlegm became the Indra-grain, and what moisture there was that became the badara-fruit ¹.

4. From his mouth his strength flowed, it became that animal, the bull; and what foam there was became barley, and what moisture there was became the karkandhu-fruit ¹.

5. From his ear his glory flowed, and became the one-hoofed animals, the horse, mule, and ass.

6. From the breasts his bright (vital) sap flowed, and became milk, the light of cattle; from the heart in his breast his courage flowed, and became the talon-slaying eagle, the king of birds.

7. From his navel his life-breath flowed, and became lead,—not iron, nor silver; from his seed his form flowed, and became gold; from his generative organ his essence flowed, and became parisrut (raw fiery liquor); from his hips his fire flowed, and became surâ (matured liquor), the essence of food.

8. From his urine his vigour flowed, and became the wolf, the impetuous rush of wild beasts; from the contents of his intestines his fury flowed, and became the tiger, the king of wild beasts; from his blood his might flowed, and became the lion, the ruler of wild beasts.

9. From his hair his thought flowed, and became millet; from his skin his honour flowed, and became the asvattha tree (*ficus religiosa*); from his flesh his force flowed, and became the udumbara tree (*ficus glomerata*); from his bones his sweet drink flowed,

which is more or less globose on the wild and commoner sorts, and ovoid or oblong on the cultivated and improved kinds.¹

¹ See note 3 on preceding page.

and became the nyagrodha tree (*figus indica*); from his marrow his drink, the Soma-juice, flowed, and became rice: in this way his energies, or vital powers, went from him.

10. Now at that time he (Indra) had to do with Namuḱi, the Asura. Namuḱi bethought him, 'He has been undone once for all: I will seize upon his energy, his vital power, his Soma-drink, his food.' By (taking) that Surā-liquor of his he seized upon his energy, or vital power, his Soma-drink, his food. He lay there dissolved. The gods gathered around him, and said, 'Verily, he was the best of us; evil has befallen him: let us heal him!'

11. They said to the two Asvins, 'Ye are Brahman physicians: heal ye this one!' They replied, 'Let there be a guerdon for us!' They spake, 'That he-goat there shall be your guerdon.' They said, 'So be it!' and hence the smoke-coloured (he-goat) is sacred to the two Asvins.

12. They (the gods) said to Sarasvatī, 'Verily, thou art healing medicine: heal thou this one!' She replied, 'Let there be a guerdon for me!' They spake, 'That ram there shall be thy guerdon!' She said, 'So be it!' and therefore the ram is sacred to Sarasvatī.

13. They then spake, 'Verily, there is even now as much in him (Indra) as that bull: that one shall belong to him himself.' They said, 'So be it!' and therefore the bull is sacred to Indra.

14. The two Asvins and Sarasvatī, having taken the energy, or vital power, from Namuḱi, restored them to him (Indra), and saved him from evil. 'Truly, we have saved him from evil so as to be well-saved (*sutrāta*),' they thought, and this became

the Sautrâmanî: and this is the (saving) nature of the Sautrâmanî—it saves the self from death, and repels evil for whosoever thus knows that (saving) nature of the Sautrâmanî. There are (for this sacrifice) thirty-three Dakshinâs (presents to priests), for thirty-three were the gods who healed him: whence they say, ‘Dakshinâs are healing medicine.’

SECOND BRÂHMANA.

1. Verily, his fiery spirit, his energy, or vital power, depart from him whom Soma purges either upwards or downwards.

2. As to this they say, ‘Truly, the Soma-juice is the Brâhmaṇa’s food; and, indeed, it is not owing to Soma when a Brâhmaṇa vomits Soma; and he who vomits Soma is one who, whilst being fit to (gain) prosperity, does not gain prosperity, and who, whilst being fit to (gain) cattle, does not gain cattle¹, for Soma is cattle.’

3. Let him seize for sacrifice that grey (he-goat) of the Asvins, the ram of Sarasvatî, and the bull of Indra; for the Asvins are the physicians of the gods, and it is by them that he heals this (Sacrificer); and Sarasvatî is healing medicine, and it is with her help that he prepares medicine for him; and Indra is energy (indriya), or vital power, and it is with his help that he bestows energy, or vital power, on this (Sacrificer).

4. The two Asvins, indeed, are the eyesight,

¹ According to Kâty. XIX, 1, 4, the Sautrâmanî may also be performed by one who finds himself in the unfortunate position here referred to; as also (acc. to ib. 3) by a king who has been deprived of his kingdom.

fiery spirit; and inasmuch as there is (a victim) sacred to the Asvins, he (the priest) bestows eyesight, fiery spirit, on this (Sacrificer). And the ear also (he thereby bestows on him), for one and the same are the eye and the ear.

5. Sarasvatî is the breath, vital power; and inasmuch as there is (a victim) sacred to Sarasvatî, he bestows breath, vital power, on this (Sacrificer). And the off-breathing also (he thereby bestows on him), for one and the same are the breath (of the mouth) and the off-breathing.

6. Indra is speech, strength; and inasmuch as there is (a victim) sacred to Indra, he bestows speech, strength, on this (Sacrificer); and mind also, for one and the same are speech and mind.

7. 'He-goats are sacred to the Asvins, ewes to Sarasvatî, and cows (and bulls) to Indra,' they say: if these animals are sacrificed, he, by means of those deities, gains those (three) animals.

8. There is a mare with a foal¹: the one-hoofed (animal), glory, he thereby secures (for the Sacrificer²). There are hairs of wild beasts³, for the purpose of securing the wild beasts;—there are hairs of wolf: vigour, the impetuous rush of wild beasts, he thereby secures;—there are hairs of tiger: courage, the sway of wild beasts, he thereby secures;—there are hairs

¹ According to XII, 9, 2, 11, a milch cow with her calf are given as dakshinâ for the two paps offered to Aditi, whilst a mare and foal, according to XII, 7, 2, 21, are the fee for the offering of the three victims; though Kâtyâyana, it is true, makes no mention of this dakshinâ.

² Or, perhaps, he (the Sacrificer) secures for himself; but see paragraph 15, 'asmai avarunddhe.'

³ Hairs of a wolf, tiger, and lion are put into the cups of spirituous liquor from which libations are made.

of lion: might, the rule of wild beasts, he thereby secures.

9. There are grains of rice and grains of millet, grains of wheat and kuvala jujubes, Indra-grain and badara jujubes, grains of barley and karkandhu jujubes, malted rice and barley¹: both cultivated and wild-grain food he thereby secures; and by means of both kinds of food he duly lays energy and vital power into his own self.

10. With lead he buys² the malted rice, with (sheep's) wool the malted barley, with thread the (fried) rice-grain,—that lead is a form of both iron and gold, and the Sautrâmanṣi is both an ishîi-offering and an animal sacrifice, so that he thereby secures both of these.

11. With wool and thread³ he buys,—this, to wit, wool and thread, is women's work; and work, indeed, means energy, or vital power, and this latter is extinct in women: he thus secures (for the Sacrificer) that energy, or vital power, which is extinct in women.

12. Here now, other Adhvaryus buy the malted rice with lead from a eunuch, saying, 'That is that'⁴; for the eunuch is neither woman nor man, and the

¹ That is, rice and barley grain that has germinated, and subsequently become dry.

² As on the occasion of the purchase of Soma-plants (part ii, p. 63 seq.), the bargain is effected near the antaḥpātya-peg at the back of the Vēdi, where an ox-hide is spread for the purpose; the Adhvaryu asking the seller, 'Seller of Surâ and Soma, hast thou Surâ and Soma for sale?'

³ Thus 'ûṛṇâ-sûtram' is to be resolved, according to Kâty. XIX, 1, 18; the wool being used for buying malted barley, and the thread for buying fried rice.

⁴ That is, one is the same as the other.

Sautrāmāṇī is neither an ishṭi-offering nor an animal sacrifice.' But let him not do so, for the Sautrāmāṇī is both an ishṭi and an animal sacrifice, and the eunuch is something unsuccessful among men: they who do this thus place failure into the very mouth (opening) of the sacrifice. Let him rather buy them from a vendor of Soma, for the Sautrāmāṇī is Soma: he thus puts a form of Soma into the very mouth of the sacrifice so as to secure the sacrifice.

13. There is a pot (kumbhl) perforated with a hundred holes¹, for in many ways did that (Soma) flow out of (Indra); and a hundred-sized also, indeed, is the sacrifice: it is the sacrifice he thereby secures. There is a bowl (sata²): it is the real (or good) thing (sat) he thereby secures. There is a dish (kapyā) for him to secure food. There is a filter, for they cleanse him, (the Sacrificer, by this offering). There is a tail (-whisk) for turning away evil. There is gold for him to secure form (or colour); it weighs a hundred (grains), for man has a life of a hundred (years) and a hundred energies: life, and energy, vital power, he thus lays into his own self.

14. There is an asvattha (ficus religiosa) vessel: honour he thereby secures. There is an udumbara (ficus glomerata) one: force he thereby secures. There is a nyagrodha (ficus indica) one: sweet drink he thereby secures. There are (earthen) pots (sthāli): the food of the earth he thereby secures.

15. There are supernumerary³ (vessels) of palāsa

¹ For the use of this pot, see note on XII, 8, 1, 8.

² See XII, 8, 3, 14. 15.

³ At III, 7, 2, 1. 2, I would also now translate 'uparaya' by 'supernumerary' or 'additional':—there are eleven stakes, and a twelfth, rough-hewn, supernumerary one, &c.

wood: the palâsa (*butea frondosa*) is the Brahman (holy writ, holiness, the priesthood): it is by the Brahman that he gains the heavenly world. There are two feathers of a talon-slaying (bird)¹: courage, the sway of birds, he thereby secures. There are thirty-six of these (objects), for the *Brîhatti* consists of thirty-six syllables, and cattle are related to the *Brîhatti*: by means of the *Brîhatti* he thus secures cattle for him.

16. As to this they say, 'The victims have one set of deities, and the cakes another set of deities: this is an improper performance²; how does it become right and proper?' To Indra belongs the last of the victims, and to Indra the first of the cakes; and Indra, indeed, is energy (*indriya*), or vital power: through (Indra's) energy he thus confers on him energy, or vital power; and through (Indra's) energy he secures energy, or vital power.

17. There is a cake to *Savitri* for him to become impelled by *Savitri*; and one to *Varuṇa*, for it is *Varuṇa* that seizes him who is seized by evil: through *Varuṇa* he thus delivers him from *Varuṇa*'s power;—it is the final (cake): he thus delivers him finally from *Varuṇa*'s noose.

18. Indra's (cake) is one on eleven potsherds, in order that he may secure (Indra's) energy, or vital

¹ For the use of the two feathers of an eagle, see XII, 7, 3, 22.

² The rule (as laid down in III, 8, 3, 1) is that the *Paśu-puroḍāśa*, or animal cakes, offered after the animal portions, should belong to the same deities to whom the victims are sacred. On the present occasion this is, however, not the case; for while the three sacrificial animals of the main performance belong to the *Asvins*, to *Sarasvatî* and *Indra*, the three cakes are offered to *Indra*, *Savitri*, and *Varuṇa* respectively.

power; for the Trishṭubh consists of eleven syllables, and the Trishṭubh is energy, or vital power.

19. Savitrî's (cake) is one on twelve potsherds, for there are twelve months in the year, and the year means constantly existing food: from the year he thus secures for him food.

20. Varuṇa's (cake) is one on ten potsherds, for the Virâḡ consists of ten syllables, and Varuṇa is Virâḡ (the widely ruling), the lord of food: through Varuṇa he thus secures food for him. In the middle (of the sacrifice) they proceed with (the offering of) these cakes, for the centre means their (mother's) womb: he thus causes them to be produced from their own (mother's) womb.

21. A mare with a foal is the sacrificial fee, for such a (mare) produces both the horse and the mule, and the Sautrâmanî is both an ishîi-offering and an animal sacrifice: thus it is so in order that he may secure both of these.

THIRD BRÂHMANA.

1. By means of the Surâ-liquor Namuḡi, the Asura, carried off Indra's (source of) strength, the essence of food, the Soma-drink. He (Indra) hastened up to the Asvins and Sarasvatî, crying, 'I have sworn to Namuḡi, saying, "I will slay thee neither by day nor by night, neither with staff nor with bow, neither with the palm of my hand nor with the fist, neither with the dry nor with the moist!" and yet has he taken these things from me: seek ye to bring me back these things!'

2. They spake, 'Let us have a share therein, and we will bring them back to thee.'—'These things

(shall be) in common to us,' he said, 'bring them back, then!'

3. The Asvins and Sarasvatī then poured out foam of water (to serve) as a thunderbolt, saying, 'It is neither dry nor moist;' and, when the night was clearing up, and the sun had not yet risen, Indra, thinking, 'It is neither by day nor by night,' therewith struck off the head of Namuḱi, the Asura.

4. Wherefore it has been said by the *R̥ishi* (*R̥ig-veda* S. VIII, 14, 13), 'With foam of water, Indra, didst thou sever the head of Namuḱi, when thou wert subduing all thine enemies.' Now, Namuḱi is evil: having thus, indeed, slain that evil, his hateful enemy, Indra wrested from him his energy, or vital power. Let him who has an enemy perform the *Sautrāmanī*: he thereby slays that evil, his hateful enemy, and wrests from him his energy, or vital power. In his (Namuḱi's) severed head there was the Soma-juice mixed with blood. They loathed it. They perceived that (means of) drinking separately (one of) the two liquids,—'King Soma, the drink of immortality, is pressed¹;'—and having thereby made that (Soma) palatable, they took it in (as food).

5. With (*Vāg.* S. XIX, 1), 'Thee, the sweet (liquor I mix) with the sweet (Soma),' he compounds (the ingredients for the preparation of) the *Surā*-liquor², and makes it palatable;—'the strong

¹ *Vāg.* S. XIX, 72 seq. On the myth cp. Muir, O. S. T., vol. v, p. 94.

² The preparation of the *Surā* is described in *Kāty.* XIX, 1, 20–21 and comms., and by Mahīdhara on *Vāg.* S. XIX, 1, in the following way. Having purchased (a) malted rice (*sashpa*), malted barley (*tokma*), and fried rice (*lāgāḥ*), and (b) various vegetable substances (called with the generic name of *nagnahu*) serving as spices and ferments, such as the bark of *Vatica robusta*, three

with the strong,' he thereby bestows energy on him (the Sacrificer);—'the immortal with the immortal,' he thereby bestows life on him;—'the honeyed with the honeyed,' he thereby bestows flavour to it (the liquor);—'I mix with the Soma,' he thereby makes it (the Surâ-liquor) a form of Soma.

6. 'Thou art Soma: get thee matured for the Asvins! get thee matured for Sarasvatî! get thee matured for Indra Sutrâman!' for these were the deities who first prepared that sacrifice, and with their help he now prepares it; and, moreover, he thereby provides these deities with their share. He distils it with a view to (its being like) the Soma-pressing. For three nights it remains standing, for the Soma remains standing for three nights after it has been bought: he thus makes it a form of Soma.

myrobalans (nutmeg, areca-nut, and cloves), ginger, hog-weed, &c., he takes them into the fire-house, and pounds the two lots separately. He then prepares two gruels or mashies of rice and millet respectively, adding more water than is ordinarily used, puts them on the fire till they boil over, and catches the overflowing water in two separate vessels. He then adds thereto one-third part of the (still separate) pounded malted rice and barley and fried rice (or one-sixth part into each vessel), and likewise one-half of the spice (or one-fourth part into each vessel): this mixture, called *māsara* (serving both as malt and as flavouring matter), is allowed to dry and is then pounded. One-half of the remaining pounded malted rice and barley and fried rice, as well as the whole of the remaining spices, is then, in equal parts, added to the two mashies, which are thereupon poured into a large vessel, after which the pounded '*māsara*' is mixed with the compound whilst the above formula is pronounced; and the pot is deposited in a hole dug in the south-western corner of the fire-shed (*śālā*), where it remains standing for three days (and nights), during which the milk of one, two, and three cows respectively, and the remaining quantities of malted and fried grain are gradually added to it (see XII, 8, 2, 8—10).

7. There are two Vedis ¹ (altar-grounds),—‘Two worlds in truth there are,’ they say, ‘the world of the gods, and the world of the Fathers.’ One (of the Vedis) is in the north, and the other in the south, for the world of the gods is in the north, and the world of the Fathers in the south: by the northern one he secures the world of the gods, by the southern one the world of the Fathers.

8. There are both milk and Surâ-liquor; for milk is Soma, and the Surâ-liquor food: through the milk he secures the Soma-drink, and through the Surâ-liquor food. And milk is the nobility (chieftaincy), and Surâ-liquor the peasantry (clan); the milk he purifies after purifying the Surâ-liquor: he thus produces the nobility from out of the peasantry, for the nobility is produced from out of the peasantry.

9. With (Vâg. S. XIX, 3), ‘Purified by Vâyu’s

¹ The two Vedis are prepared, in front of the Âhavanîya, by the Adhvaryu and Prati-prasthâtṛi respectively in a way similar to those required for the Varuṇa-praghâśâḥ, see part i, p. 392, note. There is some space between them, but not more than will allow a seat to stand on both Vedis (XII, 8, 3, 6). The dimensions (of the northern altar-ground) are in accordance with those of the mahâ-vedi (measuring thirty-six prakramas or steps long, twenty-four on the hind (west) side, and thirty-six (or thirty) on the front (east) side), except that the unit of measure, in this case, is one-third prakrama,—the area being thus equal to one-ninth of the mahâ-vedi (some authorities, however, making it one-third). Behind the two Vedis two mounds (khara) are thrown up for the three cups of milk, or three cups of Surâ-liquor respectively, to be deposited thereon. On the northern Vedi an uttara-vedi (high-altar), occupying about one-third of its area, is prepared, on which a sacrificial fire (taken from the Âhavanîya) is afterwards laid down for the use of the Adhvaryu in making libations from the cups of milk; another fire being laid down on the southern mound for the use of the Prati-prasthâtṛi in making libations from the cups of Surâ-liquor.

purifier is the backward-flowing, exceeding swift Soma,' he purifies (the liquor¹) in the case of one purged by Soma : in a suitable manner he thus purifies him (the Sacrificer);—'Indra's faithful companion:' whatever energy, or vital power, had passed away from him with that (Soma), that he now restores to him.

10. With, 'Purified by Vâyu's purifier is the forward-flowing, exceeding swift Soma,' he purifies (the liquor) in the case of one who has vomited Soma : in a suitable manner he thus purifies him (the Sacrificer);—'Indra's faithful companion:' whatever energy, or vital power, had passed away from him with that (Soma), that he now restores to him.

11. With (Vâg. S. XIX, 4), 'She purifieth thy liquor,' he, for prosperity, purifies (the Surâ) in the case of one wishing for prosperity;—'thy Soma, she, the daughter of Sûrya:' the daughter of Sûrya (the sun) assuredly is Faith, and by faith that (liquor) becomes Soma-juice, and by faith he makes it to be Soma-juice;—'with the perpetual tail,' for with a tail-whisk that (liquor) is purified.

12. With (Vâg. S. XIX, 5), 'The Brahman

¹ This performance thus takes place on the fourth day. Behind the mound of the southern Vedi a hole is dug, and an ox-hide spread over it. On this skin the unstrained liquor (parisrut) is either poured, a fine strainer (made of bamboo) being then laid thereon so that the clear liquor percolates through the holes, and the dregs remain below; or the strainer is placed on the skin, and the unstrained liquor is poured on it so as to allow the clear liquor to flow through on the skin. The liquor is then poured into a pan (sata), and further purified by a whisk of cow and horse-hair being drawn through it, or the liquor being strained through the hair.

and Kshatra he purifieth,' he purifies the milk¹: he thus produces the Kshatra from out of the Brahman, for from out of the priesthood the nobility is produced;—'the fiery spirit and energy;' fiery spirit and energy, vital power, he thus bestows on him;—'with the Surâ the Soma,' for with the Surâ-liquor is Soma;—'the juice, is distilled,' for from the distilled the juice is obtained;—'for joy,' to joy (intoxication), indeed, the Soma-juice contributes, and to joy also does the Surâ-liquor: he thus secures both the joy of the Soma, and the joy of the Surâ;—'with the pure juice, O god, satiate the deities!' that is, 'with the pure juice satisfy thou the deities;'—'with sap bestow thou food on the Sacrificer,' sap and food he thereby bestows on the Sacrificer. The cups of milk are taken first, then the cups of Surâ-liquor: he thereby makes the peasantry obedient to the nobility.

13. With (Vâg. S. XIX, 6), 'Yea, even as the owners of barley cut their barley². . .,' (the Adhvaryu) fills (three) cups of milk,—barley-stalks are Soma-stems, and milk is Soma-juice: by means of Soma he thus makes it Soma-juice. With a single (verse) he fills them: singly and solely on the Sacrificer he thus bestows prosperity, for milk is prosperity.

14. With (Vâg. S. XIX, 7), 'Separately, indeed, a seat, acceptable to the gods, hath been prepared for you two,' he fills the (three) cups

¹ This takes place on the northern Vedi, by means of a wooden (reed) vessel and a strainer of goat's and sheep's hair.

² For the complete verse, see V, 5, 4, 24.

of Surâ-liquor; for 'separate, indeed, are the Soma-juice and the Surâ-liquor; and 'acceptable to the gods' he says, because these two are indeed acceptable to the gods; and 'separately a seat hath been prepared' he says, because there are two altar-grounds;—'do not ye mingle in the highest heaven!' he thereby keeps him (the Sacrificer) from evil;—'the potent Surâ-liquor thou art,' he thereby makes Surâ to be Surâ;—'and this is Soma,' he thereby makes Soma to be Soma;—'entering thine own seat, injure me not!' he thereby turns it (the Surâ-liquor) away to its own seat for his own safety. With a single (verse) he fills them: singly and solely on the Sacrificer he thus bestows fame, for the Surâ-liquor is fame.

15. Verily, the cups of milk are the nobility (chieftaincy), and the cups of Surâ-liquor are the peasantry (clan): thus, were he to draw (the cups) without interlinking them, he would detach the peasantry from the nobility, and the nobility from the peasantry, and would cause confusion between the higher and lower, and a failure of the sacrifice. He draws them so as to be interlinked¹, and thereby combines the peasantry with the nobility, and the nobility with the peasantry, for the prevention of confusion between the higher and lower, and for the success of the sacrifice.

16. And the cups of milk are the vital airs, and the cups of Surâ-liquor the body: thus, were he

¹ That is to say, in drawing the cups he draws alternately a cup of milk, and a cup of Surâ; Kâty. Sr. XIX, 2, 21. According to ib. 22, the three cups of milk may, however, be drawn first, and then the cups of liquor.

to draw (the cups) without interlinking them, he would detach the body from the vital airs, and the vital airs from the body, and the Sacrificer would be liable to perish. He draws them so as to be interlinked, and thereby combines the body with the vital airs, and the vital airs with the body; and, indeed, he also lays vital power (or life) into him : whence he who has performed the Sautrāmaṇī, and even he who thus knows this, attains the full (measure of) life.

17. And the cups of milk are Soma, and the cups of Surâ-liquor food : thus, in that both cups of milk and cups of Surâ-liquor are taken, he indeed secures for himself both the Soma-drink and food.

18. And the cups of milk are cattle, and the cups of Surâ-liquor food : thus, in that both cups of milk and cups of Surâ-liquor are taken, he indeed secures for himself both cattle and food.

19. And the cups of milk are domestic animals, and the cups of Surâ-liquor wild animals : thus, in that both cups of milk and cups of Surâ-liquor are taken, he indeed secures for himself both domestic and wild animals. And he mixes the cups of milk with both cultivated and wild-growing (fruit), whereby both cultivated and wild-growing food is secured to the domestic animals.

20. As to this they say, 'In that there are those wild beasts, this is a form of that cruel deity; and if he were to mix the cups of milk with hairs of those beasts, he would thrust the cattle into the mouth of Rudra, and the Sacrificer would be without cattle : let him not mix them, or cattle would not be secured by him, for Rudra is the ruler of animals.' The cups of Surâ-liquor alone he mixes with hairs of those

beasts : he thus puts into the Surâ what belongs to Rudra, whence by drinking Surâ-liquor one becomes of violent (*raudra*) mind ; and on the wild beasts alone he thus directs Rudra's shaft so as to insure safety to the domestic animals ; and cattle are secured by him and he does not thrust the cattle into the mouth of Rudra.

21. [Vâg. S. XIX, 10; 11,] 'That dysentery which spareth both the tiger and the wolf, the winged eagle and the lion, may it spare this (Sacrificer) trouble!—Whereas, as a child, joyfully sucking, I chafed my mother, so now, O Agni, I become freed from my debt: unharmed by me are my parents.'

22. With two eagle-feathers, the Adhvaryu and Pratiprasthâtṛi purify the Sacrificer, turned towards the east behind the altar-ground¹, both upwards and downwards,—this is a form of the in-breathing and the upward breathing: the in-breathing and the upward breathing he thereby secures; for both upwards and downwards this breath passes along the body. With (Vâg. S. XIX, 11), 'Uniting ye are: unite me with happiness²!' he touches the cups of milk: with prosperity and fame he thereby endows him. With, 'Disuniting ye are: disunite me from evil!' he touches the cups of Surâ-liquor: he thereby keeps him from evil.

¹ That is, behind the mahâ-vedi, near the antaḥpâtya-peg, where the purchase of the ingredients for the preparation of the Surâ had taken place.

² Cf. V, 1, 2, 18, where the same two formulas are used whilst the Soma and Surâ-cups are first held together, and then withdrawn from each other; and the terms '*sampriṣṭ*' and '*vipriṣṭ*' were accordingly taken in a passive sense, 'united' and 'disunited';

EIGHTH ADHYÂYA. FIRST BRÂHMANA.

1. Now, when Indra's energies, or vital powers, departed from him, the gods restored them by means of this very sacrifice. Both cups of milk and cups of Surâ-liquor are filled: they thereby restore to him his energies, or vital powers. On the northern fire they offer (from) the cups of milk, and thereby provide him¹ with the bright liquor, with the Soma-drink.

2. He (the Adhvaryu) offers (of the three cups of milk) with (Vâg. S. XIX, 32), 'By their devotions the buffalos quicken the sacrifice,'—the buffalos, doubtless, are the officiating priests, and devotion is sacrifice: through the priests he causes the sacrifice to prosper, and through the sacrifice the sacrificer²;—'the barhis-seated one, supplied with Surâ and goodly heroes,' supplied with Surâ, indeed, is this barhis-seated sacrifice, to wit, the Sautrâmanî: by means of the barhis (the sacred grass on the Vedi), and the sacrifice, he causes him to prosper;—'they who bestow Soma,'—they thus bestow the Soma-drink upon him;—'with the deities in heaven,'—they thus place him with the deities in heaven;—'may we enjoy ourselves,'—the Soma-juice, indeed, con-

whilst here the active sense seems preferable, the term 'viprik' probably referring to the tendency of fiery liquor for producing broils.

¹ Or, cause him to prosper, render him successful by means of the liquor; MS. I. O. 311 reads 'samardhayanti.'

² Or, perhaps, he provides the sacrifice with priests, and the Sacrificer with sacrifice. For obvious reasons the first two pâdas of the verse have been transposed in the translation.

duces to joy, and so does the Surâ-liquor : both the joy of Soma and the joy of Surâ he thus secures ;— ‘ worshipping Indra with good hymns of praise ! ’—for the hymn of praise is food for the gods, and the sacrifice also is food : by sacrifice, by food, he thus makes him successful. Having sacrificed, they drink (of the milk), and thereby increase what is prosperous with him.

3. He drinks¹, with (Vâg. S. XIX, 34), ‘ The (Soma) which the Asvins (brought away) from Namukî, the Âsura, ’—for the two Asvins indeed brought away that (Soma-juice) from Namukî ;— ‘ and Sarasvatî distilled for the sake of Indra’s strength, ’—for Sarasvatî indeed distilled it for the sake of Indra’s strength ;— ‘ that clear, sweet draught, ’—for clear and sweet indeed is that draught, Soma ;— ‘ King Soma I now drink, ’—it is thus king Soma that comes to be drunk by him. The cups of Surâ-liquor they offer (from) on the southern fire², and thereby keep him (the Sacrificer) from evil³.

4. He (the Pratiprasthâtṛi) offers (libations from the cups of Surâ-liquor⁴), with (Vâg. S. XIX, 33), ‘ What essence there is of thine, gathered from the plants, ’ for this Surâ-liquor, indeed, is the essence

¹ For particulars as to the persons who partake of the respective cups of milk and Surâ-liquor, see XII, 8, 2, 22 seqq.

² That is, on the fire of the southern of the two special Vedis, see p. 225, note.

³ Viz. inasmuch as the libations of liquor are not made on the offering-fire proper, the (northern) Âhavanîya, where the oblations from the cups of milk are made.

⁴ These cups are of the same kind as those used for the draughts of Soma, being made of palâra-wood, and resembling mortars in shape ; cf. part ii, p. 259, note 1, towards the end.

of both the waters and the plants: by the essence of both the waters and the plants he thus causes him to prosper;—‘the strength of the Soma-juice together with the Surâ-liquor,’—he thereby secures what strength there is in the Soma-juice and in the Surâ-liquor;—‘by that exhilarating drink quicken thou the Sacrificer,’—that is, ‘by that exhilarating drink gladden thou the Sacrificer;’—‘Sarasvatî, the Asvins, Indra, and Agni,’—by deities he (the priest) thus causes the sacrifice to prosper, and by deities and sacrifice the Sacrificer. Having made the offering, they drink (the liquor), and thereby cause to prosper what is unprosperous with him.

5. He drinks, with (Vâg. S. XIX, 35), ‘Whatever is mingled herewith of the juicy Soma,’—he thereby secures for him the essence (juice) of the effused (extracted) and the infused¹ (Soma);—‘which Indra drank with eagerness,’—for Indra, indeed, drank it with eagerness;—‘that (essence) thereof (I drink) with propitious mind,’—for unpropitious, as it were, to a Brâhmaṇa is that drink, the Surâ-liquor: having thus made it propitious, he takes it to himself;—‘King Soma I drink,’—it is thus king Soma that comes to be drunk by him.

6. Here, now, other Adhvaryus hire some Râganya or Vaisya with the view that he shall drink that (liquor); but let him not do this; for, indeed, this Soma-drink falls to the share of the fathers and grandfathers of whoever drinks (the liquor²) on

¹ For the distinction between ‘suta’ and ‘âsuta’ (not ‘asuta’), cf. XII, 8, 2, 12.

² According to Kâty. Sr. XIX, 3, 15, some authorities, however,

this occasion. Having shifted three coals of the southern fire to outside the enclosing-stones¹, he may there offer (of the liquor) with these (three) utterances (Vâg. S. XIX, 36) :—

7. 'To the Svadhâ-loving Fathers be Svadhâ, adoration!' he thereby places the Fathers with the Svadhâ in the world of the Fathers.—'To the Svadhâ-loving grandfathers be Svadhâ, adoration!' he thereby places the grandfathers with the Svadhâ in the world of the grandfathers.—'To the Svadhâ-loving great-grandfathers be Svadhâ, adoration!' he thereby places the great-grandfathers with the Svadhâ in the world of the great-grandfathers.

8. Having fetched water, he pours it (into the cups) with, 'The Fathers have drunk:' he thereby bestows food on them;—'the Fathers have enjoyed themselves:' he thereby causes them to enjoy themselves;—'the Fathers have become satisfied:' he thereby satisfies them;—'may the Fathers cleanse themselves!' he thereby purifies all of them from the first downwards, for the Sautrâmanî is a means of purification².

think the inhaling of the fumes of the liquor to be sufficient for this purpose.

¹ The coals are to be placed on the south side of the southern fire, from north to south, and the libation from the Ârvina cup is made on the northernmost coal, that from the Sârasvata cup on the central one, and that from the Aindra cup on the southern one. According to Kâty. XIX, 3, 17, and Mahîdhara on Vâg. S. XIX, 36, this is a fourth alternative of disposing of the liquor (in favour of the Fathers), the others being actual drinking, or smelling it, or hiring some one to drink it.

² At XII, 7, 2, 13 a perforated pot (with a hundred holes) was mentioned as being used at this sacrifice. According to Kâty. Sr.

9. By three implements of purification he purifies,—three in number are these worlds : by means of these worlds he thus purifies him.

10. With 'pāvamānt'¹ (verses)' they purify ; for pāvamānts are a means of purification : by a means of purification they thus purify him.

11. With three (verses) they purify each time,—there are three vital airs, the in-breathing, the up-breathing, and the through-breathing : it is by means of these that they purify him.

12. With nine (verses) they purify,—there are nine vital airs : by means of the vital airs they purify him, and when purified they establish him again in the vital airs.

13. They purify by means of a (goat's hair and sheep's wool) strainer,—such a strainer doubtless is a form (symbol) of goats and sheep : by means of goats and sheep they thus purify him.

14. They purify by means of a tail-whisk,—such a tail-whisk doubtless is a form of kine and horses : with kine and horses they thus purify him.

XIX, 3, 20, and Mahīdhara on Vāg. S. XIX, 37, use is made of this pot at this juncture in much the same way as is described in V, 5, 4, 27 seqq. ; viz. two poles are driven into the ground north and south of the southern fire, and a bamboo stick laid thereon : on a string fastened to this stick the pot, containing a tail-whisk (for straining) and a piece of gold, is then made to hang over the fire, and the remains of the Surā-liquor poured into it ; and whilst it trickles through into the fire, the priest makes the Sacrificer pronounce the verses Vāg. S. XIX, 37-44, 52-60, addressed to the different kinds of departed ancestors.

¹ That is, verses recited at the Soma-sacrifice whilst the Soma-juice is clarifying ; the term being usually confined to the verses of hymns of the ninth *maṇḍala* of the *Rīksamhitā*, whence indeed most of the verses used on this occasion (Vāg. S. XIX, 37-44) are taken.

15. They purify by means of gold,—that (metal), to wit, gold, doubtless is a form of the gods: by means of a form of the gods they thus purify him.

16. They purify him by means of Surâ-liquor, for the Surâ is purified: they thus purify him by that which is purified; and even as the liquor, whilst being purified, is cleared of impure matter¹, so is that Sacrificer thereby freed from all evil who, knowing this, performs the Sautrâmanî, or who even knows this.

17. Here, now, they ask, 'Is the Sautrâmanî to be performed, or is it not to be performed, seeing that (in any case) they continuously repel from him all evil?' As to this Revottaras Sthapati Pâtava Kâkra once said, 'Even after making the surrender, one ought certainly to perform the sacrifice; for the Sacrificer is the body of the sacrifice, and the officiating priests are its limbs; and wherever the body is pure there the limbs also are pure; both of them, indeed, purify him, and both of them repel the evil from him: therefore even after making the surrender (of one's own self) one ought certainly to sacrifice.'

18. But, indeed, those who perform at the southern fire, go down to the world of the Fathers. He offers an oblation of ghee: ghee being (material of) sacrifice, it is by sacrifice that they establish themselves in the sacrifice.

19. He (the Sacrificer) offers, with (Vâg. S. XIX, 45), 'The Fathers who, one in form and one in mind, live in Yama's realm,—may their world,

¹ The term 'balkasa' (apparently connected with 'valkala') would seem to mean vegetable matter, esp. chaff or husks. The comm. explains it by 'kidisa' (? kilbisha or kinkasa).

the Svadhâ, adoration, and sacrifice prosper among the gods!' he thereby commits the Fathers to Yama, and he also conquers the world of the Fathers. Having, all of them, invested themselves sacrificially¹, they betake themselves to the northern fire, for the northern fire² is this (terrestrial) world³: they thus establish themselves in this world. He offers an oblation of ghee: ghee being sacrifice, it is from out of the sacrifice that they establish themselves in the sacrifice.

20. He (the Sacrificer) offers, with (Vâg. S. XIX, 46), 'Mine own (people) who are one in form and one in mind, living among the living,—may their fortune prosper with me, in this world, for a hundred years!' he thereby secures the good fortune of his own people, and he also confers long life on them. Whilst they hold on to each other, he (the Adhvaryu) offers milk, for milk is vital air and food: in the vital air, in food, they thus finally establish themselves.

21. He offers, with (Vâg. S. XIX, 47), 'Two paths for mortals have I heard of, (that of the Fathers and that of the gods⁴),—'two paths

¹ That is, by shifting their Brâhmanical cord so as to hang across the breast from the left shoulder to the right hip.

² That is, the fire on the utara-vedi of the northern of the two special Vedis, see p. 225, note.

³ They are supposed to return to the earth from the world of the Fathers below.

⁴ Not only is the second pâda of the verse omitted here (as also in MS. I. O. 311), but the construction of the first half of the verse is also rather peculiar, the most natural rendering being, 'Two paths of the Fathers have I heard of, (those) of the gods and of men.' The same verse occurs *Rîks.* X, 88, 15 (with the reading 'dve srutî' instead of 'dve sṛitî'), where Grassmann translates,—

indeed there are,' they say, 'those of the gods and of the Fathers,'—'thereon all that liveth here passeth,' for thereon, indeed, everything living here passes;—'what there is between the father and the mother,'—the father, doubtless, is yonder (sky), and the mother is this (earth): by means of these two he leads the Fathers to the world of heaven. He (the Sacrificer) alone drinks what is left from the offering¹: to himself alone he thus takes prosperity, for milk is prosperity.

22. He drinks it, with (Vâg. S. XIX, 48), 'May this oblation be productive for me,'—for productive indeed it is, whether it be milk or Soma;—'possessed of ten heroes,'—the ten heroes, doubtless, are the vital airs: vital airs he thus takes to himself;—'possessed of all the troops,'—all the troops, doubtless, are the limbs: it is limbs he thus takes to himself;—'for well-being: breath-winning,'—the breath of life he thus wins;—'race-winning,'—a race (offspring) he thus wins;—'cattle-winning,'—cattle he thus wins;—'place-winning,'—for it is for a place (in heaven) that he sacrifices: it is that he gains;—'safety-winning,'—the (place of) safety, doubtless, is the heavenly world: in the heavenly world he thus finally establishes himself;—'May Agni raise for me abundant offspring,

'Two paths there are, so the Fathers have told me, passable for gods and men;' whilst Ludwig takes it in the way just referred to. The above interpretation is that of Mahîdhara, who refers to Sat-Br. I, 9, 2, 3; whilst Sâyana (on *Rîks.*) seems to take the two paths to be that of the Fathers and gods, and that of men (*pitṛnâm devânâm kotâpi martyânâm ka dve srutî dvau mârgau*); though he afterwards calls them 'devayâna' and 'pitṛiyâna.'

¹ That is to say, the milk which remains in the pot (*ukhâ*), from which the milk used for the oblation was taken.

and bestow ye upon us food, milk, and seed!' it is to those (priests) who offer for him that he thus says, 'Bestow ye all this upon me!' By means of gold they cleanse themselves¹; for gold is immortal life: in immortal life they thus finally establish themselves.

SECOND BRÂHMANA.

1. Pragâpati created the (Soma-)sacrifice. He took it and performed it. When he had performed it, he felt like one emptied out. He saw this sacrificial performance, the Sautrâmanî, and performed it, and then he was again replenished; and, indeed, he who performs the Soma-sacrifice is, as it were, emptied out, for his wealth, his prosperity is, as it were, taken from him.

2. Having performed a Soma-sacrifice one ought to perform the Sautrâmanî: as a cow that has been milked would replenish again, even so, indeed, does he replenish himself,—he replenishes himself by offspring and cattle; and, verily, he who, knowing this, performs the Sautrâmanî, or he who (even) knows this, establishes himself in this world, and wins the heavenly world.

3. As to this Suplan Sârṅgaya asked Pratiḍarsa Aibhâvata², 'Seeing that neither does one

¹ Kâty. Sr. XIX, 3, 27, 'Over the kâtvâla (pit) they cleanse themselves, with their wives, putting gold between;' that is to say, whilst the water is poured on their hands a piece of gold is held between, over which the water flows.

² Cf. II, 4, 3-4, where the latter is called Pratiḍarsa Svaikna (king of the Svikna), whilst the former, after studying with him, is said to have been called Sahadeva Sârṅgaya.

become initiated, nor are Soma-shoots¹ thrown down (to be pressed), how then does the Sautrāmaṇī become a Soma-sacrifice ?'

4. He replied, 'The observance of the fast, assuredly, is the head of the sacrifice, and the initiation its body. And the truth, doubtless, is of the form of the fast-observance, and faith of that of the initiation. And mind is of the form of the Sacrificer, and speech of that of the sacrifice.'

5. Thus, when he enters upon the fast-observance, he thereby restores the head to the body of the sacrifice, and he puts truth into faith, and the Sacrificer into the sacrifice.

6. Therefore at this sacrifice (the Sautrāmaṇī) the fast-observance² is the initiation. Now, the fast-observance is a male, and the initiation a female; and the truth is a male, and faith a female; and the mind is a male, and speech a female; and the Sacrificer is the male to his wife, whence wherever there is a husband there is a wife: and at the very outset of the sacrifice he thus sets up couples with a view to production.

7. 'And, indeed, those (materials) are the Soma-shoots at this sacrifice,' they say, 'to wit, the malted rice, the malted barley, and the fried rice.'

8. The malted rice³, indeed, is of the form of the

¹ The 'Somāmsava iva' would seem to have here the force of 'Soma-shoots proper,' only substitutes (milk and liquor) being used instead.

² That is to say, the observance of the fast—by which the Sacrificer during the four days of the performance of the Sautrāmaṇī, lives solely on the remains of the Agnihotra—takes the place of the ordinary initiation of the Soma-sacrifice, there being no Dīkshā at the Sautrāmaṇī.

³ The malted rice, malted barley, and fried rice, referred to in

morning-pressing, for the morning-pressing is this (terrestrial) world, and the latter relates to the Āsvins, and Āsvina milk he pours (into the Surā-liquor) the first night: he thus provides him (the Sacrificer ¹) with the morning-pressing—with its own world, with its own deity, with its own form ².

9. And the malted barley is of the form of the midday-pressing, for the midday-pressing is the air, and the latter relates to Sarasvatī ³, and the Sārasvata milk he pours (into the Surā) the second night: he thus provides him with the midday-pressing—with its own world, with its own deity, with its own form.

10. And the fried rice is of the form of the evening-pressing, for the evening-pressing is the sky, and the latter relates to Indra, and Aindra milk he pours (into the Surā) the third night: he thus provides him with the evening-pressing—with its own world, with its own deity, with its own form.

11. The milk of one (cow) he pours (into the Surā) the first night, the milk of two the second

this and the next two paragraphs, refer to the remnants of these materials, not used at first in the preparation of the Surā, and amounting to one-third of the original quantity of each; these being added successively during the three nights during which the Surā has to mature; cf. p. 223, note 2.

¹ Or, he renders him, the Sacrificer (or, perhaps, it, the sacrifice), successful by means of the morning-pressing.

² The literal translation would seem to be,—he thus provides him with the respective (sva) world, with the respective deity, and with the respective form,—(hence) with the morning-pressing. It may be remarked, however, that the deities here connected with the three services (the Āsvins, Sarasvatī, and Indra) are not those elsewhere associated with them (Vasus, Rudras, and Ādityas, IV, 3, 5, 1; or Agni, Indra, Virve Devāḥ, XI, 5, 9, 7).

³ Viz. inasmuch as it is full of moisture (saras).

night, and the milk of three the third night : he thus provides him with the pressings, in accordance with their forms, and in accordance with their deities.

12. With (Vâg. S. XIX, 2), 'Hereof pour ye to the juice,' he pours in (the milk) for the sake of (conformity with) the Soma-pressing;—'(to) the Soma who is the supreme offering,'—for this, to wit, Soma, is indeed the supreme offering (-material): he thus makes it¹ to be the supreme offering;—'the manly one who hath rushed into the waters,' for both with water and between it is he (Soma) indeed pressed out;—'I have pressed out Soma by stones,' for by means of stones Soma is indeed pressed out: it is thus by means of stones he presses it out for the sake of (conformity with) the Soma-pressing.

13. As to this they say, 'That Sautrâmanî, surely, is of the form of both effused (extracted) and infused² (Soma);—to wit, that essence of both water and plants, the milk, is of the form of the effused (Soma); and that essence of food, the liquor, is of the form of infused (Soma): by both (kinds of) pressings he thus expresses it, by both pressings he secures it.

14. As to this they say, 'Seeing that the Soma-juice is pressed out by stones, how as to the Sautrâmanî?' Let him reply, 'By the directions³ and the

¹ The 'enam' must refer to the Surâ-liquor, treated as identical with Soma.

² I do not quite understand the distinction between 'suta' and 'âsuta'; cf. XII, 8, 1, 5; unless the former be the pure Soma-juice, and the latter that mixed with other ingredients.

³ The 'praisha' are the directions by which the Maitrâvaruṇa calls on the Hotṛi to recite the offering-formulas (cf. part ii, p. 183, note 2). For the fore-offerings of the three victims, these directions are given, Vâg. S. XXI, 29-40. They all commence with 'Hotâ

Āpri-verses;’ for the directions (praisha) are in the Br̥hātī (metre), and the pressing-stones are of bār̥hata nature: by means of stones the Soma-juice is indeed pressed out, and by means of stones he now presses it out for the sake of (conformity with) the Soma-pressing.

15. All (the praishas) contain (the word) ‘payas’ (milk), for in the form of milk Soma is (here) pressed¹; they all contain (the word) ‘Soma,’ for the sake of (conformity with) the Soma-pressing; they all contain (the word) ‘parisrut’ (spirituous liquor), for in the form of spirituous liquor Soma is (here) pressed; they all contain (the word) ‘ghṛita’ (ghee), for this—to wit, ghee—doubtless is manifestly a form of the sacrifice: he thus makes it to be manifestly a form of the sacrifice; they all contain (the word) ‘madhu’ (honey), for this—to wit, honey—is manifestly a form of Soma: he thus makes it to be manifestly a form of Soma.

16. They all refer to the Asvins², for the sake of healing-power³; they all refer to Sarasvatī, for the obtainment of food; they all refer to Indra, for the obtainment of energy, or vital power.

17. And, again, as to why they all refer to the Asvins, all of them to Sarasvatī, and all of them to Indra,—these, indeed, were the deities who first

yakṣat’ (may the Hotṛī worship!), and end with ‘payas somaḥ parisrutā ghṛitam madhu vyantv āgyasya hotar yaga’ (milk, Soma, with parisrut-liquor, ghee, honey,—may they partake of the butter, Hotṛī worship!).

¹ ? Literally, ‘by (way of) milk’—or, perhaps, ‘by the admixture of milk—Soma is (here, as it were) produced.’

² In all the directions referred to, the three deities are named.

³ The two Asvins are the physicians of the gods. Cf. IV, 1, 5, 8 seqq.; XII, 7, 2, 3.

prepared this sacrifice (the Sautrâmanî): with the help of these deities he thus prepares it; and, besides, he also provides these deities with a share.

18. The invitatory and offering formulas are made continuous¹, and relate to the same deities,—for the sake of continuity and uninterruptedness of the race (offspring). All of them relate to the Asvins, all of them to Sarasvatî, and all of them to Indra: the significance of this is the same as before.

19. The Âprî-formulas² are anushṭubh verses; for the Anushṭubh is speech, and with speech Soma is pressed: he thus presses it with speech, for the sake of (conformity with) the Soma-sacrifice. All of them relate to the Asvins, all of them to Sarasvatî, and all of them to Indra: the significance of this is the same as before.

20. The anupraishas³ (after-directions) are in the

¹ This refers to the puroṣṇuvâkyâs and yâgyâs of the oblations of omentum (vapâ) of the three victims. For these formulas the three verses, Vâg. S. XX, 67–69, are used in such a way that verse 1 forms the anuvâkyâ, and verse 2 the yâgyâ, of the Asvins' oblation; verse 2 the anuvâkyâ, and verse 3 the yâgyâ, of Sarasvatî's oblation; and verse 3 the anuvâkyâ, and verse 1 the yâgyâ, of Indra's oblation. In each of the three verses all the three deities are mentioned.—In exactly the same way the three verses, XX, 70–72, are used as the anuvâkyâs and yâgyâs of the three pasupuroḍâśas; and 73–75 as those of the chief oblations (havis) of meat-portions.

² The Âprîs (propitiatory verses, cf. part ii, p. 185) are the offering-formulas (yâgyâ) of the eleven (or twelve) fore-offerings (prayâga) of the animal sacrifice. Those used on the present occasion are the twelve verses given, Vâg. S. XX, 55–66; there being on this occasion (in the second and third places) fore-offerings both to Tanûnapât and Narâraṃsa. In each of these verses, again, all three deities are referred to.

³ I do not exactly know what formulas are thereby referred to.

gâgata metre; for the *Gagati* is this (earth), and by means of her Soma is pressed: by means of her he thus presses it for the sake of (conformity with) the Soma-pressing. All of them relate to the Asvins, all of them to Sarasvatî, and all of them to Indra: the significance of this is the same as before.

21. This *Sautrâmanî*, then, is manifestly a Soma-sacrifice; and were the Sacrificer alone to drink (the liquor), it would be either an *ishî*-offering, or an animal sacrifice; but, for the sake of conformity (of the liquor) to the Soma, all the priests drink thereof, for all the priests drink of the Soma-juice.

22. The *Adhvaryus*¹ drink (the contents of) the *Âsvina* (cup), for the Asvins are the *Adhvaryus* of the gods: they thus consume each his own share in his own abode.

23. The *Hotri*, Brahman, and *Maitrâvaruna* (drink that) of the *Sârasvata* (cup), for the *Hotri* is the voice of the sacrifice, the Brahman its heart, and the *Maitrâvaruna* its mind: they thus consume each his own share in his own abode.

24. The Sacrificer drinks (that of) the *Aindra* (cup), for this sacrifice, the *Sautrâmanî*, belongs to Indra, and even now he who sacrifices has his abode along with Indra: he thus consumes his own share in his own abode.

25. The *Âsvina* cup, indeed, is the eye, the *Sârasvata* one the vital air, and the *Aindra* one

It can hardly be the *praishas* of the *anuyâgas* (*Vâg. S. XXI, 48-58*), as these are not in the *gagati*, but in the (*ârshî*) *trish/tubh* metre; though certainly each of them contains the names of the three deities.

¹ Viz. the *Adhvaryu*, and his two assistants, the *Pratiprasthâtri* and *Agnîdh*. Cf. XII, 8, 1, 3 seqq.

speech. From the Âsvina (cup) he pours (the remains) into the Sârasvata one, whereby he combines his eye with the vital airs; from the Sârasvata (cup) into the Aindra one, whereby he combines his vital airs with his speech, and also establishes his vital airs in (the channel of) speech, whence all the vital airs are established on speech.

26. Three (men) drink the Âsvina (cup), to wit, the Adhvaryu, Pratiprasthâtri, and Agnidh; for this eye is threefold—the white, the black, and the pupil: he thus bestows on him the eye in accordance with its form.

27. Three (drink) the Sârasvata (cup), the Hotri, Brahman, and Maitrâvaruṇa; for threefold divided is this vital air—the in (and out)-breathing, the up-breathing, and the through-breathing: he thus bestows on him the vital air in accordance with its form.

28. Singly the Sacrificer drinks the Aindra (cup), for single is that distinction of the vital airs, speech: singly and solely to himself does he take that distinction, speech; whence he who has performed the Sautrâmanî becomes singly and solely the most distinguished among his own people, and so does even he who knows this.

29. The officiating priests (ritvig), doubtless, are the seasons (ritu), and the draughts (of liquor) are the months;—six priests drink, for there are six seasons: by means of the priests he thus secures the seasons.

30. There are twelve draughts¹, and twelve

¹ Viz. inasmuch as three priests partake of each of the first two cups of milk, and of the first two cups of Surâ-liquor, and each priest drinks twice.

months: by means of the draughts he thus secures the months. The priests drink again and again by turns, whence the seasons and months succeed one another by turns.

31. The thirteenth draught the Sacrificer takes, for, indeed, that thirteenth month is manifestly the year itself: it is this he secures by obtaining (that draught). And, indeed, the Sautrāmāṇi is the same as the year, and by means of this he wins everything, and secures everything for himself.

32. There are three victims, for three in number are these worlds: it is these worlds he thereby secures,—to wit, this (terrestrial) world by that of the Asvins, the air by that of Sarasvatī, and the sky by that of Indra: he thus wins and secures these worlds for himself in accordance with their (peculiar) form and deity.

33. There are three sacrificial cakes, for there are three seasons: it is the seasons he thereby secures,—to wit, the summer by that of Indra, the rainy season by that of Savitrī, and the winter by that of Varuṇa: he thus wins and secures the seasons for himself in accordance with their (peculiar) form and deity.

34. There are six cups (of milk and liquor), for there are six seasons: it is the seasons he thereby secures,—to wit, the spring and summer by the two Āsvina (cups), the rainy season and autumn by the two Sârasvata ones, and the winter and dewy season by the two Aindra ones: he thus wins and secures the seasons for himself in accordance with their form and deity.

35. The invitatory and offering formulas are made continuous, and relate to the same deities—

for the sake of the continuity and uninterruptedness of the seasons. They are all of them invitatory formulas and all offering-formulas¹, whence all the seasons pass onwards, and all of them return. All (the formulas) are first, all of them intermediate, and all of them last, whence all the seasons are first, all of them intermediate, and all of them last. All the cups have two (formulas, an) invitatory and (an) offering-formula,—this is of the form of day and night : it is the day and the night he thus secures for himself; whence both the seasons and the months are established on day and night.

36. The Sautrâmanî, truly, is the same as the year, and the same as the moon; and the Sacrificer is manifestly the sun: his vedi (altar-ground) is this earth, his utara-vedi the air, his barhis the sky, his officiating priests the quarters, his fuel the trees, his ghee the waters, his oblations the plants, his fire Agni himself, his samsthâ (the particular form of sacrifice) the year—and, indeed, everything here, whatever there is, is the year; whence he who has performed the Sautrâmanî wins everything, and secures everything for himself.

THIRD BRÂHMANA.

1. Tvashtrî, seeing his son slain, brought Soma suitable for witchery, and withheld from Indra. Indra, committing a desecration of the sacrifice, by main force drank off his (Tvashtrî's) Soma-juice. He went asunder in every direction,—from his mouth and vital airs his excellence and fame passed

¹ See p. 244, note 1, where it is shown that each of the three verses serves successively as puroḥ-nuvâkyâ and as yâgyâ.

away, and entered the cattle, whence cattle are one's fame : and famous, indeed, is he who, knowing this, is consecrated ¹ by the Sautrâmanî.

2. The two Asvins and Sarasvatî then prepared for him this sacrifice, the Sautrâmanî, for the purpose of healing him, and thereby consecrated him : thereby he became the highest of gods, and so does he who is consecrated by that (offering) become the highest among his own people.

3. He consecrates him on a black antelope skin ; for the black antelope skin is the sacrifice ² : it is at the sacrifice he thus consecrates him ; on the hairy - side (of the skin), for the hair is the metres : it is on the metres (or sacred writ) he thus consecrates him.

4. On a throne-seat he consecrates him, for imperial dignity is seated (established) on a throne-seat : by means of imperial dignity he thus causes him to attain imperial dignity.

5. It is made of udumbara wood, for the udumbara (*ficus glomerata*) is strength : for the sake of strength he thus is consecrated. It is knee-high, for knee-high is this (terrestrial) world, and it is for (the rule of) this world that the Kshatriya is consecrated ; and the ruler (*kshatra*) indeed he becomes who is consecrated by the Sautrâmanî : therefore it is knee-high, and of unlimited size horizontally (in width and depth),—

6. For the throne-seat means royal dignity, and of unlimited prosperity is royal dignity. It is covered with plaited reed-work, for reed-grass is meet for sacrifice. Two of its feet stand on the

¹ Literally, sprinkled, i. e. anointed, with the 'vasâ,' or fat gravy obtained from the cooking of the sacrificial animals.

² See part i, p. 23, note 2.

northern, and two on the southern altar-ground¹, for the northern vedi is this (terrestrial) world, and the southern one the world of the Fathers: he thus consecrates him for both worlds.

7. Concerning this, Gaurīviti Sāktya, knowing this, once said, 'Like rulers², assuredly, we shall be in yonder world!' Perhaps³ it was *Rishabha Yāgñatura*, king of the *Svikna*, who had told him so.

8. He places the throne-seat, with (*Vāg. S. XX, 1*), 'Thou art the womb of the *Kshatra*, thou art the navel of the *Kshatra*!' for it indeed is the womb and navel of the *Kshatra* (ruling power).

9. He then spreads the black antelope skin thereon, with, 'May it not injure thee! do not

¹ For the two special Vedis, see p. 225, note 1.

² 'A kind of *Kshatriyas*,' Delbrück, *Altind. Synt.*, p. 494.

³ For this or some such meaning ('probably'—German, 'wohl' or 'vielleicht') which seems to me to suit best the use of '*sarvat*' in the *Brāhmaṇas*, see part iii, p. 98, note 2.—Thus, at I, 2, 3, 2, I would now translate 'and perhaps it was *Trita* who slew him,—*Indra* at all events was exonerated from that (guilt), for he is a god.' Similarly, I, 8, 1, 4, 'perhaps it was a *ghasha*, for that (fish) grows best (fastest);' II, 2, 1, 2, 'If, on the other hand, that oblation were not offered up in him, he would perhaps burn either the *Adhvaryu*, or the *Sacrificer*.' Somewhat peculiar is the passage, I, 6, 3, 10, where *sarvat* occurs both in the relative and in the demonstrative clause, and where we can hardly translate otherwise than 'If, perchance, he had said, "Grow thou, the foe of *Indra*!" he (*Vṛitra*) would perhaps have slain *Indra*.'—Hätte er vielleicht (etwa) gesagt: 'Wachse, du Feind *Indras*!' so würde er (*Vṛitra*) vielleicht (? gewiss) *Indra* erschlagen haben.—If this be the right interpretation of these passages, they would have to be transferred, in the *St. Petersburg Dict.*, from meaning b (?) to c, where 'vielleicht' would have to be added, as it certainly suits better than 'gewiss' (most likely) the last of the foregoing passages, at all events. The comm. explains '*sarvat*' by '*bahukṛitva*.'

injure me!' for the black antelope skin is the sacrifice: (thus it is spread) for the safety of the sacrifice and his own self.

10. He then mounts it, with a verse to Varuṇa (Vâg. S. XX, 2), for Varuṇa is the king of the gods: by means of his own deity he thus consecrates him¹,—'He hath sat down, the upholder of the sacred law, Varuṇa, in the home-steads, for supreme rule, he the wise!'

11. He then throws down a gold and a silver plate (beneath his feet, the silver one beneath the left foot) with, 'Protect (me) from death!' (the gold one beneath the right foot² with,) 'Protect (me) from lightning!' The Virâg, doubtless, is the rain, and of this there are these two terrible forms, lightning and hail; of these the gold plate is of the form of lightning, and the silver one of that of hail: against these two deities he affords protection to him, whence he who has performed the Sautrâmanî has no fear of these two deities, as he also who thus knows this.

12. He consecrates him by sprinkling him with the fat gravy of the sacrificial animals, for the gravy of the animals means excellence: with that excellence, the essence of cattle, he thus sprinkles him. But that gravy is also the highest kind of food: with the highest kind of food he thus sprinkles him.

13. There are hoof-cups (of gravy), for on hoofs cattle support themselves: he thus causes him to obtain a support. There are thirty-three (such)

¹ Cf. V, 4, 4, 5, where the verse is explained.

² Or, on the head, according to others. The plates are of the usual round shape.

cupfuls, for thirty-three in number are all the deities: by means of all the deities he thus consecrates him. He offers them with *gagati* verses, for animals are of *gâgata* (movable) nature: by means of the *Gagati* he thus secures cattle for him. With sixteen verses (*Vâg. S. XIX, 80-94*) he offers, for animals are of sixteen parts: he thus bestows excellence (or prosperity) on him part by part.

14. 'With lead the wise, with wool and thread¹ the sages weave the web, the sacrifice: the *Asvins*, *Savitri*, *Sarasvatî*, and *Varuna* healed the form of *Indra*².' Each time he has offered two (cupfuls) together, he pours the residue into a bowl (*sata*): he thereby establishes the days and nights, the half-months, the months, and the seasons in the year, and hence these days and nights, half-months, months, and seasons are established (contained) in the year.

15. The bowl is made of reed, for the reed has its birth-place in the waters, and the waters are all the deities: by means of all the deities he thus consecrates him.

16. A rubbing down (of the Sacrificer) with all manner of sweet-smelling substances takes place (before sprinkling him with fat), for such a rubbing down with all manner of sweet-smelling substances means supreme fragrance: with fragrance he thus consecrates (anoints) him.

17. He sprinkles him (with the fat gravy) in front while (himself) looking towards the back (west), for

¹ See p. 219, note 3.

² Only the first *pâda* of this, the first of the sixteen verses, is given in the text. Regarding the allusions in this verse, see XII, 7, 1, 10 seqq.; 2, 17; 7, 3, 3.

from the front food is visibly eaten. On every side (he sprinkles him) whilst moving round : he thus bestows food on him from all quarters, whence food is secured from all quarters by him who has performed the Sautrâmanî, or even by him who thus knows this.

18. With a formula to the Asvins he sprinkles him first¹, then with one to Sarasvatî, then with one to Indra : it is by means of these deities he thus consecrates him. Now, some consecrate him by means both of these deities and those utterances, 'bhûh, bhuvaḥ, svar,' 'for,' say they, 'these utterances ("earth, air, heaven") mean all this (universe) : it is by means of all this (universe) we thus consecrate him.' Let him, however, not do so, but let him only consecrate him by means of those deities, for those deities, indeed, are all this (universe).

19. He consecrates him prior to the Svishṭakṛit (offering), for the Svishṭakṛit is the Kshatra : he thus consecrates him by means of the Kshatra (or, by a Kshatriya). And he consecrates him between (the oblation to) the Lord of the Forest² and the

¹ According to Kâty. Sr. XIX, 4, 14-17, he sprinkles him up to the mouth, letting it flow down on all four sides; and with each sprinkling he pronounces one of the formulas, first, the Sâvitṛa one, Vâg. S. XX, 3, 'At the impulse of God Savitrî (I consecrate) thee by the arms of the Asvins, and the heads of Pûshan !' followed by the Âsvina one, 'with the healing medicine of the Asvins I sprinkle thee for energy and holy lustre !' and the Sârasvata one, 'with the healing medicine of Sarasvatî I sprinkle thee for vigour and food !' Then a fourth time with a formula referring to all the deities (or with the three great utterances), or with the Aindra text, 'With Indra's power I sprinkle thee for strength, for excellence, and for fame !'

² For this oblation, see III, 8, 3, 33 ; IV, 5, 2, 11 ; in both cases it is followed immediately by the oblation to Agni Svishṭakṛit.

Svishṭakṛit, for the lord of the forest (or the tree) is Soma, and the Svishṭakṛit (maker of good offering) is Agni : he thus consecrates him after encompassing him by Agni and Soma ; whence both those who know, and those who do not, say, 'A Kshatriya is the consecrator of a Kshatriya ¹.'

20. They then lift him up² knee-high, then navel-high, then as high as the mouth ; for the Vâgapeya doubtless is the same as the consecration, and the Sautrâmanī is a consecration ; and even as there, at the Vâgapeya, he (the Sacrificer) mounts the sacrificial stake³, like that is this rite.

21. As to this they say, 'But, surely, he who is consecrated by the Sautrâmanī moves away from this world.' Well, he descends again upon the black antelope skin, and, the black antelope skin being the sacrifice, he thus finally establishes himself on the sacrifice.

22. [He descends⁴, with Vâg. S. XX, 10,] 'Firmly⁵ I establish myself in the Kshatra (lordship), in royal sway,—in lordship and royal sway he thus establishes himself so as not to lose lordship and royal sway ;—'firmly in horses I establish

¹ Kshatriyo râgno • bhishektâ bhavati, pûrvam hi râgaiva vridhhaḥ kumâram kâbhishiṇkatīty arthaḥ ; comm.

² According to Kâty. Sr. XIX, 4, 19–21, the Adhvaryu first touches him, with (Vâg. S. XX, 4), 'Thou art Ka, thou art Katama, —to Ka thee !' and the Sacrificer replies, 'O thou of good fame ! O most propitious one ! O true king !' and touches his limbs one after another with XX, 5–9.

³ See part iii, p. 32 (V, 2, 1, 9 seqq.).

⁴ That is, when the throne-seat has been lowered again, he rises from it and stands on the deer-skin.

⁵ The function of 'prati' here seems to be to strengthen the preposition in the verb 'prati-tishṭhâmi.'

myself, and in kine,'—in the midst of horses and kine he thus establishes himself so as not to lose horses and kine;—'firmly in the limbs I establish myself, and in the body,'—in the limbs and in the body he thus establishes himself so as not to lose his limbs and his body;—'firmly in the vital airs I establish myself, and in prosperity,'—in the vital airs and in prosperity he thus establishes himself so as not to lose the vital airs and prosperity;—'firmly in heaven and on earth I establish myself, and in the sacrifice,'—he thus establishes himself in these two, heaven and earth, within which is all this (universe).

23. He¹ then sings a Sâman (hymn-tune), for the Sâman means lordship (kshatra): with lordship he thus consecrates him; or the Sâman means imperial sway: by means of imperial sway he thus causes him to attain imperial sway. And, indeed, the Sâman is the essence of all the Vedas: he thus consecrates him with the essence of all the Vedas.

24. He sings it on a *bṛīhatt* verse², for established on the *Bṛīhatt*, as his excellence and foundation,

¹ According to the commentator on Kāty. XIX, 5, 1, the Brahman sings, whilst Lāty. V, 4, 16–19 gives directions from which the Udgātri would seem to be expected to perform this duty. When the Sacrificer is being anointed, the Udgātri is to step between the (northern and southern) fires and, as soon as he is called upon by the Adhvaryu, he is to commence the Sâman. It would probably depend on the Brahman's previous studies, whether or not he was sufficiently conversant with the complicated details of the hymnology.

² Viz. Vāg. S. XX, 30 (*Rīks*. VIII, 89, 1), 'To Indra, O Maruts, sing ye the great (hymn), most destructive to *Vṛitra*, whereby the promoters of sacred rites produced the light, the wakeful god for the god.'

that sun shines¹: he thus establishes him on the *Bṛihatī*, as his excellence and foundation.

25. He sings it on a *bṛihatī* verse relating to Indra, for this sacrifice, the *Sautrāmanī*, belongs to Indra, and even now he who sacrifices has Indra for his support: he thus consecrates him on his own support (or resting-place).

26. And as to why (these hymns) are called 'bracers²;' it is because by means of these *Sāmans* the gods braced Indra up to energy, or vital power: in like manner do the officiating priests, by means of these *Sāmans*, brace the Sacrificer up to energy, or vital power. '*Samsravase*, *visravase*, *satyasravase*, *sravase*³'—these are the *Sāmans*: they proclaim

¹ Professor Weber, *Ind. Stud.* VIII, p. 42, refers to a parallel passage in *Tāndya-Br.* VII, 4, 7—'By means of the *Bahishpavamāna* (of the morning service) the gods carried off *Āditya*, the sun, to heaven; but he did not stop there. At midday they then fixed him by means of the *Bṛihatī*, and for this reason the *Bṛihatī* metre is used for the *Pavamāna-stotra* at the midday service.'

² Literally, sharpeners or sharpenings (*samsāna*).

³ These words—apparently meaning 'for fame all round, for fame far and wide, for true fame, for fame' (or, perhaps, 'for hearing, or, rather, being heard of all round,' &c.)—are used to form the *finales* (*nidhana*) in which all the priests are to join; cf. *Sāmav.*, Calc. ed., I, pp. 533-4, where the figured text is given. According to *Kāty.* XIX, 5, 4-5; *Lāty.* V, 4, 19, the words, '*samgityai*, *vigityai*, *satyagityai*, *gityai*' (for complete victory, victory far and wide, &c.), and '*sampushṭyai*, *vipushṭyai*,' &c. (for complete prosperity, &c.), are to be used instead, in the case of a *Kshatriya* and *Vaisya* respectively, either optionally or necessarily. Though these four words are here, and elsewhere, spoken of as so many different *Sāmans*, only the last of them ('*sravase*') forms the *finale* of a *Sāman* in the ordinary sense of the word; the others being merely combined with certain musical ejaculations, or expletives (*stobhas*). All the four '*Sāmans*' begin with the same phrase (varying only in the verb)—'*sam tvā hinvanti* (*rinanti*,

him in these worlds. There are four *finales*, for there are four quarters : they thus establish him in all the quarters. All (the priests) join in the *finale* : with one mind they thus bestow excellence upon him.

27. As to this they say, 'Seeing that this Sāman is sung, wherein then does the recitation (uktha) of this Sāman consist, and what is its foundation ; for unsuccessful is what is chanted unless it be followed by a recitation ?'

28. 'Thrice eleven are the gods;' this, indeed, is the recitation¹ belonging to that Sāman, this its foundation.

29. Or he (the Adhvaryu) takes a thirty-third cupful (of gravy), with (Vâg. S. XX, 11-12¹), 'Thrice

tatakshur, sisanti) dhâtibhiḥ,' i.e. 'they make thee up (or urge thee on) with prayers,' serving as a kind of prelude (prastāva) the single words of which are given among the Stobhas (Sāmav., Calc. ed., II, p. 522, last line), as, indeed, the words 'samsravase,' &c., themselves are (ib., p. 520). In the first three Sāmans this phrase is followed by the *finale* consisting of the respective characteristic word preceded by the Stobha 'auhovâ.' In the last Sāman, on the other hand, the introductory phrase is followed by the choral setting of the verse 'Bṛihad indrāya gāyata' (see p. 255, n. 2), which, in its turn, is followed again by the first phrase, with a slightly modified modulation, ending with 'auhovâ sravase.' Whilst joining in the *finale*, the priests, according to Lâty. V, 4, 17, are to lay their hands on the head of the Sacrificer.

¹ According to Kâty. Sr. XIX, 4, 24; 5, 8 seq.; 7, 1 seq., the thirty-third libation of gravy is taken with the text, XX, 32, 'yo bhûtânām adhipatiḥ (he who is the over-lord of creatures),' &c.; whilst, on the conclusion of the Sastra, or Hotṛi's recitation, the Sacrificer offers the libation from that last cup with XX, 11-12, and drinks the remainder with XX, 13. The Sastra, recited in response to the Sāman, consists of the section of eleven verses, Vâg. S. XX, 80-90, the first and last verses of which are recited thrice; whilst the 'âhâva' (somsâvom, 'let us praise, om !') is inserted by him before each triplet of the remaining nine verses. The two verses used whilst the Sacrificer offers (XX, 11-12) are likewise recited by the

eleven are the gods,'—for there are indeed thrice eleven gods;—'three-and-thirty, bountiful,'—for there are thirty-three gods;—'with *Bṛihaspati* for their Purohita,'—*Bṛihaspati* is the Brahman (n.): he thus means to say, 'With the Brahman for their Purohita (family-priest);'—'at the impulse (sava) of the god *Savitṛi*,'—that is, 'impelled by the god *Savitṛi*;'—'may the gods protect me through the gods!' for the gods indeed consecrate him through the gods.

30. 'The first with the second,'—for the first (gods, on earth) consecrate him along with the second ones (in the air);—'the second with the third,'—for the second ones consecrate him along with the third ones (in the sky);—'the third with¹ the truth,'—for the third ones consecrate him with the truth;—'the truth with the sacrifice,'—for the truth consecrates him with the sacrifice;—'the sacrifice with sacrificial texts,'—for the sacrifice consecrates him with sacrificial texts;—'sacrificial texts with hymn-tunes,'—for sacrificial texts (*yagus*) consecrate him along with hymn-tunes;—'hymn-tunes with hymn-verses,'—for hymn-tunes consecrate him along with hymn-verses (*rik*);—'hymn-verses with invitatory verses,'—for hymn-verses consecrate him along with invitatory verses;—'invitatory verses with offering-verses,'—for invitatory verses consecrate him along with offering-verses;—'offering-verses with *Vashat*-calls,'—for offering-verses consecrate him

Hotṛi, as a 'nivid,' being either added at the end of the *Sastra*, or inserted before the ninth or tenth verse; the whole recitation thus consisting of seventeen verses.

¹ *Mahidhara* takes the instrumental throughout as a sociative (*saha satyena*).

along with Vashaṭ-calls;—‘Vashaṭ-calls with oblations,’—for Vashaṭ-calls consecrate him along with oblations;—‘May the oblations render successful my wishes! bhûḥ! svâhâ!’—having thus consecrated him by means of those deities from first to last, he thus, by means of oblations, renders all his wishes successful. Having then solicited an invitation from the officiating priests, he (the Sacrificer) drinks¹ (the remains of the cup of vasâ), for the officiating priests are the seasons: it is thus in the seasons that he solicits an invitation.

31. He drinks it, with (Vâg. S. XX, 13), ‘My hair is endeavour², my skin submission and approach³, my flesh inclination, my bone wealth, and my marrow submission,’—for he who is consecrated by the Sautrâmanṭ enters the worlds and among the deities; he now has himself invited amongst them⁴, and thus he arises (in the other world) complete, with a whole body, and with (all) limbs.

NINTH ADHYÂYA. FIRST BRÂHMANA.

1. Verily, from this sacrifice the man⁵ is born;

¹ According to Kâty. XIX, 5, 9, the priests themselves first smell the remainder of the fat gravy, with the text (XX, 34), ‘The protector of my breath thou art,’ &c. Cf. also XIV, 2, 2, 42, with note.

² The use of ‘prayati’ in this sense (here and Vâg. S. XVIII, 1) is peculiar; being apparently derived from ‘pra-yam,’ one would expect it to have some such meaning as ‘offer, gift.’ This and the other predicates, according to Mahîdhara, are to show the state of feeling of beings towards the (royal) Sacrificer. The repetition of ‘ânati’ (bowing, prostration, submission) is strange. A strong alliterative cadence is noticeable in the verse.

³ ? Hardly ‘return’ here; rather, perhaps, ‘attaining to (the other worlds),’ or, possibly, ‘the turning to him, gathering round him (of the people).’

⁴ ? Or, he now calls these to himself in the meantime.

⁵ That is, the Purusha, Agni-Pragâpati; and the Sacrificer.

and whatever food a man consumes in this world, that (food), in return, consumes him in yonder world. Now this sacrifice is performed by means of spirituous liquor, and spirituous liquor (*parisrut*) is not to be consumed by a *Brâhmana*: he thus is born from that which is not (to be) consumed, and the food does not, in return, consume him in yonder world. Therefore this (sacrifice), the *Sautrâmanî*, is a *Brâhmana*'s sacrifice¹.

2. The malted rice is the same as his (the man's) hair, the malted barley his skin, the fried rice his flesh, the filtering-cloth his bones, the mash his marrow, the raw liquor (*parisrut*) his life-sap (serum), the seasoning (and fermentative substances) his blood, the milk his seed, the mature liquor (*surâ*) his urine, and the impure matter the contents of the stomach.

3. Indra's cake is his heart, that of *Savitri* his liver, that of *Varuṇa* his lung, the *asvattha* and *udumbara* vessels his kidneys, the *nyagrodha* one his bile, the pan (*sthâlî*) his intestines², the supernumerary (vessels) his bowels², the two eagle feathers³ the milt, the throne-seat his navel, the pot his rectum, the (pan) perforated with a hundred holes, the male organ,—and inasmuch as that (pan) is much perforated, therefore that organ is much divided,—the bowl (*sata*) is his mouth, the strainer

¹ That is, because to a man of another caste the spirituous liquor would not be 'anâdyâ,' but consumable, and hence it would consume him in the other world.

² The two terms 'ântrâni' and 'gudâh' are usually taken as synonymous; the latter term probably means the lower or larger intestines; cf. *Vâg. S.* XIX, 86.

³ See XII, 7, 3, 22.

his tongue, the dish (*śapya*) his anus, the tail (whisk) his bladder.

4. And the sacrificial animal of the Asvins is his limbs, that of Sarasvati his trunk, Indra's bull his form,—whence they say that man's form (wealth) is kine,—the gold (plate) is his vital strength; it is of the weight of a hundred (grains), whence man has a life of a hundred (years).

5. The two cups of the Asvins are his eyes, and the ground wheat and kuvala (jujubes) his eyelashes; the two cups of Sarasvati are his nostrils, and the ground Indra-grain and badara (jujubes) the hair in his nostrils; the two cups of Indra are his ears, and the ground barley and karkandhu (jujubes) the hair of his ears and his eyebrows.

6. And the hairs of wolf are the hair on his abdomen and that below; and the hairs of tiger are the hair on his chest and that of his armpits; and the hairs of lion are the hair of his head and his beard.

7. There are three sacrificial animals, for this body of man consists of three parts: it is the body he thereby wins (in heaven) for him;—what is below the navel (he wins) by that of the Asvins, what is above the navel and below the head by that of Sarasvati, and the head itself by that of Indra: both as to its (bodily) form and as to its deities he thus delivers his own self from death, and makes it immortal.

8. There are three sacrificial cakes, for this life of man consists of three parts: it is life he thereby wins for him;—the early life (he wins) by that of Indra, the middle (part of) life by that of Savitṛi, and the last (part of) life by that of Varuṇa: both as to its (bodily) form and as to its deities he thus delivers his life from death, and makes it immortal.

9. There are six cups (of milk and liquor), for there are these six (channels of) vital airs in the head: it is the vital airs he thereby wins for him;—his eyes (he wins) by the two (cups) of the *Asvins*, his nostrils by those of *Sarasvatī*, and his ears by those of *Indra*: both as to its (bodily) form and as to its deities he thus delivers his own self from death, and makes it immortal.

10. The invitatory and offering-formulas are made continuous¹, and relate to the same deities—for the continuity and uninterruptedness of the vital airs. They are all of them invitatory formulas and all offering-formulas, whence all the vital airs pass onwards and all of them backwards. All (the formulas) are first, all of them intermediate, and all of them last, whence all the vital airs are first, all of them intermediate, and all of them last. All the cups have two (formulas, an) invitatory and (an) offering-formula,—this is of the form of the in (and out)-breathing and the up-breathing: it is the in-breathing and the up-breathing he thus secures for himself, and therefore all the vital airs are established on the in-breathing and the up-breathing.

11. Verily the *Sautrāmanī* is this body (of man): the Sacrificer is the mind, (that is) speech manifestly; the *vedi* (altar-ground) is the trunk, the *uttara-vedi* (high-altar) offspring, the *barhis* (grass-covering) cattle, the officiating priests the limbs, the fuel the bones, the ghee the marrow, the fire the mouth, the oblation is food, and the concluding rite is life, whence he who has performed the *Sautrāmanī* attains life.

¹ See p. 244, note 1.

12. And, verily, these two men that seem to be in the eyes, they belong to the Asvins, and the black (in the eye) belongs to Sarasvatî, and the white to Indra ; and in that, when the victim of the Asvins is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

13. Indra, assuredly, is the mind, Sarasvatî speech, and the two Asvins are the ears. Now, whatever one thinks in his mind of that he speaks with his speech, and what he speaks with his speech that one hears with one's ears : thus, in that, when the victim of Sarasvatî is being (offered), he makes offering to these deities together, thereby he puts these (parts of the body) together and takes them to himself.

14. Indra, assuredly, is the breath, Sarasvatî the tongue, and the two Asvins the nostrils ; and inas-much as through (the channel of) the breath (*prâna*) one introduces (*prâ-mi*) food into himself that is the reason of its being (called) '*prâna*.' By means of the tongue one distinguishes the essence (taste) of food, and the nostrils, indeed, are the path of the breath ; and in that, when the victim of Indra is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

15. Indra, assuredly, is the heart, Savitri the liver, and Varuṇa the lung ; and in that, when Indra's cake is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

16. Savitri, assuredly, is the breath, Varuṇa the

through-breathing, and Indra the generative organ ; and whatever food one eats by means of (the channel of) the breath through that he breathes with his through-breathing, and by means of the generative organ he sheds the essence of food as seed ; and in that, when Savitri's cake is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

17. Varuṇa, assuredly, is the womb, Indra the seed, and Savitri the generator of the seed ; and in that, when Varuṇa's cake is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself. And whosoever thus knows this comes into being along with these deities, and is born again (so as to be) along with these deities ; he increases in offspring and cattle ; he becomes firmly established in this world, and wins the heavenly world, whosoever, knowing this, performs the Sautrāmanī, or whosoever thus knows this.

SECOND BRĀHMANA.

1. Having performed the sacrifice they betake themselves to the purificatory bath ; for after a Soma-sacrifice they do betake themselves to the purificatory bath, and the Sautrāmanī is the same as the Soma (sacrifice).

2. [He plunges the mash-pot into the water, with Vāg. S. XX, 14-18¹,] 'Whatever contumely

¹ Of the first three verses the text quotes only the first pāda, the rest having been supplied in the translation.

against the gods, O divine gods, we have committed, from that sin may Agni deliver me; may he deliver me from all trouble!—he thereby delivers him from the sin committed against the gods.—‘Whether by day, whether by night we have committed sins, from that sin may Vāyu deliver me; may he deliver me from all trouble!’—he thereby delivers him from whatever sin he commits by day and night.—‘Whether waking, whether in sleep we have committed sins, from that sin may Sūrya deliver me; may he deliver me from all trouble!’—what is awake is men, and what is asleep is the Fathers: he thus delivers him from guilt against men and Fathers.

3. ‘Whatever sin we have committed in the village, in the forest’—for either in the village or in the forest sin is committed: therefrom he delivers him;—‘whatever in the assembly’—from the sin of the assembly he thereby delivers him;—‘whatever in our organs of sense’—from the sin against the gods he thereby delivers him;—‘whatever against the Sūdra or the Arya, whatever against the right of any one, thereof thou art the expiation,’—from all that sin he thereby delivers him.

4. ‘That we swear by the Inviolable Waters¹, by Varuṇa, therefrom deliver us, O Varuṇa!’—he thereby delivers him from sin against Varuṇa.—[He then immerses the pot, with Vâg. S. XII, 18;

¹ Cf. III, 8, 5, 10, where the text varies slightly—‘That they say, we swear by the Inviolable (cows, or waters), by Varuṇa, therefrom deliver us, O Varuṇa!’

19,] 'O laving bath, laving thou glidest along,'—the bath, indeed, is that whirlpool (now produced) in the water, and that indeed is either Varuṇa's son or brother: it is him he thereby praises;—'with the help of the gods have I expiated¹ the sin committed against gods,'—he thereby expiates the sin committed against gods;—'with the help of mortals that committed against mortals,'—he thereby expiates the sin committed against mortals;—'preserve me, O God, from injury from the fiercely-howling (demon)!' whereby he means to say, 'Protect me against all inflictions!'

5. 'In the ocean, in the waters, is thy heart,'—for the ocean is the waters, and water is sap: with that sap he thus supplies him;—'may the plants and waters unite with thee!'—he thereby supplies him with both kinds of sap, that which is in plants, and that which is in water.—He goes two steps northward from out (of the water); for as much as the step is the briskness in man: with what briskness there is in him he thus leaves evil behind him.

6. With, 'May the waters and plants be friendly unto us!' he takes water in his joined hands; for water is a thunderbolt: he thus makes a covenant with the thunderbolt;—and with, 'May they be unfriendly unto him who hateth us, and whom we hate!' let him sprinkle it in whatever direction he who is hateful to him may be, and he thereby discomfits him.

7. With (Vāg. S. XX, 20), 'As one set free (is liberated) from the stake, as he who sweateth

¹ Cf. II, 5, 2, 47; IV, 4, 5, 22, where the formula has 'ava ayāsisham' (correct,—'with the help of the gods have I wiped out the sin committed against the gods') instead of 'ava yakshi.'

(is cleansed) from filth by bathing, as the ghee is purified by the strainer, so may the waters cleanse me from sin! he causes his garment to float away: even as one would pluck out a reed from its sheath, so he plucks him from out all evil. He bathes, and (thereby) drives the darkness (of sin) from himself.

8. [He comes out ¹, with Vâg. S. XX, 21,] 'From out of the gloom have we risen,'—gloom is evil: it is gloom, evil, he thus keeps away;—'beholding the higher light²,'—this (terrestrial) world is higher than the water: it is on this world he thus establishes himself;—'God Sûrya, with the gods, the highest light,'—Sûrya, the highest light (*gyotis*), is the heavenly world: it is in the heavenly world he thus finally establishes himself. He walks along without looking back, and approaches the Âhavantya,—

9. With (Vâg. S. XX, 22), 'Along the waters have I gone this day,'—the essence of the waters he thereby secures for himself;—'with their essence have we united,'—the essence of the waters he thus takes to himself;—'rich in sap, O Agni, have I come: do thou unite (supply) me with splendour, with offspring, and with wealth!' he thereby invokes a blessing.

10. With (Vâg. S. XX, 23), 'A kindler thou art:

¹ Having put on fresh garments, the Sacrificer and his wife are led out by the *Unnetri*, the mantra being muttered at the same time; and they then return with the priests to the offering-ground, whilst the Âmatrîyâ-hymn (on *Rîg-veda* S. VIII, 48, 3, 'we have drunk Soma . . .') is sung: see part ii, p. 385, note 2; *Kâty. Śraut.* X, 9, 7.

² *Mahîdhara* takes 'svar' in the sense of 'svarga,' heaven; whilst the *Brâhmana* seems rather to take it as referring to the earth or dry land on which the Sacrificer now steps.

may we prosper¹! he takes a kindling-stick, for a kindler of Agni (the fire) the kindling-stick indeed is. With, 'Enkindling thou art, fire thou art: lay thou fire into me!' he puts the kindling-stick on the Âhavaniya: he thereby kindles the fire, and, thus kindled, it kindles him with fire (energy)².

11. Being about to offer a pap to Aditi³, he prepares it: Aditi being this (earth), he who offers Aditi's (pap) performs the sacrifice on this (earth), and by offering firmly establishes himself thereon. The sacrificial fee is a milch cow (with calf): the milch cow being this (earth), he milks out from the latter all his desires. The calf he gives away at the former (pap-offering to Aditi⁴), and the mother-cow at the latter; for when a calf sucks the mother-cow, the latter gives milk when she is given away, and from her, when given away, he thus milks all his desires.

12. As to this they say, 'Surely, he who goes down to the water for the purificatory bath falls away from this world!' Well, when he has come out from the bath, he offers a dish of curds to Mitra and Varuṇa; now Mitra is this (terrestrial) world,

¹ The text of the formula 'edho-sy edhishîmahî' is evidently meant to suggest a connection (real or alliterative) between 'edha' (root 'indh') and the final verb (root 'edh').

² According to Kâty. XIX, 5, 20, and Mahîdhara, he now offers on the kindling-stick an oblation of ghee, with the text, Vâg. S. XX, 23, 'Hither come the earth, the dawn, the sun, and all this world.'

³ See p. 213, note 2.

⁴ This offering takes place at the beginning of the performance of the Sautrâmanî, cf. Kâty. Sr. XIX, 1, 5-10. The dish of curds which according to this paragraph is to follow the second pap to Aditi, may, according to Kâtyâyana, be offered before it.

Varuṇa yonder world, and the dish of curds is what there is here between (those two): thus, when he offers the dish of curds to Mitra and Varuṇa, he establishes himself in these worlds. And Mitra, indeed, is the in-breathing, Varuṇa the off-breathing, and the dish of curds the food: thus when he offers the dish of curds to Mitra and Varuṇa, he finally establishes himself in the vital air, in food.

THIRD BRÂHMANA.

1. Now, Dushṭarītu Paumsāyana had been expelled from the kingdom which had come down to him through ten generations; and the *Sriṅgayas* also expelled Revottaras Pātava Kākra Sthapati.

2. He said to Dushṭarītu Paumsāyana, 'I will perform the Sautrāmanī for thee, and will confer upon thee that dominion over the *Sriṅgayas*.'—'So be it!' he replied. So he performed it for him.

3. Now Balhika Prâtiptya, the Kauravya king, heard (people say) this—'There is that Dushṭarītu Paumsāyana who has been expelled from the kingdom which has come down to him through ten generations: for him that Kākra Sthapati wants to perform the Sautrāmanī and to confer upon him the dominion over the *Sriṅgayas*.'

4. He said, 'I will just tell him that if he wants to confer dominion upon him, he will indeed exclude him from dominion.' He came to him at that particular time (of the sacrifice) when the cups (of milk and liquor) are drawn.

5. He said, 'Sthapati Kākra, they say, Surâ-liquor must not be offered in the Âhavantya-fire, nor anywhere else than in the Âhavantya: if thou offerest

Surā-liquor in the Âhavantya thou wilt cause social confusion and a repetition in the sacrifice¹, and if anywhere else than in the Âhavantya thou wilt exclude him (the king) from dominion, and wilt neither place him in dominion, nor confer dominion upon him.'

6. He replied, 'I shall not offer Surā-liquor in the Âhavantya nor anywhere else than in the Âhavantya : thus I shall not cause social confusion nor a repetition in the sacrifice, and shall not exclude him from dominion ; I shall place him in dominion, and shall confer dominion upon him.'

7. He said, 'How, then, wilt thou do it?' He then told him this:—At first, indeed, that Yagña (sacrifice, m.), the Sautrâmanî, was with the Asuras. He went forth towards the gods. He came to the waters, and the waters welcomed him, whence people welcome a better man when he comes to them. They said to him, 'We pray thee, come, reverend sir!'

8. He said, 'Nay, I am afraid : lead ye me forward!'—'Whereof art thou afraid, reverend sir?' they asked.—'Of the Asuras,' he said.—'Be it, then!' they said. The waters led him forward, whence he who is the protector leads forward him who is afraid ; and inasmuch as the waters led him forward (pra-nt) therefore the waters (themselves) are 'led forward :' this is the reason why they are (called) Prantâh² ; and, verily, firmly established is he who thus knows that nature of the Prantâh.

¹ Probably inasmuch as the cups of milk are offered there previously.

² For this jarful of consecrated water, used at the sacrifice, see part i, pp. 9, note ; 265.

9. Now, the fore-offerings had been performed, but the fire had not been carried round¹ (the oblations), when the Asuras came after him. By means of the circumambient fire the gods shut out their hostile rivals, the Asuras, from Yagña (the sacrifice); and in like manner does this one now, by means of the circumambient fire, shut out his spiteful enemy from the sacrifice.

10. Verily, that Âhavanîya is the womb (seat) of the gods, and those two fires² on either side thereof are its immortal wings: thus, when they perform the sacrifice on the Âhavanîya, they indeed perform the sacrifice for the gods in the womb of the gods; and, verily, the continued sacrifice inclines to him, and the sacrifice is not cut off from him who thus knows this, or for whom, knowing this, this sacrificial rite is performed.

11. On the northern fire they offer (libations from) the cups of milk, on the northern fire they cook the sacrificial animals: the sacrificial animals, whilst being mortal, he thus places in the immortal womb, and them that are mortal he causes to be born (again) from out of the immortal womb; and, verily, whosoever thus knows this, or he for whom, knowing this, this sacrificial rite is performed, wards off the recurring death of his cattle, and the sacrifice is not cut off from him.

12. On the southern fire they offer (libations from) the cups of Surâ-liquor, near the southern fire

¹ On the ceremony called 'paryagnikarāṇam,' see part i, p. 145, note; part ii, p. 187, note.

² See p. 225, note 1. Properly speaking, the two fires of the two special Vedīs are in front (or, rather, north-east and south-east) of the Âhavanîya.

they purify (the liquor) with triple strainers: the Fathers, whilst being mortal, he thus places in the immortal womb, and them that are mortal he causes to be born (again) from out of the immortal womb; and, verily, whosoever thus knows this, or he for whom, knowing this, this sacrificial rite is performed, wards off the recurring death of the Fathers, and the sacrifice is not cut off from him.

13. Now, inasmuch as these two fires are taken from the Âhavantiya, they are Âhavantiyas (offering-fires), and inasmuch as they do not again reach the Âhavantiya, they are not Âhavantiyas: he thereby obtains both kinds of oblations, that which is (offered) on the Âhavantiya, and that which is (offered) on what is not an Âhavantiya—both what is offered and what is not offered.

He (Balhika Prâtiptya) then went home, and said, 'It is not so (as we had thought): that kingdom of the *Sriñgayas* now belongs to Dush-tarîtu;—in such and such a manner has that *Kâkra Sthapati* this day performed at the sacrifice.'

14. On the northern fire they thus perform the rites of the sacrificial animals, the (animal) cakes, and the cups of milk, and what other (rite) there is: it is the gods, in the world of the gods, he thereby gratifies, and, thus gratified, they gratify him, and he wins the world of the gods.

15. In the southern fire they offer (libations from) the cups of Surâ-liquor, near the southern fire they purify (the liquor) with triple strainers: it is the Fathers, in the world of the Fathers, he thereby gratifies, and, thus gratified, they gratify him, and he wins the world of the Fathers.

16. Verily, the *Sautrâmanî* is the same as the

body, whence it is (clearly) defined, for defined is the body. And (Indra) Vayodhas (the bestower of strength) is the world, whence he is undefined¹, for undefined is the world. The Sautrāmaṇī is the body (trunk), and the Aindra (victim) and (the one to) Vayodhas² are the two arms; and inasmuch as there are those two animal offerings on both sides (of the Sautrāmaṇī), therefore these two arms are on both sides of the body. And as the sacrificial animal, so the sacrificial stake; and inasmuch as there are those two stakes on both sides of the stake of the Sautrāmaṇī (bull of Indra), therefore these two arms are on both sides of the body³.

¹ The term 'vayodhas' is said to be undefined inasmuch as, though it is meant to apply to Indra, the name of this god is not mentioned along with it in the formulas.

² During the performance of the Sautrāmaṇī proper (on the fourth day) three victims are immolated, a he-goat to the Asvins, a ram to Sarasvatī, and another bull to Indra. But at the beginning of the whole performance—either before or after the first pap to Aditi (cf. XII, 9, 2, 11)—a bull is sacrificed to Indra; and at the end—after the second pap to Aditi and the dish of curds to Mitra and Varuṇa (see p. 252, note 4)—another animal sacrifice is performed to Indra Vayodhas. The sacrificial stakes for the first and last of the three victims sacred to Indra, are to be placed north and south of that of Indra's second bull, the one sacrificed as part of the Sautrāmaṇī proper.

³ The object of identifying different ceremonial acts and features with certain parts of the body is of course to impress upon the mind of the Sacrificer the efficacy of the Sautrāmaṇī in securing to him a new, complete body for the other life.

THIRTEENTH KÂNDĀ.

THE ASVAMEDHA, OR HORSE-SACRIFICE.

PRELIMINARY CEREMONIES¹.

FIRST ADHYÂYA. FIRST BRÂHMANA.

1. He (the Adhvaryu) cooks the priests' mess of rice²: it is seed he thereby produces. Having greased a rope with the ghee which is left over³, he takes it; for ghee is (a type of) fiery spirit, and the horse is sacred to Pragâpati⁴: he thus endows Pragâpati with fiery spirit. Impure, and unfit for sacrifice, indeed, is that (animal), to wit, the horse.

2. The rope consists of darbha grass (poa cynosuroides);—for darbha stalks⁵ are a means of purification: he thus purifies that (horse), and immolates it as one purified and meet for sacrifice.

3. Now, when the horse⁶ was immolated, its

¹ The ceremonies treated of in the first six chapters (brâhmanas) refer to the setting apart of the horse for its sacred office, a year before the sacrifice, and to the intervening period during which the horse is allowed to roam about, though under careful supervision.

² For further particulars regarding this opening ceremony of the sacrifice see XIII, 4, 1, 1 seqq.

³ Viz. from the ghee used for greasing the four dishes of cooked rice.

⁴ Or, the horse is of the nature of Pragâpati.

⁵ See above, p. 195, note 1.

⁶ That is, as would seem, Pragâpati in the form of a horse, see part iv, introd., p. xiv seqq.

seed went from it and became gold¹: thus, when he gives gold (to the priests) he supplies the horse with seed.

4. Pragâpati produced the sacrifice². His greatness departed from him, and entered the great sacrificial priests³. Together with the great priests he went in search of it, and together with the great priests he found it: when the great priests eat the priests' mess of rice, the Sacrificer thereby secures for himself the greatness of the sacrifice. Along with the priests' mess of rice he presents gold (to the priests); for the mess of rice is seed, and gold is seed: by means of seed he thus lays seed into that (horse, and Sacrificer). It (the gold⁴) weighs a hundred (grains); for man has a life of a hundred (years), and a hundred energies: it is life, and energy, vigour, he lays into his own self. At midday he takes Vasatīvarī⁵ water of four kinds; it is brought together from the (four) quarters, for food is in (all) the (four) quarters, and water is food: by means of food he thus secures food for him.

¹ Pragâpati is Agni, and gold is Agni's seed, cf. II, 1, 1, 5; III, 3, 1, 3 &c.

² That is, the Arvamedha sacrifice, and thus the immolation (or emptying out) of his own self, so to speak.

³ That is, the four principal officiating priests, Brahman, Hotri, Adhvaryu, and Udgâtri. Cf. VIII, 4, 3, 1 seqq., where it is the vital airs that, in their capacity as Rishis, assist Pragâpati in the first sacrifice.

⁴ That is to say, each piece of gold weighs as much. According to Kâty. XX, 1, 6 he is to give to the priests 4000 cows and as many Satamâna coins.

⁵ For this water used for the Soma-sacrifice where, however, it is taken from a cistern, or some course of flowing water, see part ii, p. 222 seqq.

SECOND BRÂHMANA.

1. Now, unsuccessful in the sacrifice, assuredly, is what is performed without a formula. (With Vâg. S. XXII, 2,) 'This rope did they take, at the first age of the truth, [the sages, at the rites: it hath been with us at this Soma-sacrifice, declaring the course in the gaining of the truth], he takes the halter of the horse in order to supply a formula for the success of the sacrifice. It (the rope) is twelve cubits long,—twelve months make a year: it is the year, the sacrifice¹, he secures.

2. Concerning this they say, 'Is the rope to be made twelve cubits long, or thirteen cubits long?' Well, that year is the bull among the seasons, and the thirteenth (or intercalary) month is an excrescence of the year; and this Asvamedha is the bull among sacrifices; and inasmuch as the bull has an excrescence (hump), one may add on a thirteenth cubit to the rope as an excrescence to this (Asvamedha): even as the bull's hump is attached² (to his back), suchlike would this be.

3. [He puts the halter on the horse, with Vâg. S. XXII, 3, 4,] 'Encompassing³ thou art,—

¹ Or, possibly, it is for the space of a year that he secures the sacrifice, but see part iv, introduction, p. xxiii.

² Lit., spread out.

³ Some such meaning as this (or perhaps 'encompassed, encircled') seems to be assigned by the author to 'abhidhâh,' with evident reference to 'abhidhânt,' 'halter,' from 'abhi-dhâ,' 'to fasten, enclose.' The St. Petersburg Dict., on the other hand, takes it in the sense of 'naming, denoting' (? inasmuch as the horse gives the name to the horse-sacrifice); whilst Mahidhara explains it by 'that which is named or praised.'

therefore the offerer of the *Asvamedha* conquers all the quarters¹;—‘the world thou art,’—the world he thus conquers;—‘a ruler thou art, an upholder,’—he thus makes him a ruler and upholder;—‘go thou unto *Agni Vaisvânara*,’—he thus makes him go to *Agni Vaisvânara* (the friend of all men);—‘of wide extent,’—he thus causes him to extend in offspring and cattle;—‘consecrated by *Svâhâ* (hail!),’—this is the *Vasha*-call² for it;—‘good speed (to) thee for the gods!’—he thus makes it of good speed for the gods;—‘for *Pragâpati*,’—the horse is sacred to *Pragâpati*: he thus supplies³ it with his own deity.

4. But, verily, he who fetters the horse without announcing it to the Brahman and the gods is liable to incur injury. He addresses the Brahman (the superintending priest) by saying, ‘O Brahman, I will fether the horse for the gods, for *Pragâpati*: may I prosper therewith!’ and having made the announce-

¹ In epic times the *Asvamedha* is commonly performed by kings who have been successful in the ‘*digvijaya*,’ or conquest in all quarters.

² ‘*Vasha*’ is the sacrificial call uttered by the *Hotri* at the end of the ‘*yâgyâ*,’ or offering-verse of a regular oblation (*âhuti*) as distinguished from minor libations, such as *homas* and *âghâras*, which require no ‘*yâgyâ*,’ and for which the sacrificial call—marking the pouring out of the libation into the fire—is ‘*svâhâ*!’ The meaning of ‘*vasha*’ is doubtful; but it would seem to be connected either with the root ‘*vaksh*,’ to grow, to wax, or with ‘*vah*,’ to bear; and would thus mean either ‘may it prosper!’ or ‘may he (*Agni*) bear it (to the gods)!’ By the mention of the *Svâhâ* in our formula the horse is, as it were, marked as dedicated to the gods.

³ Or, perhaps, he causes it to succeed by means, or with the help, of its own deity.

ment to the Brahman, he ties up the horse, and thus incurs no injury. 'Fetter it for the gods, for Pragâpati: prosper thou therewith!' thus the Brahman urges him, and supplies it (the horse) with its own deity. He then sprinkles it (with water): the (symbolic) meaning of this is the same as before¹.

5. He sprinkles² it, with (Vâg. S. XXII, 5), 'I sprinkle thee (so as to be) acceptable to Pragâpati,'—for Pragâpati is the most vigorous of the gods: it is vigour he bestows on it, whence the horse is the most vigorous of animals.

6. 'I sprinkle thee, acceptable to Indra and Agni,'—for Indra and Agni are the most powerful of the gods: it is power he bestows on it, whence the horse is the most powerful of animals.

7. 'I sprinkle thee, acceptable to Vâyu,'—for Vâyu is the swiftest of gods: it is speed he bestows on it, whence the horse is the swiftest of animals.

8. 'I sprinkle thee, acceptable to the All-gods,'—for the All-gods are the most famous of gods: it is fame he bestows on it, whence the horse is the most famous of animals.—'I sprinkle thee, acceptable to all the gods.'

9. Concerning this they say, 'Seeing that the horse is sacred to Pragâpati, wherefore (does he say), "I sprinkle thee" for other deities also?' Well, all the gods are concerned in the horse-sacrifice;

¹ For the sprinkling of (the material for) oblations see I, 1, 3, 6 seq.; and an animal victim in particular, III, 7, 4, 3.

² According to Kâty. XX, 1, 37, he goes with the horse to stagnant water, and there sprinkles it. It would seem that the horse stands in the water during this ceremony.

when he says, 'I sprinkle thee for all the gods,' he makes all the gods take a concern in the horse-sacrifice; whence all the gods are concerned in the horse-sacrifice. But his wicked enemy seeks to lay hold of him who performs the horse-sacrifice, and the horse is a thunderbolt;—having killed the four-eyed dog, he—with 'Undone' is the man! undone is the dog!—plunges³ it under the horse's feet: it is by means of the thunderbolt

¹ Mahîdhara explains 'paraḥ' by 'parābhūtaḥ, adhaspadam nītaḥ,' i.e. defeated, laid low. Perhaps it may mean, 'Away is the man, away the dog!' As given in the *Vâg. Samh.*, this is only the last part of the formula, pronounced by the Sacrificer; whilst during the killing of the dog, he is made to say, 'Whosoever seeketh to slay the steed, him Varuṇa besetteth.'—According to Kāty. XX, 1, 38 seqq., the priest says to an Âyogava (the offspring of a Sûdra father and a Vaisya mother)—or, to a lewd man, according to others—'Kill the four-eyed dog!' whereupon the man kills a dog by means of a club of Sidhraka wood; and (the priest?), by means of a rattan hoop (? or mat, *kaṣa*, comm. *kaṣaka*), makes the dead dog float beneath the horse. According to the comment. on Kāty. XX, 1, 38, in case a four-eyed dog—i.e. a (two-faced) one 'yasya dve mukhe' and hence looking in the four (intermediate) directions (*vidis*), Sâya.—is not available (!), a dog with marks about the eyes should be used. The mention of the 'four-footed' dog in the formula is, however, doubtless meant merely symbolically, as representing evil threatening the Sacrificer from every quarter.

³ Harisvâmin seems to connect this with the sprinkling of the horse itself—*prokshanam suna upaplāvanam uktyate*—perhaps in the sense that the water flowing down from the sprinkled horse would soak the dog, in which case the horse would apparently be supposed to stand on the dry ground. See, however, comm. on Kāty. XX, 2, 2, 'Svānam asvasyādhaḥpradese galamadhye plāvayati tārayati.' The 'offerings of drops' to be performed immediately after this ceremony might seem to be offered with reference to the drops of water flowing from the horse, and as it were falling outside the sacrifice; but see paragraph 5.

he thus stamps him down; and the wicked enemy does not lay hold of him.

THIRD BRÂHMANA.

1. Even as some of the havis (offering-material) may be spilled before it is offered, so also (part) of the victim is here spilled in that they let loose the sprinkled (horse) before it is slain. When he offers the Stoktyâs (oblations of drops), he offers that (horse) as a complete offering¹—so as to make good any spilling²; for unspilled is any (part) of the offered (material) that is spilled. A thousand (oblations of drops) he offers for the obtainment of the heavenly world, for the heavenly world is equal in extent to a thousand.

2. Concerning this they say, 'Were he to offer measured (a specified number of oblations), he would gain for himself something limited:' he offers unspecified (oblations) for the obtainment of the unlimited. And indeed Pragâpati spake, 'Verily, upon the oblations of drops I establish the Asvamedha, and by it, when established, I pass upward from hence.'

3. [He offers, with Vâg. S. XXII, 6,] 'To Agni, hail!'—to Agni he thus offers it (the horse³);—'to Soma, hail!'—to Soma he thus offers it;—'to the joy of the waters, hail!'—to the waters he thus offers it;—'to Savitri, hail!'—to Savitri

¹ Cf. I, 1, 4, 3; 3, 3, 16 seqq.; IV, 2, 5, 1 seqq.

² Lit., for non-spilling, i. e. to neutralise any spilling that may have taken place.

³ Harisvâmin seems rather to lay the stress on the direct object:—agnaye param evâsvam guhoti na kevalam âgyam. The context, however, does not admit of this interpretation.

he thus offers it;—‘to Vāyu, hail!’—to Vāyu (the wind) he thus offers it;—‘to Vishṇu, hail!’—to Vishṇu he thus offers it;—‘to Indra, hail!’—to Indra he thus offers it;—‘to Brīhaspati, hail!’—to Brīhaspati he thus offers it;—‘to Mitra, hail!’—to Mitra he thus offers it;—‘to Varuṇa, hail!’—to Varuṇa he thus offers it:—so many, doubtless, are all the gods: it is to them he offers it. He offers them straight away¹ for the obtaining of the heavenly world, for straight away, as it were, is the heavenly world.

4. But, verily, he who offers the oblations straight away, would be liable to fall (pass) right away²: he turns back again³, and establishes himself in this (terrestrial) world. And this⁴ indeed he (Pragāpati) has declared to be the perfection of the sacrifice, so as to prevent falling away (spilling), for unspilled is what is spilled of the offered (material).

5. And even as some of the offering-material may be spilled before it is offered, so also (part) of the

¹ According to Kāty. XX, 2, 3–5, he offers either a thousand oblations, or as many as he can offer till the dripping of the water from the horse has ceased. For every ten oblations he uses the formulas here given, after which he begins again from the beginning. The ‘straight on’ apparently means that he is neither to break the order of the deities, nor to offer more than one oblation at a time to the same deity.

² That is, he would die; ‘praitīty arthaḥ,’ Comm. The St. Petersburg Dict., on the other hand, takes ‘īvaraḥ pradaghaḥ’ in the sense of ‘liable to fall down headlong’ (abstürzen).

³ That is, by commencing the ten oblations again from the beginning.

⁴ Viz. repetition of performance,—*etām eva ka sa pragāpatir āvṛttimattām yagñasya samsthitim (uvāka)*. On repetitions in the chanting of stotras, see III, 2, 5, 8; cf. also XII, 2, 3, 13.

victim is here spilled in that they let loose the sprinkled (horse) before it is slaughtered. When he offers (the oblations relating to) the Forms¹ (rûpa), he offers that (horse) as one that is wholly offered, so as to make good any spilling; for unspilled is what is spilled of the offered (material). With (Vâg.S. XXII, 7-8²), 'To the Hiñ-call, hail! to the (horse) consecrated by Hiñ, hail!...'

¹ These forty-nine oblations performed after the letting loose of the horse, are called Prakramas (i.e. steps, or movements); cf. XIII, 4, 3, 4; Kâty. XX, 3, 3.—Harisvâmin remarks, asvarûpânâm hinkârâdînâm nishkramanâtmikâ (!) rûpâkhyâ âhutaya ukhyante, tâ evâtra prakramâ iti vakshyante.

² These (rather pedantic) formulas, all of them ending in 'svâhâ,' occupy two *Kandîkâs* of the *Samhitâ*, consisting of 24 and 25 formulas respectively:—1. To the hinkâra, svâhâ! 2. To the one consecrated by 'hiñ,' hail! 3. To the whinnying one, hail! 4. To the neighing, hail! 5. To the snorting one, hail! 6. To the snort, hail! 7. To smell, hail! 8. To the (thing) smelled, hail! 9. To the stabled one, hail! 10. To the resting one, hail! 11. To the clipped one, hail! 12. To the prancing one, hail! 13. To the seated one, hail! 14. To the lying one, hail! 15. To the sleeping one, hail! 16. To the waking one, hail! 17. To the groaning one, hail! 18. To the awakened one, hail! 19. To the yawning one, hail! 20. To the untethered one, hail! 21. To the upstarting one, hail! 22. To the standing one, hail! 23. To the starting one, hail! 24. To the advancing one, hail!—25. To the trotting one, hail! 26. To the running one, hail! 27. To the bolting one, hail! 28. To the flighty one, hail! 29. To the geeho, hail! 30. To the one urged on by geeho, hail! 31. To the prostrate one, hail! 32. To the risen one, hail! 33. To the swift one, hail! 34. To the strong one, hail! 35. To the turning one, hail! 36. To the turned one, hail! 37. To the shaking one, hail! 38. To the shaken one, hail! 39. To the obedient one, hail! 40. To the listening one, hail! 41. To the looking one, hail! 42. To the one looked at, hail! 43. To the out-looking one, hail! 44. To the winking one, hail! 45. To what it eats, hail! 46. To what it drinks, hail! 47. To the water it makes, hail! 48. To the working one, hail! 49. To the wrought one, hail!

(he offers them); for these are the forms (qualities) of the horse: it is them he now obtains.

6. Concerning this they say, 'The Forms are no offering: they should not be offered.' But, indeed, they also say, 'Therein assuredly the horse-sacrifice becomes complete that he performs (the oblations relating to) the Forms: they should certainly be offered.' And, indeed, one puts that (Sacrificer) out of his resting-place, and raises a rival for him when one offers for him oblations elsewhere than in the fire¹, where there is no resting-place.

7. Prior to the (first) oblation to Savitṛi², he (the Adhvaryu) offers, once only, (the oblations relating to) the Forms³ in the Āhavanīya, whilst going rapidly over (the formulas): he thus offers the oblations at his (the Sacrificer's) resting-place, and raises no rival for him. He offers at each opening of sacrifice⁴, for the continuity and uninterrupted performance of the sacrifice.

8. Concerning this they say, 'Were he to offer

¹ According to Kāty. XX, 3, 3, the Prakramas are to be offered in the Dakṣiṇāgni; but our Brāhmaṇa, whilst mentioning, at XIII, 4, 3, 4, both that fire, and the horse's footprint as optional places of offering, there as well as here decides in favour of the Āhavanīya; whence Harisvāmin remarks:—*anyatrāgner iū anvāhāryapaṭane vāsvapade vā parilikhite vakshyamāṇakalpāntara-nindā*.

² See XIII, 1, 4, 2.

³ That is to say, without repeating them, when he has come to the end, as he did in the case of the 'oblations of drops.' Nor are they to be repeated day after day throughout the year, as some of the other offerings and rites are.

⁴ Viz., according to Harisvāmin, at (the beginning of) the *dīk-shanīyā*, *prāyanīyā*, *ātiṭhyā*, *pravargya*; the *upāsads*, *agnīshomīya*, *sutyā*, *avabhṛṭha*, *udayanīyā*, and *udavasānīyā* offerings (*ishī*). This view is, however, rejected by the author.

at each opening of sacrifice, he would be deprived of his cattle, and would become poorer.' They should be performed once only: thus he is not deprived of his cattle, and does not become poorer. Forty-eight (oblations) he offers;—the *Gagati* consists of forty-eight syllables, and cattle are of *Gâgata* (movable) nature: by means of the *Gagati* he (the *Adhvaryu*) thus wins cattle for him (the *Sacrificer*). One additional (oblation) he offers, whence one man is apt to thrive amongst (many) creatures (or subjects).

FOURTH BRĀHMANA.

1. *Pragâpati* poured forth the life-sap of the horse (*asva-medha*)¹. When poured forth, it went straight away from him and spread itself over the regions. The gods went in quest of it. By means of offerings (*ishî*) they followed it up, by offerings they searched for it, and by offerings they found it. And when he performs *ishîs*, the *Sacrificer* thereby searches for the horse (*asva*) meet for sacrifice² (*medhya*).

2. They (the *ishîs*³) belong to *Savitri*; for *Savitri* is this (earth): if any one hides himself thereon, if any one goes elsewhere⁴, it is on this

¹ Or, as it might also be translated, *Pragâpati* produced (created) the *Asvamedha*.

² Or, for the horse full of life-sap; or, simply, the sacrificial horse.

³ Viz. three oblations of cakes on twelve *kapâlas* to *Savitri* *Prasavitri*, *Savitri* *Âsavitri*, and *Savitri* *Satyaprasava* respectively. For particulars see XIII, 4, 2, 6 seqq.

⁴ *Harisvâmin* seems to take this in the sense of 'who moves about elsewhere (in another sphere),' and mentions, as an instance, a bird which flies in (? up into) the air—*pakshyâdir antarikshe gakkhati*—but is ultimately caught on earth.

(earth) that they find him; for no one (creature), whether walking erect or horizontally (like an animal), is able to go beyond it. Their belonging to Savitrî thus is in order to find the horse.

3. Concerning this they say, 'Surely the horse disappears when it goes straight away; for they do not turn (drive) it back¹.' Now when he performs the Dhṛiti offerings² in the evening—dhṛiti (keeping) meaning peaceful dwelling, and the night also meaning peaceful dwelling—it is by means of peaceful dwelling that he keeps it; whence both men and beasts rest peacefully at night. And when he performs offerings in the morning, he seeks that (horse); whence it is in daytime that one goes to seek for what is lost. And again when he offers the Dhṛitis in the evening, and the (Savitrî) ishîs in the morning, it is security of possession the Sacrificer thereby brings about, whence security of possession is brought about for the subjects where this sacrifice is performed.

FIFTH BRÂHMANA.

1. But, indeed, distinction, royal sway, departs from him who performs the horse-sacrifice; and when a man attains to distinction, the lute is played to him. Two Brâhmanical lute-players sing (and play) for a year; for that—to wit, the lute—is a form (attribute) of distinction: it is distinction they thus confer upon him.

¹ See XIII, 4, 2, 16.

² The four Dhṛitis are performed on the Âhavanîya after sunset on the first day; cf. XIII, 4, 3, 5. For the four formulas used with these oblations ('here is joy,' &c.), see XIII, 1, 6, 2.

2. Concerning this they say, 'Were both to be Brāhmaṇas who sing, noble rank (or political power) would depart from him; for he—to wit, a Brāhmaṇa—is a form of the priestly office; and the nobility takes no delight in the priestly office (or priesthood).

3. 'And were both to be Rāganyas (nobles), spiritual lustre would depart from him; for he—to wit, the Rāganya—is a form of noble rank, and spiritual lustre takes no delight in noble rank.' One of those who sing is a Brāhmaṇa, and the other a Rāganya; for the Brāhmaṇa means priestly office, and the Rāganya noble rank: thus his distinction (social position) comes to be guarded on either side by the priesthood and the nobility.

4. Concerning this they say, 'Were both to sing by day, his distinction would be apt to fall away from him: for that—to wit, the day—is a form of the priestly dignity; and when the king chooses he may oppress (despoil) the Brāhmaṇa, but he will fare the worse (or, become the poorer) for it.

5. 'And if both (were to sing) at night, spiritual lustre would fall away from him; for that—to wit, the night—is a form of the nobility, and spiritual lustre takes no delight in the nobility.' The Brāhmaṇa sings by day¹, and the Rāganya at night²; and thus, indeed, his distinction comes to be guarded on either side by the priesthood and the nobility³.

6. 'Such sacrifices he offered,—such gifts he gave!' such (are the topics about which) the

¹ Viz. at the fore-offerings of the three cake-offerings (ishās) to Savitṛi, whilst staying in the south part of the sacrificial ground.

² Viz. during the performance of the Dhṛtis after sunset.

³ The 'iti' at the end belongs to the following paragraph.

Brāhmaṇa sings¹; for to the Brāhmaṇa belongs the fulfilment of wishes²: it is with the fulfilment of wishes he (the Brāhmaṇa) thus endows him (the Sacrificer). 'Such war he waged,—such battle he won!' such (are the topics about which) the Rāganya sings; for the battle is the Rāganya's strength: it is with strength he thus endows him. Three stanzas the one sings, and three stanzas the other, they amount to six,—six seasons make up a year: he thus establishes (the Sacrificer) in the seasons, in the year. To both of them he presents a hundred; for man has a life of a hundred (years), and a hundred energies: it is vitality and energy, vital power, he confers upon him.

SIXTH BRĀHMAṆA.

1. [The Adhvaryu and Sacrificer whisper in the right ear of the horse, Vāg. S. XXII, 19³,] 'Plenteous by the mother, strengthful by the father,'—its mother, doubtless, is this (earth), and its father yonder (sky): it is to these two he commits it;—'a horse thou art, a steed thou art,'—he thereby instructs it, whence clever subjects (or children) are born to him;—'a courser (atya) thou art, a charger thou art,'—he therewith leads it beyond (ati), whence the horse goes beyond (surpasses) other animals, and whence the horse attains to pre-eminence among animals;—'a runner thou art, a racer thou art, a prize-winner thou

¹ Cf. XIII, 4, 2, 8.

² The author apparently takes 'ish/āpūrta' in the sense of either 'sacrifice and fulfilment,' or 'the fulfilment of (the objects of) sacrifice.' Cf. Weber, Ind. Stud. IX, p. 319; X, p. 96.

³ See XIII, 4, 2, 15.

art,'—in accordance with the text is (the meaning of) this;—'a male thou art, well-disposed towards man thou art,'—this is with a view to its (or, his) being supplied with a mate;—'Speedy thou art called, Child thou art called,'—this is the horse's favourite name: by its favourite name he thus addresses it; whence even if two enemies¹, on meeting together, address one another by name, they get on amicably together.

2. 'Go thou along the way of the Âdityas!'—to the Âdityas he thus makes it go.—'Ye divine guardians of the quarters, protect this horse, sprinkled for sacrifice to the gods!'—the guardians of the quarters are a hundred princes born in wedlock: to them he commits it;—'here is joy: here let it rejoice!—here is safe keeping, here is its own safe keeping, hail!' For a year he offers the (four Dhṛiti) oblations²—(amounting to) sixteen nineties, for they are the horse's chain³, and it is therewith alone that he chains it; whence the horse when let loose returns to its chain: (they amount to) sixteen nineties⁴; for these (oblations of safe keeping) are the horse's chain, and it is therewith alone that he chains it, whence the horse, when let loose, does not (entirely) abandon its chain.

3. Verily, the Asvamedha means royal sway: it is after royal sway that these strive who guard the horse. Those of them who reach the end become

¹ Harisvâmin, perhaps rightly, takes 'âmitrau' in the sense of 'amitrayoḥ putrau,' 'the sons of two enemies.'

² See note on XIII, 4, 3, 5.

³ Or, place of confinement, stable,—'bandhanasthânam.' Harisv.

⁴ That is, four times 360.

(sharers in) the royal sway, but those who do not reach the end are cut off from royal sway. Wherefore let him who holds royal sway perform the horse-sacrifice; for, verily, whosoever performs the horse-sacrifice, without possessing power, is poured (swept) away.—Now, were unfriendly men to get hold of the horse, his sacrifice would be cut in twain, and he would become the poorer for it. A hundred men clad in armour guard it for the continuity and uninterrupted performance of the sacrifice; and he will not become the poorer for it; (but if it be lost) they should fetch another (horse), and sprinkle it: this is the expiation in that case.

SEVENTH BRĀHMANA.

THE INITIATION OF THE SACRIFICER.

1. Pragāpati desired, 'Might I perform a horse-sacrifice¹?' He toiled and practised fervid devotion. From the body of him, when wearied and heated, the deities departed in a sevenfold way: therefrom the Dīkshā (initiation) was produced. He perceived those Vaisvadeva² (oblations). He offered

¹ Or, 'might I make offering with the life-sap of the horse?' the natural, as well as the technical, meaning of the term 'asvamedha' being generally understood in these speculations.

² The oblations offered prior to the initiation—here, as at any Soma-sacrifice—are called Audgrabhāṇa (elevatory) oblations. On the present occasion he, in the first place, performs, on each of the first six days of the Dīkshā, the four oblations of this kind offered at the ordinary Soma-sacrifice (for which see III, 1, 4, 1 seqq.); whilst on the seventh day he offers, instead of these, the six corresponding oblations of the Agniṭayana (which forms a necessary element of the Asvamedha), see VI, 6, 1, 15–20; for a further and final oblation offered on all these occasions, see p. 292, note 1. He then performs on each day three additional oblations

them, and by means of them he gained the Dīkshā : and when the Sacrificer offers the Vaisvadeva (oblations) it is the Dīkshā he thereby gains. Day after day he offers them : day after day he thus gains the Dīkshā¹. Seven of them he offers ; for seven were those deities that departed (from Pragāpati) ; it is by means of them that he (the priest) gains the Dīkshā for him.

2. But, indeed, the vital airs depart from those who exceed (the duration of) the Dīkshā. For

(increased to four on the last day) which are peculiar to the Arvamedha, and vary from day to day in respect of the deities to whom they are offered. But whilst, in the *Srautasūtras*, these special oblations are likewise called *Audgrabhāṇa* (*Kāty.* XX, 4, 2-10), the author here applies to them the term *Vaisvadeva*, owing apparently to the fact of their being offered, not to the *Virve Devâḥ* properly speaking, but to different deities. In the dogmatic explanation of the *Audgrabhāṇas* of the ordinary sacrifice, reference was also made (at III, 1, 4, 9) to the *Virve Devâḥ*, but only incidentally. *Harisvāmin*, indeed, points out that the designation *Vaisvadeva* refers in the first place to the invocations (*Vâg. S.* XXII, 20) used with these special oblations (as is, indeed, evident from paragraph 2 ; cf. also part ii, p. 20, note 1) ; and the total of seven applied to them does not therefore refer here (as it does in paragraph 4) to the four ordinary and the three special *Audgrabhāṇa* oblations, but to the series of dedicatory formulas relating to the latter oblations, as explained p. 291, note 1 ; and, of course, by implication, to the oblations themselves.

¹ Though the Initiation only becomes perfect by the Sacrificer being girded with a hempen zone, whilst kneeling on a double black-antelope skin, and by a staff being handed to him (III, 2, 1, 1-32) ; on the present occasion, the Sacrificer is on each day, after the performance of the *Audgrabhāṇa* oblations, at least to sit down on the antelope skin ; whilst on the seventh and last day of the *Dikshantīyeshā*, the remaining ceremonies take place, after which those of the *Agniṭayana*, viz. the placing of the *Ukhā*, or fire-pan, on the fire and the putting of thirteen fire-sticks in the pan (VI, 6, 2, 1 seqq.), &c.

seven days they observe it; for there are seven (outlets of) vital airs in the head, and the Dīkshā is the vital airs: it is by means of the vital airs he gains the Dīkshā, the vital airs, for him. He makes offering by dividing (each) deity into three parts¹; for the gods are of three orders², and of three orders are these worlds: he thus establishes himself in these worlds in prosperity and vital power.

3. They amount to one and twenty (single invocations and oblations),—there are twelve months, five seasons, these three worlds, and yonder sun as the twenty-first,—that is the divine ruling-power, that is the glory: that supreme lordship, that summit of the fallow one (the Sun), that realm of light he attains.

4. Thirty Audgrabhaṇas³ he offers,—of thirty syllables the Virâḡ (metre) consists, and the Virâḡ means all food: thus (he offers) for the obtainment of all food. Four Audgrabhaṇas he offers (on each day), and three Vaisvadevas;—they amount to seven; for there are seven vital airs of the head, and the Dīkshā is the vital airs: by means of the vital airs he thus gains the Dīkshā, the vital airs.

¹ The *kandīkā* XXII, 20 is made up of seven parts, each of which consists of three distinct invocations addressed to the same deity; the seven deities addressed in the whole formula being Ka, Pragāpati, Aditi, Sarasvatī, Pūshan, Tvashṭri, and Vishṇu; whilst the three invocations to Ka, for instance, are 'Kāya svāhā! Kasmai svāhā! Katamasmai svāhā!' Cf. XIII, 1, 8, 2 seqq.

² Viz. either the Vasus, Rudras, and Âdityas (cf. IV, 5, 7, 2); or those of the sky, the air, and the earth, headed by Sūrya, Vāyu, and Agni respectively.

³ That is, the four Audgrabhaṇas of the ordinary Soma-sacrifice offered on each of the seven days of the Dīkshā, and two more added thereto on the seventh day.

for him. A full (-spoon)-oblation¹ he offers last for the sake of invigoration and union.

EIGHTH BRĀHMANA.

1. Pragâpati poured forth the life-sap of the horse². When poured forth, it weighed down the *rik* (hymn-verse) and the *sâman* (hymn-tune). The Vaisvadeva (offerings) upheld that (Asvamedha): thus, when he offers the Vaisvadevas, it is for the upholding of the Asvamedha.

2. With (Vâg. S. XXII, 20), 'To Ka hail! To the Who hail! To the Whoever hail!' he makes the one relating to Pragâpati the first (or chief one), and thus upholds (the Asvamedha) by means of the deities with Pragâpati as their chief.

3. 'Hail, meditation (we give) unto him meditated upon! Hail, the mind unto the Lord of creatures! Hail, thought unto him, the known³!' what the mystic sense of the former (utterances⁴) was that it is here.

¹ For a full discussion of this final Audgrabhava oblation, the only one, it would seem, offered with the regular offering-spoon (*guhû*) filled by means of the dipping-spoon (*sruva*), see III, 1, 4, 2; 16-23; cf. also VI, 6, 1, 21.

² See p. 289, note 1. It is here taken to be represented by the Yagus:—*asvamedham yagurâtmakavigrahavantam srishavân*, Harisv.—the larger number of sacrificial formulas used at the performances being too heavy for the recited and chanted texts.

³ Mahîdhara takes 'âdhim âdhîtâya' in the sense of 'âdhânam prâptâya' (who has obtained a consecrated fire); and 'manaî pragâtaye' in the sense of 'manasi vartamânâya p.' (to P. who is in our mind); and 'kittam vigñâtâya' in the sense of 'sarveshâm kittasâkshine' (to the witness, or knower, of all men's thoughts).

⁴ Harisvâmin probably is right in supplying 'vyâhrîtnâm'; though possibly 'devatânâm' (deities) may be understood.

4. 'To Aditi hail! To Aditi, the mighty, hail! To Aditi, the most merciful, hail!' Aditi, doubtless, is this (earth): it is by her that he upholds it.

5. 'To Sarasvatī hail! To Sarasvatī, the pure, hail! To Sarasvatī, the great, hail!' Sarasvatī, doubtless, is speech: by speech he thus upholds it.

6. 'To Pūshan hail! To Pūshan, the protector of travellers, hail! To Pūshan, the watcher of men, hail!' Pūshan, doubtless, is cattle: by means of cattle he thus upholds it.

7. 'To Tvashtri hail! To Tvashtri, the seminal, hail! To Tvashtri, the multiform, hail!' Tvashtri, doubtless, is the fashioner of the couples of animals: by means of forms he thus upholds it.

8. 'To Vishṇu hail! To Vishṇu, the protector of what grows¹, hail! To Vishṇu, the bald², hail!' Vishṇu, doubtless, is the sacrifice: by sacrifice he thus upholds it. With (Vāg. XXII, 21), 'Let every mortal espouse the friendship of the divine guide, . . .³,' he offers last of all a full (-spoon)-oblation; for the full-offering is this (earth): he thus finally establishes himself on this (earth).

¹ The meaning of 'nibhūyapa' is doubtful; Mahīdhara explains it by 'nitarām bhūtvā matsyādyavatāram kṛtvā pāti.' Perhaps it may mean 'condescending protector,' though one expects a direct object with 'pa.'

² The word 'sipivish/a,' as applied to Vishṇu, is likewise of doubtful meaning. The native dictionaries assign both the meaning 'bald' and 'leprous' (or, affected with skin-disease) to it; whilst the first part 'sipi' is taken variously by commentators as meaning 'cattle,' or 'ray,' or 'water,' or 'living being.'

³ See III, 1, 4, 18; VI, 6, 1, 21; and p. 294, note 1.

NINTH BRĀHMAṆA.

1. [Vāg. S. XXII, 22¹], 'In the priestly office (brahman) may the Brāhmaṇa be born, endowed with spiritual lustre (brahmavarṇasa):' on the Brāhmaṇa he thereby bestows spiritual lustre, whence of old the Brāhmaṇa was born as one endowed with spiritual lustre².

2. 'In the royal order may the Rāḡanya be born, heroic, skilled in archery, sure of his mark, and a mighty car-fighter:' on the Rāḡanya he thereby bestows the grandeur of heroism³, whence of old the Rāḡanya was born as one heroic, skilled in archery, certain of his mark, and a mighty car-fighter.

3. 'The milch cow:' on the cow he thereby bestows milk: whence of old the cow was born as one yielding milk.

4. 'The draught ox:' on the ox he thereby bestows strength, whence of old the ox was born as a draught (animal).

5. 'The swift racer:' on the horse he thereby bestows speed, whence of old the horse was born as a runner.

6. 'The well-favoured woman:' on the woman

¹ These formulas are muttered after the thirteen samidhs have been put in the ukhâ, or fire-pan. See p. 290, note 1.

² 'Whence formerly a Brāhmaṇa was at once born as Brahmanavarṇasin (whilst now he must study),' Delbrück, *Altindische Syntax*, p. 287. Perhaps, however, 'purâ' has here (as it certainly has in the following paragraphs) the force of 'agre'—at the beginning, from the first, from of old.

³ I take 'sauryam mahimānam' here (and 'gaitram mahimānam' in paragraph 7) to stand in apposition to one another, with something of the force of a compound word. See above, p. 66, note 4.

he thereby bestows beautiful form, whence the beautiful maiden is apt to become dear (to men).

7. 'The victorious warrior:' on the Râganya he thereby bestows the grandeur of victoriousness¹, whence of old the Râganya was born as one victorious.

8. 'The blitheful youth:' he, indeed, is a blitheful (or, sociable) youth who is in his prime of life; whence one who is in his prime of life is apt to become dear to women.

9. 'May a hero be born unto this Sacrificer!' on the Sacrificer's family he thereby bestows manly vigour, whence of old a hero was born to him who had performed the (Asvamedha) sacrifice.

10. 'May Parganya rain for us whensoever we list!'—where they perform this sacrifice, there Parganya, indeed, rains whenever they list;—'may our fruit-bearing plants ripen!'—there the fruit-bearing plants indeed ripen where they perform this sacrifice;—'may security of possession be assured for us!'—where they perform this sacrifice there security of possession indeed is assured; whence wherever they perform this (Asvamedha) sacrifice, security of possession becomes assured to the people.

SECOND ADHYÂYA. FIRST BRÂHMANA.

THE FIRST SOMA-DAY (AGNISHOMA)².

1. Pragâpati assigned the sacrifices to the gods; the Asvamedha he kept for himself. The gods

¹ See note 3, p. 294.

² There are three Sutyâs, or Soma-days, at the Asvamedha—viz. an Agnishoma, an Ukthya, and an Atirâtra—the most im-

said to him, 'Surely, this—to wit, the *Asvamedha*—is a sacrifice: let us have a share in that also.' He contrived these *Anna-homas* (food-oblations) for them: thus when he performs the *Annahomas*, it is the gods he thereby gratifies.

2. With ghee he makes offering, for ghee is fiery mettle: by means of fiery mettle he thus lays fiery mettle into him (the horse and Sacrificer). With ghee he offers; for that—to wit, ghee—is the gods' favourite resource: it is thus with their favourite resource he supplies them.

3. With parched groats he makes offering; for that—to wit, parched groats—are a form of the gods¹: it is the gods he thus gratifies.

4. With grain he makes offering; for this—to wit, grain—is a form of the days and nights²: it is the days and nights he thus gratifies.

5. With parched grain he makes offering; for this—to wit, parched grain—is a form of the *Nakshatras*³ (lunar asterisms): it is the *Nakshatras*

portant of which is the central day. The first day offers no special features, as compared with the ordinary *Agnishōma*; except that the stotras are chanted on the '*katushōma*' model (see note to XIII, 3, 1, 4); and that the animal sacrifice of this day requires twenty-one sacrificial stakes, with twice eleven victims, two of which are tied to the central stake; see note on XIII, 2, 5, 2. The offerings referred to in the present *Brāhmaṇa*, are performed, not during the day itself, but during the following night, as a preliminary to the important features of the second *Soma*-day.

¹ Viz., according to the commentary, because of the (particles of) groats being connected with each other.

² The commentary does not explain this comparison. It would seem to suit better the parched grain.

³ Viz. on account of the capability (*samarthatvāt*) of the (raw) grains; but whether this is meant to refer to their power of germinating and growing is not explained.

he thus gratifies. He offers whilst mentioning names, with (Vâg. XXII, 23-33), 'To the in- (and out-) breathing hail! to the off-breathing hail!'¹ . . . he thus gratifies them by mentioning their names. [Vâg. S. XXII, 34], 'To one hail! to two hail! . . . to a hundred hail! to a hundred and one hail!' He offers in the proper order: in the proper order he thus gratifies them (the gods). He performs oblations successively increasing by one², for single, indeed, is heaven: singly he thus causes him (the Sacrificer) to reach heaven. Straight away³ he offers in order to the winning of heaven; for straight away, as it were, is heaven.

6. But, verily, he who offers the oblations straight

¹ These eleven anuvâkas consist of altogether 149 such short dedicatory formulas—addressed to the vital airs, the regions, the waters, wind, fire, &c.—each ending with 'svâhâ (hail).' These are followed, in anuvâka 34, by formulas addressed to the cardinal numbers from 1 to 101; succeeded by two formulas addressed to the dawn and to heaven respectively,—all of these again ending with 'svâhâ.' The Annahomas themselves, offered by the Adhvaryu's assistant, the Pratiprasthâtri, are not, however, limited to any number; but their performance is to be continued throughout the night in such a way that each of the four three-hours' watches of the night is to be taken up with as many oblations of one of the four kinds of offering materials—in the order in which they are enumerated in the text—as can be got into the space of three hours. The formulas addressed to the cardinal numbers—which are on no account to extend beyond 101—are apparently supposed amply to suffice to fill up the time till dawn, when the Adhvaryu makes an oblation of ghee to the Dawn, followed by one to Heaven (or the realm of light) after sunrise.

² That is, in offering with the formulas addressed to the cardinal numbers.

³ That is to say, without repeating any formula, or commencing again from the beginning, when the whole series is exhausted.

away¹, is liable to fall (pass) right away. He does not go beyond a hundred and one: were he to go beyond a hundred and one, he would deprive the Sacrificer of his vital power. He offers a hundred and one, for man has a life of a hundred (years), and his own self is the one hundred and first: he thus establishes himself in a self (or body), in vital power. With 'To the Dawn hail! to Heaven hail!' he offers the two last oblations; for the dawn is the night, and heaven (the realm of light) is the day: it is day and night he thus gratifies.

7. As to this they say, 'Were he to offer both either by day or by night, he would confound day and night with one another².' With 'To the Dawn hail!' he offers before the sun has risen, and with 'To Heaven hail' when it has risen, to avoid confusion between day and night.

SECOND BRĀHMANA.

THE SECOND SOMA-DAY (UKTHYA).

1. Verily, this—to wit, the Asvamedha—is the king of sacrifices. But, indeed, the Asvamedha is the Sacrificer, (for) the sacrifice is the Sacrificer: when he (the priest) binds victims to the horse (or, at the horse-sacrifice), he then, indeed, takes hold³ of the sacrifice at the sacrifice.

2. 'A horse, a hornless he-goat, and a Gomrîga⁴'

¹ That is, without stopping.

² There is no 'iti' here; and the quotation, therefore, may perhaps extend to the end of the paragraph.

³ Ârabhate prâpnoti, comm.; it might also be rendered by 'he enters upon the sacrifice.'

⁴ This (and the identical passage XIII, 5, 1, 13) looks like a quotation, as if quoted from Vâg. S. XXIV, 1; where are

these they bind to the central stake: thereby, indeed, he (the priest) sharpens the front of his (the Sacrificer's) army¹, whence the front of the king's army is sure to become terrible.

3. A black-necked (he-goat), sacred to Agni, in front (of the horse) to its forehead²: the original (hall) fire he makes it, whence the king's hall-fire is sure to be (efficient)³.

likewise found the references to the other victims and their places, in paragraphs 2-9. Possibly, however, the 'iti' may be used here with a kind of 'deictic' force (cf. the similar use in XIII, 2, 8, 1); if, indeed, it does not simply refer to 'gomriga,' i.e. 'the animal called Gomriga' (lit. 'bovine deer'), regarding which see note on XIII, 3, 4, 3.—Though the victims to be immolated on this day are first dealt with in this and the following Brāhmaṇas, their slaughter only takes place at the usual time at every Soma-sacrifice, viz. after the Sarpaṇam (XIII, 2, 3, 1 seqq.), the chanting of the Bahishpavamāna Stotra, and the drawing of the Ārvina-graha. On the present occasion these ceremonies are preceded by the drawing of the Mahiman cups of Soma (see XIII, 2, 11, 1 seqq.); whilst the chant is followed by the driving up of the victims, and the putting to of the horse, and the driving to the water, treated of in XIII, 2, 6, 1 seqq.

¹ Harisvāmin takes this to mean that he makes the (sacrificial) horse, i.e. the king, alone the head of the army,—rāgabdhūtam apy arvaṁ senāmukham ekam karotīty arthaḥ.

² According to the comments on Vāg. S. XXIV, 1, and Kāty. XX, 6, 4, a rope is wound round the horse's body in the same way as it is done with a bottle-gourd (*lagenaria vulgaris*), and it is to this rope that these so-called 'paryāṅgyāḥ (circumcorporal),' or victims surrounding the (horse's) body, would then be tied.

³ The commentator explains 'bhāvuka' by 'sādhur bhavati;' and he adds that this is important inasmuch as numerous magic rites, such as rites for insuring success and averting evil (*jāntika-paushika*), and incantations (*ābhiṣārika*) are performed thereon. It is the name here assigned to this, the Āvasathya, fire, viz. 'pūr-vāgni' or, original fire—with its secondary meaning 'front-fire'—which is seized upon by the author for symbolically identifying it with the victim fastened in front (or to the front) of the horse.

4. An ewe, for Sarasvatī, beneath the (horse's) jaws: he thereby makes women to be dependent, whence women are sure to be attendant upon man.

5. Two (he-goats), black on the lower part of the body¹, for the Asvins, (he ties) to the front legs: he thereby lays strength into the front legs, whence the king is sure to be strong in the arm².

6. A dark-grey (he-goat) for Soma and Pūshan at the (horse's) navel: a foothold he makes this one; for Pūshan is this (earth): it is thereon he establishes himself.

7. A white one and a black one, for Sūrya and Yama, on the flanks: a suit of armour he makes those two; whence the king, clad in mail, performs heroic deeds.

8. Two, with shaggy hind thighs, for Tvashtri, to the hind legs: he lays strength into the thighs, whence the king is sure to be strong in his thighs.

9. A white one, for Vāyu, to the tail,—an elevation he makes this one, whence people in danger betake themselves to an elevated place³;—a cow wont to cast her calf, for Indra, the ever active, in order to associate the sacrifice with Indra;—a dwarfish one for Vishṇu; for Vishṇu is the sacrifice: it is in the sacrifice he (the Sacrificer) thus finally establishes himself.

10. These, then, are the fifteen 'paryāṅgya' (body-encircling)⁴ animals,—for fifteenfold is the

¹ Mahīdhara takes 'adhorāma' to mean 'white-coloured on the lower part of the body.'

² The word 'bāhu' means both 'arm' and 'front leg.'

³ That is, a mountain, a palace, high ground, &c., comm. ('vāyur hi skandhasyokkṛita ity abhiprāyaḥ').

⁴ Here the encircled horse itself, and the other two victims

thunderbolt, and the thunderbolt means manly vigour: with that thunderbolt, manly vigour, the Sacrificer now repels evil from in front¹ (of the sacrifice).

11. And fifteen (victims), indeed, are (bound) to each of the other (stakes);—for fifteenfold is the thunderbolt, and the thunderbolt means manly vigour: with that thunderbolt, manly vigour, the Sacrificer now repels evil on both sides² (of the sacrifice).

12. As to this they say, 'Does he really repel evil by these?' And, indeed, he does not make up the complete Pragâpati, and does not here gain everything.

13. Let him rather bind seventeen animals to the central stake³; for seventeenfold is Pragâpati, and the Asvamedha is Pragâpati,—thus for the

tied directly to the central stake, are improperly included in the term 'paryāṅga.'

¹ Viz. inasmuch as the sacrificial stake to which the horse is tied (and hence the victims fastened thereto) is the so-called 'agnishikha' stake, or the one standing opposite to (directly in front of) the Âhavaniya fire.

² Viz. inasmuch as these other stakes stand in a line to the north (left) and south (right) of the central stake. Whilst, in the case of a simple 'ekâdarinî' (cf. III, 7, 2, 1 seqq.) there would be five stakes on each side of the central one, at the Asvamedha there are to be twenty-one stakes, or ten on either side of the central stake. See XIII, 4, 4, 5 seqq.

³ These seventeen victims do not include the twelve paryāṅgyas which are tied to different parts of the horse's body, but only to those which are actually tied to the central stake,—viz. the horse and its two immediate neighbours (paragraph 2), then twelve victims (enumerated Vâg. S. XXIV, 2, beginning with three victims of different shades of red, rohiṇa), and lastly two beasts belonging to two sets of eleven victims finally superadded to the sets of fifteen victims tied in the first place to the stakes. Cf. note on XIII, 2, 5, 2.

obtainment of the Asvamedha. And sixteen (victims he binds) to each of the other (stakes), for of sixteen parts (kalâ) consists all this¹ (universe); all this (universe) he thus gains.

14. 'How is he to appease² these?' they ask. 'Let him appease them with the Bârhaduktha verses³, "Enkindled, anointing the lap of the faithful(f.) . . .;" for Bârhaduktha, the son of Vâmadeva, or Asva, son of Samudra, saw these very (verses) to be the âprt-verses of the horse: it is by means of these we appease it,' so they say. But let him not do so; let him appease it with the Gâmadagna verses; for Gamadagni is Pragâpati, and so is the Asvamedha: he thus supplies it with its own deity;—let him therefore appease (the victims) with the Gâmadagna verses⁴.

15. Now some make the invitatory-formulas and the offering-formulas (to be pronounced) separately for the 'paryāṅgyas,' saying, 'For these we find (formulas)—for the others, on account of not finding any, we do not use them⁵.' Let him not do so;

¹ Regarding this division into sixteen parts, as applied to man, the animal, and the universe, see Weber, Ind. Stud. IX, p. 111 with note.

² Or, 'what Âprts (appeasing verses) is he to pronounce over them?' These verses are pronounced as the offering-formulas (yāgyâ) at the fore-offerings of the animal sacrifice. See part ii, p. 185, note 1.

³ Viz. Vâg. S. XXIX, 1-11.

⁴ Viz. Vâg. S. XXIX, 25-36, beginning, 'Enkindled in the house of man this day, a god, thou worshipping the gods, O Gâtavedas.'

⁵ The commentator takes this to mean that, inasmuch as these paryāṅgyas—here improperly including the horse itself and the two other victims of Pragâpati at the central stake—are assigned to commonly invoked deities, formulas relating to these would easily

for the horse is the nobility (chieftain), and the other animals are the peasantry (clan); and those who do this really make the peasantry equal and refractory to the nobility; and they also deprive the Sacrificer of his vital power. Therefore the horse alone belongs to Praḡâpati¹, and the others are sacred to the gods: he thus, indeed, makes the peasantry obedient and subservient to the nobility; and he also supplies the Sacrificer with vital power.

16. The slaughtering-knife of the horse is made of gold, those of the 'paryaṅgyas' of copper, and those of the others of iron; for gold is (shining) light, and the Asvamedha is the royal office: he thus bestows light upon the royal office. And by means of the golden light (or, by the light of the gold), the Sacrificer also goes to the heavenly world; and he, moreover, makes it a gleam of light shining after him, for him to reach the heavenly world.

17. But, indeed, the horse is also the nobility; and this also—to wit, gold—is a form (symbol) of

be found; whilst in the case of the other twelve victims tied to the central stake (see p. 301, note 3), as well as those of the other stakes—though they, too, are assigned to definite deities—some of their deities (as in the case of three a year and a half old heifers assigned to Gâyatri, Vâg. S. XXIV, 21), are such as to make it difficult to find suitable formulas for them:—*eteshâm asvâdînâm praḡâpatyâdikâ yâgyânuvâkyâs tâh kim iti na prâthak kurmaḥ; itareshâm rohitâdînâm na vindâmaḥ, tryavayo gâyatryâdayo devatâs taddevatyâs ka durlabhâ lakshanopetâ yâgyânuvâkyâ ity abhi-prâyaḥ.*

¹ The invitatory-formula and offering-formula are, however, pronounced once for the 'paryaṅgyas' (including the horse) in common, whilst a second pair of formulas are used for the other victims in common.

the nobility; he thus combines the nobility with the nobility.

18. And as to why there are copper (knives) for the 'paryaṅgyas,'—even as the non-royal king-makers, the heralds and headmen, are to the king, so those 'paryaṅgyas' are to the horse; and so, indeed, is this—to wit, copper—to gold: with their own form he thus endows them.

19. And as to why there are iron ones for the others,—the other animals, indeed, are the peasantry, and this—to wit, iron—is a form of the peasantry: he thus combines the peasantry with the peasantry. On a rattan mat (lying) north (of the Âhavanīya) they cut the portions of the horse(-flesh); for the horse is of anushṭubh nature, and related to the Anushṭubh is that (northern) quarter: he thus places that (horse) in its own quarter. And as to (his doing so) on a rattan mat,—the horse was produced from the womb of the waters¹, and the rattan springs from the water: he thus causes it to be possessed of its own (maternal) womb.

THIRD BRÂHMANA.

1. Now, the gods did not know the Pavamâna² at the Asvamedha to be the heavenly world, but the horse knew it. When, at the Asvamedha,

¹ See VI, 1, 1, 11 (V, 1, 4, 5).

² Pavamâna is the name of the pressed Soma while it is 'clarifying.' Hence the first stotra of each of the three Savanas of a Soma-day—chanted after the pressing of the Soma and the drawing of the principal cups—is called Pavamâna-stotra. Whether by the term 'Pavamâna' here the clarifying Soma is alluded to, as well as the stotra—which alone the commentator takes it to mean, and to which the second mention certainly refers—must remain

they glide along¹ with the horse for the Pavamāna (-stotra), it is for getting to know (the way to) the heavenly world; and they hold on to the horse's tail, in order to reach the heavenly world; for man does not rightly know (the way to) the heavenly world, but the horse does rightly know it.

2. Were the Udgâtri to chant the Udgitha², it would be even as if one who does not know the country were to lead by another (than the right) way. But if, setting aside the Udgâtri, he chooses

doubtful. The commentator, it would seem, accounts for this identification of the Pavamāna-stotra with heaven by the fact that the second day of the Arvamedha is an ekavimsa day (see XIII, 3, 3; Tāndya-Br. XXI, 4, 1), i.e. one on which all the stotras are performed in the twenty-one-versed hymn-form; and that the Sun is commonly called 'ekavimsa,' the twenty-first, or twenty-one-fold. The particular chant intended is that of the morning pressing, viz. the Bahishpavamāna, or outside-Pavamāna-stotra, so-called because at the ordinary one-day's Soma-sacrifice, it is chanted outside the Sadas. But, on the other hand, in the case of Ahina-sacrifices, or those lasting from two to twelve days, that stotra is chanted outside only on the first day, whilst on the others it is done inside the Sadas. An exception is, however, made in the case of the Arvamedha, which requires the morning Pavamāna, on all three days, to be performed in its usual place on the north-eastern part of Vedi, south of the Kātvāla.

¹ For the noiseless way of sliding or creeping from the Sadas, and returning thither, and approaching the different Dhishnyas, or fire-hearths, see part ii, p. 299, note 2. As has already been stated, it is only after the chanting of the Bahishpavamāna that the victims are driven up to the offering place.

² It is from this, the principal part of the Sāman, or chanted verse (cf. part ii, p. 310, note), that the Udgâtri takes his name; this particular function of his being, on the present occasion, supposed to be performed by the whinnying of the horse. After this they make the horse step on the chanting-ground, apparently either as a visible recognition of the part it has been made to play, or because the horse thereby is made to go to heaven with which the Bahishpavamāna was identified.

the horse for (performing) the Udgîtha, it is just as when one who knows the country leads on the right way: the horse leads the Sacrificer rightly to the heavenly world. It makes 'Hiñ¹,' and thereby makes the Sâman itself to be 'hiñ': this is the Udgîtha. They pen up mares, (and on seeing the horse) they utter a shrill sound: as when the chanters sing, such like is this. The priests' fee is gold weighing a hundred (grains): the mystic import of this has been explained².

FOURTH BRÂHMANA.

1. Pragâpati desired, 'Would that I might gain both worlds, the world of the gods, and the world of men.' He saw those beasts, the tame and the wild ones; he seized them, and by means of them took possession of these two worlds: by means of the tame beasts he took possession of this (terrestrial) world, and by means of the wild beasts of yonder (world); for this world is the world of men, and yonder world is the world of the gods. Thus when he seizes tame beasts he thereby takes possession of this world, and when wild beasts, he thereby (takes possession) of yonder (world).

2. Were he to complete (the sacrifice) with tame ones, the roads would run together³, the village-

¹ On the mystic significance of this ejaculation (here compared with the neighing of the horse) in the sacrifice, and especially in the Sâman, see I, 4, 1, 1 seqq.; II, 2, 4, 12.

² XII, 7, 2, 13.

³ The commentary remarks that by 'roads' here is meant those walking on them—as, in that case, peace and security would reign, men would range all the lands:—*adhvabhir atrâdhvasthâ lakshyante*; *ksheme sati manushyâh sarvân derân samkareyur ity abhiprâyah*.

boundaries of two villages would be contiguous¹, and no ogres², man-tigers, thieves, murderers, and robbers would come to be in the forests. By (so doing) with wild (beasts) the roads would run asunder³, the village-boundaries of two villages would be far asunder⁴; and there would come to be ogres, man-tigers, thieves, murderers, and robbers in the forests.

3. As to this they say, 'Surely that—to wit, the forest (beast)—is not a beast (or cattle), and offering should not be made thereof: were he to make offering thereof, they would ere long carry away the Sacrificer dead to the woods, for forest (or wild) beasts have the forest for their share; and were he not to make offering thereof, it would be a violation of the sacrifice.' Well, they dismiss them after fire has been carried round them⁵: thus, indeed, it is

¹ Harisvāmin takes 'samantikam' in the sense of 'near' and construes it with 'grāmayoḥ' (as he does 'vidūram' in the next paragraph)—'the two village-boundaries would be near (far from) the two villages;' but see I, 4, 1, 22, where samantikam (and IX, 3, 1, 11, where 'samantikātaram') is likewise used without a complement; as is 'vidūram' in I, 4, 1, 23.

² Harisvāmin takes 'ṛikshikā' to mean 'a bear,'—*ṛikshā eva ṛikshikāḥ*.

³ Hardly, as the commentary takes it, 'they would become blocked up,' and people would have to stay in their own country:—*adhvānaḥ pūrvadesādayo vikrameyur viruddham krāmāyeyuḥ* (I), *svadesa eva manushyāḥ samkareyur na deśāntare-py antarālānām . . bhinnatvād akshematvāḥ ka vidūram grāmāyor grāmāntau syātām*.

⁴ Viz. because, for want of security and peace, the villages would be few and far between,—*aksheme hi sati praviralā grāmā bhavanti*, comm.

⁵ On the 'paryagnikarānam' or circumambulation of an oblation in accordance with the course of the sun, whilst holding a fire-brand in one's hand, see part i, p. 45, note; part ii, p. 187, note.

neither an offering nor a non-offering, and they do not carry the Sacrificer dead to the forest, and there is no violation of the sacrifice.

4. He completes (the sacrifice) with tame (beasts),—father and son part company¹, the roads run together, the village-boundaries of two villages become contiguous, and no ogres, man-tigers, thieves, murderers, and robbers come to be in the forests.

FIFTH BRĀHMANA.

1. Prajāpati poured forth the life-sap of the horse (asva-medha); when poured forth it went from him. Having become fivefold², it entered the year, and they (the five parts) became those half-months³. He followed it up by means of the fifteenfold (sets of victims⁴), and found it; and having found it, he took possession of it by means of the fifteenfold ones; for, indeed, they—to wit, the fifteenfold (sets)—are a symbol of the half-months, and when he seizes the fifteenfold ones, it is the

¹ Or, they exert themselves in different directions,—that is, as the commentator explains, because in peace they would not be forced to keep together, as they would have to do in troublous times. He, however, seems somehow to connect 'vy avasyatah' with the root 'vas':—*ksheme hi sati pitāputrāv atra vi prāthag vasatah*; *aksheme tu sambaddhāv apy etāv atra vasatah*.—Whilst in this passage the verb would hardly suggest an estrangement between father and son, this is distinctly the case in the parallel passage, Taitt. Br. III, 9, 1, 2, where, however, this contingency is connected with the completion of the sacrifice, not, as here, with tame, but with wild beasts.

² Or the Paṅkti metre, consisting of five octosyllabic pādas.

³ Viz. as consisting of thrice five days.

⁴ See above, XIII, 2, 2, 11.

half-months the Sacrificer thereby takes possession of.

2. Concerning this they say, 'But, surely, the year is not taken possession of by him who spreads out (performs sacrifice for) a year in any other way than by means of the Seasonal sacrifices¹. The Seasonal sacrifices, doubtless, are manifestly the year; and when he seizes the Seasonal victims², he then manifestly takes possession of the year. 'And, assuredly, he who spreads out the year in any other way than with the (victims) of the set of eleven³ (stakes) is deprived of his offspring (or

¹ On this point, cp. II, 6, 3, 1.—'Verily, imperishable is the righteousness of him who offers the Seasonal sacrifices; for such a one gains the year, and hence there is no cessation for him. He gains it in three divisions, he conquers it in three divisions. The year means the whole, and the whole is imperishable (without end). Moreover, he thereby becomes a Season, and as such goes to the gods; but there is no perishableness in the gods, and hence there is imperishable righteousness for him.'

² The *Kâturmāsya*s are the victims enumerated Vâg. S. XXIV, 14-19. The first six of them are the last (of the set of fifteen) bound to the thirteenth stake; whilst the remaining victims make up all the seven sets of fifteen victims bound to remaining stakes (14-21)—thus amounting to 121 domesticated animals, cf. XIII, 5, 1, 13, seq. In counting the stakes the central one is the first, then follows the one immediately south, and then the one immediately north of it, and thus alternately south and north. The reason why the name '*Kâturmāsya*' is applied to the victims here referred to is that the deities for whose benefit they are immolated are the same, and follow the same order, as those to whom (the chief) oblations are made at the Seasonal sacrifices (viz. the constant ones—Agni, Soma, Savitri, Sarasvatī, Pūshan, and special ones, see II, 5, 1, 8-17; 5, 2, 7-16; 5, 3, 2-4; 5, 4, 2-10; 6, 1, 4-6; 6, 2, 9; 6, 3, 4-8).

³ That is to say, he who seeks to gain the year by immolating only the Seasonal victims, and the sets of fifteen victims, and does not offer likewise the victims of the set (or rather two sets) of eleven

subjects) and cattle, and fails to reach heaven.' This set of eleven (stakes), indeed, is just heaven¹, and the set of eleven (stakes) means offspring (or people) and cattle; and when he lays hands on the (victims) of the (two) sets of eleven (stakes) he does not fail to reach heaven, and is not deprived of his offspring and cattle.

3. *Pragâpati* created the *Virâḡ*; when created, it went away from him, and entered the horse meet for sacrifice. He followed it up with sets of ten²

stakes. These two sets of eleven victims, tied to the twenty-one stakes (two being tied to the central stake), are to constitute the regular 'savaniyâḥ paravaḥ' of the pressing-days of the *Asvamedha*; and in XIII, 5, 1, 3, and 5, 3, 11, the author argues against those who (on the first, and third days) would immolate only twenty-one such victims, all of them sacred to *Agni*. As regards the second day, the author does not mention these particular victims, but this can scarcely be interpreted as an approval of twenty-one such victims, even though the number twenty-one certainly plays an important part on that day—seeing that *Kâtyâyana*, XX, 4, 25, makes the two sets of eleven victims the rule for all three days. For the third day, on the other hand, the author of the *Brâhmaṇa* (XIII, 5, 3, 11) actually recommends the immolation of twenty-four bovine victims as 'savaniyâḥ paravaḥ.' The deities of the first set of eleven victims (as perhaps also of the second set of the first day) are the same as those of the ordinary 'ekâdasinî' (see III, 9, 1, 6-21; and *Vâg. S.* XXIX, 58), whilst the second set (of the second day, at all events) has different deities (*Vâg. S.* XXIX, 60). On the central day these victims are added to the sets of fifteen victims bound there to each of the twenty-one stakes; the mode of distribution being the same as on the other two days, viz., so that the first victim of each set—that is the one devoted to *Agni*—is bound to the central stake, whilst of the remaining twenty victims one is assigned to each stake.

¹ Viz. inasmuch as the stakes stand right in front (to the east) of the sacrificial fire and ground, and the Sacrificer would thus miss the way to heaven if he were not to pass through the 'ekâdasinî.'

² The *Virâḡ* metre consists of (three) decasyllabic *pâdas*.

(beasts). He found it, and, having found it, he took possession of it by means of the sets of ten: when he seizes the sets of eleven (beasts), the Sacrificer thereby takes possession of the Virâg. He seizes a hundred, for man has a life of a hundred (years) and a hundred energies: vital power and energy, vigour, he thus takes to himself.

4. Eleven decades¹ he seizes, for the Trishûbh consists of eleven syllables, and the Trishûbh means energy, vigour: thus it is for the obtainment of energy, vigour. Eleven decades he seizes, for in an animal there are ten vital airs, and the body (trunk) is the eleventh: he thus supplies the animals with vital airs. They belong to all the gods for the completeness of the horse (sacrifice), for the horse belongs to all the gods. They are of many forms, whence beasts are of many forms; they are of distinct forms, whence beasts are of distinct forms.

SIXTH BRÂHMANA.

1. [He puts the horse to the chariot², with Vâg. S. XXIII, 5], 'They harness the ruddy bay,

¹ After the (349) domesticated animals have been secured to the stakes, sets of thirteen wild beasts are placed on the (twenty) spaces between the (twenty-one) stakes, making in all 260 wild beasts. From the 150th beast onward (enumerated Vâg. S. XXIV, 30-40) these amount to 111 beasts which here are called eleven decades; the odd beast not being taken into account, whilst in paragraph 3 above the first ten decades are singled out for symbolic reasons. These beasts are spread over the twelfth (only the last seven beasts of which belong to the first decade) and following spaces.

² Along with the sacrificial horse three other horses are put to the chariot, with the formula Vâg. S. XXIII, 6. Previously to this, however, the Hotri recites eleven verses in praise of the horse (cf. XIII, 5, 1, 16). Both the horses and the chariot are decorated

moving (round the moveless: the lights shine in the heavens);—the ruddy bay, doubtless, is yonder sun: it is yonder sun he harnesses for him, for the gaining of the heavenly world.

2. Concerning this they say, 'Surely, the sacrifice goes from him whose beast, when brought up, goes elsewhere than the vedi (altar-ground).' [Let him, therefore, mutter Vâg. S. XXIII, 7.] 'Singer of praise, make that horse come back to us by that path!'—the singer of praise, doubtless, is Vâyu (the wind): it is him he thereby places for him (the Sacrificer) on the other side, and so it does not go beyond that.

3. But, indeed, fiery mettle and energy, cattle, and prosperity depart from him who offers the Asvamedha.

4. With (Vâg. S. XXIII, 8), 'May the Vasus anoint thee with the Gâyatra metre!' the queen consort anoints (the forepart of the unharnessed horse);—ghee is fiery mettle, and the Gâyatri also is fiery mettle: two kinds of fiery mettle he thus bestows together on him (the Sacrificer).

5. With, 'May the Rudras anoint thee with the Traishţubha metre!' the (king's) favourite wife anoints (the middle part):—ghee is fiery mettle, and the Trishţubh is energy: both fiery

with gold ornaments. The Adhvaryu then drives with the Sacrificer to a pond of water to the east of the sacrificial ground (an indispensable feature in choosing the place of sacrifice), and having driven into the water he makes him pronounce the formula XXIII, 7, 'When the wind hath entered the waters, the dear form of Indra, do thou, singer of praise, make that horse come back to us by that path;' whereupon they return to the sacrificial ground.

mettle and energy he thus bestows together on him.

6. With, 'May the Âdityas anoint thee with the *Gâgata* metre!' a discarded wife¹ (of the king) anoints (the hindpart);—ghee is fiery mettle, and the *Gagati* is cattle: both fiery mettle and cattle he thus bestows together on him.

7. It is the wives² that anoint (the horse), for they—to wit, (many) wives—are a form of prosperity (or social eminence): it is thus prosperity he confers on him (the Sacrificer), and neither fiery spirit, nor energy, nor cattle, nor prosperity pass away from him.

8. But even as some of the offering-material may get spilled before it is offered, so (part of) the victim is here spilled in that the hair of it when wetted comes off. When they (the wives) weave pearls (into the mane and tail) they gather up its hair. They are made of gold: the significance of this has been explained. A hundred and one pearls they weave into (the hair of) each part³; for man has a life of a hundred (years), and his own self (or body) is the one hundred and first: in vital power, in the self, he establishes himself. They weave them in (each) with (one of) the (sacred utterings) relating to *Pragâpati*, '*Bûh! bhuva! svar* (earth, air,

¹ That is, a former favourite, but now neglected; or, according to others, one who has borne no son.

² The fourth and lowest wife of the King the *Pâlâgali* (cf. XIII, 4, 1, 8; 5, 2, 8), though present at the sacrifice, does not take part in this ceremony, probably on account of her low-caste origin, as the daughter of a messenger, or courier.

³ Viz. either the mane on both sides, and the tail, or the hair of the head, the neck (mane) and the tail; each of the ladies apparently taking one of these parts.

heaven)!’ for the horse is sacred to Pragâpati: with its own deity he thus supplies it. With, ‘Parched grain, or parched groats?—in grain-food and in food from the cow’—he takes down the remaining food¹ (from the cart) for the horse: he thereby makes the (king’s) people eaters of food (prosperous);—‘eat ye, gods, this food! eat thou, Pragâpati, this food!’ he thereby supplies the people with food.

9. Verily, fiery spirit and spiritual lustre pass away from him who performs the Asvamedha. The Hotri and the Brahman engage in a Brahmodya² (theological discussion); for the Hotri relates to Agni, and the Brahman (priest) to Brihaspati, Brihaspati being the Brahman (n.): fiery spirit³ and spiritual lustre he thus bestows together on him. With the (central) sacrificial stake between them, they discourse together; for the stake is the Sacrificer⁴: he thus encompasses the Sacrificer on both sides with fiery spirit and spiritual lustre.

10. [The Brahman asks, Vâg. S. XXIII, 9,] ‘Who is it that walketh singly?’—it is yonder sun, doubtless, that walks singly⁵, and he is spiritual

¹ Viz. the material left over after what was taken for the Annahomas, XIII, 2, 1, 1 seqq.

² For a similar discussion between the four priests, prior to the offering of the omenta, see XIII, 5, 2, 11 seq.

³ ‘Tegas’ is pre-eminently the quality assigned to Agni.

⁴ It must be remembered that the sacrificial horse here represented by the stake is identified with both Pragâpati and the Sacrificer.

⁵ The actual replies to the questions in Vâg. S. XXIII, 9 and 11, are contained in the corresponding verses ten and twelve; being given here in an expository way, with certain variations and

lustre : spiritual lustre the two (priests) thus bestow on him.

11. 'Who is it that is born again?'—it is the moon, doubtless, that is born again (and again) : vitality they thus bestow on him.

12. 'What is the remedy for cold?'—the remedy for cold, doubtless, is Agni (fire) : fiery spirit they thus bestow on him.

13. 'And what is the great vessel?'—the great vessel, doubtless, is this (terrestrial) world : on this earth he thus establishes himself.

14. [The Hotri asks the Brahman, Vâg. S. XXIII, 11.] 'What was the first conception?'—the first conception, doubtless, was the sky, rain : the sky, rain, he thus secures for himself.

15. 'Who was the great bird¹?'—the great bird, doubtless, was the horse : vital power he thus secures for himself.

16. 'Who was the smooth one?'—the smooth one (pilippilâ), doubtless, was beauty (srī²) : beauty he thus secures for himself.

occasional explanatory words (such as 'vrishâi,' rain, in paragraph 14). The answers to the first four questions are supposed to be given by the Hotri, and the last four by the Brahman.

¹ This is the meaning assigned here to 'vayas' by Mahîdhara ; but the other meaning of 'vayas,' viz. 'youthful vigour, or age, (generally),' would seem to suit much better, or at least to be implied. And Harisvâmin accordingly takes it in the sense of 'vârdhakam' (old age, or long life). Mahîdhara, moreover, identifies the horse with the horse-sacrifice, which, in the shape of a bird, carries the Sacrificer up to heaven. On this notion cp. part iv, introduction, pp. xxi-xxii.

² Instead of 'srîh,' the answer given to this question in Vâg. S. XXIII, 12 was 'avih' which would either mean 'the gentle, kindly one,' or 'the sheep (f),' but which Mahîdhara (in the former sense)

17. 'Who was the tawny one?'—the two tawny ones, doubtless, are the day and the night¹: in the day and night he thus establishes himself.

SEVENTH BRĀHMANA.

1. When the victims have been bound (to the stakes), the Adhvaryu takes the sprinkling-water in order to sprinkle the horse. Whilst the Sacrificer holds on to him behind, he (in sprinkling the horse) runs rapidly through the formula used at the Soma-sacrifice², and then commences the one for the Asvamedha.

2. [Vâg. S. XXIII, 13,] 'May Vâyu favour thee with cooked kinds of food³,'—Vâyu (the wind) indeed cooks it⁴;—'the dark-necked one with he-goats,'—the dark-necked one, doubtless,

takes as (an epithet of) the earth which he also takes 'srî' to mean in the above passage of the Brâhmana; whilst to the ἀπαξ λεγόμενον 'pilippilâ' he assigns the meaning 'slippery' (ῥιπικαῖα) as applying to the earth after rain (? deriving it from the root 'lip,' to smear, anoint). Harisvâmin, on the other hand, takes 'pilippilâ' to be an onomatopoetic word, in the sense of '(glossy), beautiful, shining':—rûpânukaranasabdo-yam bahurûpâvilâ (? bahurûpânvitâ) uddyo-tavati; and he adds:—srîmîmtratuḥ (? srîr mantre tu) aviḥ pippalok-tau (?) sâ tu srîr eveti brâhmane vivritam, katham, iyam vâ aviḥ prithivî, sâ ka srîḥ, srîr vâ iyam iti vatanât. Cf. VI, 1, 2, 33.

¹ Here the original text in Vâg. S. XXIII, 12, has simply 'the pisaṅgilâ was the night.' Mahîdhara explains 'pisaṅgilâ' by 'pisaṁ-gilâ,' 'beauty-devouring,' inasmuch as the night swallows, or conceals, all beauty (or form). Neither this nor the other explanation (=pisaṅga, ruddy-brown) suits the day; but Harisvâmin, who does not explain the name, remarks that the night here is taken to include the day. Cf. XIII, 5, 2, 18.

² Viz. Vâg. S. VI, 9; see III, 7, 4, 4-5.

³ The author seems to take 'pakṭataiḥ' in the sense of 'cooking.'

⁴ Viz. inasmuch as it causes the fire to blaze up, comm.

is Agni (the fire); and the fire indeed cooks it (the horse) together with the he-goats.

3. 'The Nyagrodha with cups,'—for when the gods were performing sacrifice, they tilted over those Soma-cups, and, turned downwards, they took root, whence the Nyagrodhas (*figus indica*), when turned downwards (*nyāk*), take root (*roha* ¹).

4. 'The cotton-tree with growth,'—he confers growth on the cotton-tree (*salmalia malabarica*), whence the cotton-tree grows largest amongst trees ².

5. 'This male, fit for the chariot,'—he supplies the chariot with a horse, whence the horse draws nothing else than a chariot.

6. 'Hath come hither on his four feet,'—therefore the horse, when standing, stands on three feet, but, when harnessed, it pulls with all its feet at one and the same time.

7. 'May the spotless Brahman protect us!'—the spotless³ Brahman (*m.*), doubtless, is the moon:

¹ Or, whence the Nyagrodhas grow downwards. This refers to the habit of the Indian fig-tree, of sending down from the branches numerous slender roots which afterwards become fresh stems. Cp. the corresponding legend in Ait. Br. VII, 30, told there by way of explaining why Kshatriyas, being forbidden to drink Soma, should drink the juice extracted from the descending roots of the Indian fig-tree. Another reason why the Indian fig-tree (also called '*vaṭa*') is here connected with the priests' Soma-cups (*śamasa*), is that this is one of the kinds of wood used in making those cups (cf. Kāty. I, 3, 36 comm.).

² According to Stewart and Brandis, Forest Flora, p. 31, the cotton-tree (or silk-cotton tree) is a very large tree of rapid growth, attaining a height of 150 ft., and a girth of 40 ft.

³ Lit. 'the non-black Brahman,' explained as one who has no black spots; though it is difficult to see why the moon should be favoured with this epithet.

to the moon he thus commits it;—‘Reverence to Agni!’—to Agni he thus makes reverence.

8. [Vâg. S. XXIII, 14,] ‘Trimmed up is the car with the cord,’—with cord one indeed completes the car¹, whence a car, when enveloped (with cords²), is very handsome.

9. ‘Trimmed up is the steed with the rein,’—with the rein one indeed completes the horse, whence the horse, when curbed by the rein, looks most beautiful.

10. ‘Trimmed up in the waters was the water-born,’—the horse, indeed, has sprung from the womb of the waters³: with its own (mother’s) womb he thus supplies it;—‘Brahman (m.), with Soma for his leader,’—he thus makes it go to heaven with Soma for its leader.

11. [Vâg. S. XXIII, 15,] ‘Thyself, fit out thy body, O racer,’—‘Take thyself the form which thou wishest,’ he thereby says to him;—‘make offering thyself,’—sovereign rule (independence) he thereby confers on it;—‘rejoice thou thyself,’—‘enjoy (rule) thou thyself the world as far as thou wishest,’ he thereby says to him;—‘thy glory is not to be equalled by any one!’—with glory he thereby endows the horse.

12. [Vâg. S. XXIII, 16⁴,] ‘Thou shalt not die

¹ In Indian vehicles the different parts are held together by cords. For a drawing see Sir H. M. Elliot, *The Races of the N.W. Provinces of India*, II, p. 342. The word for ‘cord’ and ‘rein’ is the same in Sanskrit.

² *Paryutaḥ*=*pariveshito raggubhiḥ*, comm.; hardly ‘hung all round (with ornaments),’ as the St. Petersburg Dict. takes it.

³ See V, 1, 4, 5; VI, 1, 1, 11.

⁴ The first two pādas of this verse form the first half-verse of *Rig-veda* S. I, 162, 21.

here, neither suffer harm,'—he thereby cheers it;—'on easy paths thou goest to the gods,'—he thereby shows him the paths leading to the gods;—'where dwell the pious, whither they have gone,'—he thereby makes it one who shares the same world with the pious;—'thither the god *Savitri* shall lead thee,'—it is, indeed, *Savitri* that leads him to the heavenly world.—Whilst whispering¹ 'I sprinkle thee, acceptable unto *Pragâpati*,' he then holds (the sprinkling water) under (its mouth).

13. [*Vâg. S. XXIII, 17,*] 'Agni was an animal; they sacrificed him, and he gained that world wherein Agni (ruleth): that shall be thy world, that thou shalt gain,—drink thou this water!'—'As great as Agni's conquest was, as great as is his world, as great as is his lordship, so great shall be thy conquest, so great thy world, so great thy lordship,' this is what he thereby says to him.

14. 'Vâyu was an animal; they sacrificed him, and he gained that world wherein Vâyu (ruleth): that shall be thy world, that thou shalt gain,—drink thou this water!'—'As great as Vâyu's conquest was, as great as is his world, as great as is his lordship, so great shall be thy conquest, so great thy world, so great thy lordship,' this is what he thereby says to him.

¹ Cp. I, 4, 5, 12: 'Hence whatever at the sacrifice is performed for *Pragâpati*, that is performed in a low voice (under the breath); for speech would not act as oblation-bearer for *Pragâpati*.' *Pragâpati*, as representing generation, is often spoken of as 'undefined' or 'unexpressed (secret)'; and so is what is muttered in a low voice.

15. 'Sûrya was an animal; they sacrificed him, and he gained that world wherein Sûrya (ruleth): that shall be thy world, that thou shalt gain,—drink thou this water!'—'As great as Sûrya's conquest was, as great as is his world, as great as is his lordship, so great shall be thy conquest, so great thy world, so great thy lordship,' this is what he thereby says to him. Having satisfied the horse, and consecrated again the sprinkling water, he sprinkles the other victims: thereof hereafter.

EIGHTH BRĀHMANA.

1. Now the gods, when going upwards, did not know (the way to) the heavenly world, but the horse knew it: when they go upwards with the horse, it is in order to know (the way to) the heavenly world. 'A cloth, an upper cloth, and gold,' this¹ is what they spread out for the horse²:

¹ The 'iti' seems superfluous; Harisvâmin explains it by 'etat trayam.' For a similar use of the particle, see XIII, 2, 2, 1.

² That is, they spread them on the ground for the horse to lie upon. Differently St. Petersburg Dict., 'they spread over the horse;' but see Kâty. XX, 6, 10 comm.; and Harisvâmin:—vâso yad antardhânâyâlam, adhivâso yad âkâkâdanâyâlam, tat ka vâsasa upari staranyam, tayor upari hiranyam nidheyam, tasmims traye enam adhi upari sanghāpayanti;—and he then remarks that these three objects here do not take the place of the stalk of grass which, in the ordinary animal sacrifice, is thrown on the place where the victim is to be killed and cut up (III, 8, 1, 14; Kâty. VI, 5, 15-16), but that the stalk is likewise put down on this occasion. Similarly the comm. on Kâtyâyana, where it is stated that the stalk of grass (or straw) is first laid down, and then the others thereon. Indeed, as was the case in regard to the stalk of grass—representing the barhis, or layer of sacrificial grass on the vedi—so here the fourfold underlayer is intended to prevent any part of the sacrificial material (havis)—the victim in this case—from being spilt. The

thereon they quiet (slay) it, as (is done) for no other victim; and thus they separate it from the other victims.

2. When they quiet a victim they kill it. Whilst it is being quieted, he (the Adhvaryu) offers (three) oblations¹, with (Vāg. S. XXIII, 18), 'To the breath hail! to the off-breathing hail! to the through-breathing hail!' he thereby lays the vital airs into it, and thus offering is made by him with this victim as a living one².

3. With, 'Ambā! Ambikā! Ambālikā!³ there is no one to lead me,'—he leads up the (four)

upper garment (or cloth) must be sufficiently large to allow its being afterwards turned up so as to cover the horse and the queen consort.

¹ Prior to these, however, he offers the two 'Pariparavya,' i. e. 'oblations relating to the victim,'—or, perhaps, 'oblations performed in connection with the carrying of fire round the victim,' for this last ceremony is performed for all the victims (whereupon the wild beasts placed between the stakes are let loose) before the killing of the horse. See III, 8, 1, 6-16.

² For the symbolic import of this, see III, 8, 2, 4.

³ These are just three variants used in addressing a mother (Mutter, Mütterchen, Mütterlein), or, indeed, as here, any woman (good lady! good woman!). Acc. to Kāty. XX, 6, 12, this is the formula which the assistant priest (the Neshṭri, or, according to others, the Pratiprasthātri, cf. Kāty. VI, 5, 27-28) makes the king's wives say whilst leading them up to the slain horse to cleanse it. It is, moreover, to be preceded by the formula used, at this juncture, at the ordinary animal sacrifice, viz. 'Homage be to thee, O wide-stretched one, advance unresisted unto the rivers of ghee, along the paths of sacred truth! Ye divine, pure waters, carry ye (the sacrifice) to the gods, well-prepared! may ye be well-prepared preparers!' (III, 8, 2, 2-3). The words 'Ambā!' &c. are, according to Mahādhara, addressed by the women to one another. The latter part of the formula as given in the Vāg. Samh. (viz. 'the horse sleeps near Subhadrikā, dwelling in Kāmpīla') is apparently

wives¹: he thereby has called upon them (to come), and, indeed, also renders them sacrificially pure.

4. With (Vāg. S. XXIII, 19), 'We call upon thee, the host-leader of (divine) hosts, O my true lord!' the wives walk round¹ (the horse), and thus make amends to it for that (slaughtering²): even thereby they (already) make amends to it; but,

rejected (? as antiquated, or inauspicious) by the author of the Brāhmaṇa. The ceremony of lying near the dead horse being looked upon as assuring fertility to a woman, the formula used here is also doubtless meant to express an eagerness on the part of the women to be led to the slaughtered horse, representing the lord of creatures, Pragâpati. On this passage compare the remarks of Professor Weber (Ind. Stud. I, p. 183), who takes the formula to be spoken by the queen consort to her three fellow-wives; and who also translates the words 'na mâ nayati kas kâna' (nobody leads me) by 'nobody shall lead me (by force to the horse; but if I do not go) the (wicked) horse will lie near (another woman such as) the (wicked) Subadhrâ living in Kâmpfla.'—Harisvâmin's commentary on this passage is rather corrupt, but he seems at all events to assume that each of the four wives apostrophizes the others with the above formula (probably substituting their real names for the words 'ambâ,' &c.):—lepsam (? lipsâm) tâvad esha patnîvaktrakaḥ (? patnîvaktrataḥ) prâpnoti, katham, ekaikâ hi patnî itarâs tîsra âmantrya seshâḥ paidevayamânâ drîsyate, he ambe he ambike he ambâlîke yûyam apunyâ nîshpâdotv asya (?) samîpam, sa kâ pakshapâtî kutsito svaiko mayi yushmâkam sasasti meva (!) subhadrikâm kâmpîlavâsinîm ida (?) iha) surtîpâm na tu mâm kasât tatra nayatîti; sasastîty eva vartamânasâmîpye vartamânavad (Pân. III, 3, 131) ity âsannasevane drashavyaḥ.—This barbarous ceremony was evidently an old indigenous custom too firmly established in popular practice to be easily excluded from the sacrificial ritual. That it had nothing to do with Vedic religion and was distasteful to the author of the Brāhmaṇa is evident from the brief way in which he refers to it, and from the far-fetched symbolic explanations attached to the formulas and discourses.

¹ Viz. from their ordinary place near the Gârhapatyâ he leads them whilst holding jars of water in their hands.

² Apahnuvate vismaranty evâsmai etat pradakshinâvartanena sanghâpanam unnayanti, comm.

indeed, they also fan¹ it. Thrice they walk round²; for three (in number) are these worlds: by means of these worlds they fan it. Thrice again they walk round³,—that amounts to six, for there are six seasons: by means of the seasons they fan it.

5. But, indeed, the vital airs depart from those who perform the fanning at the sacrifice. Nine times they walk round⁴; for there are nine vital airs: vital airs they thus put into their own selves, and the vital airs do not depart from them. 'I will urge the seed-layer, urge thou the seed-layer!' (the Mahishī says⁵);—seed, doubtless, means offspring and cattle: offspring and cattle she thus secures for herself. [Vāg. S. XXIII, 20.] 'Let us stretch our feet,' thus in order to secure union. 'In heaven ye envelop yourselves' (the Adhvaryu says),—for that is, indeed, heaven where they immolate the victim: therefore he

¹ Thus Harisvāmin:—*dhuvate dhūnane(na) upavāgayanti, evam arvam rāgānam iva vyaganair etat*,—'they shake themselves,' St. Petersburg Dict.; and, indeed, it is doubtless by the flutter of the garments produced in walking round first one way and then another, that the fanning is supposed to be produced.

² Viz. in sunwise fashion (*pradakshinā*), that is so as to keep the object circumambulated on one's right side.

³ Viz. in the opposite, the '*apradakshinam*' way, as is done in the sacrifice to the departed ancestors. They do so with the text, 'We call upon thee, the dear Lord of the dear ones, O my true lord!'

⁴ Viz. another three times in the sunwise way. Having completed their circumambulation, the king's wives cleanse the horse's apertures of the vital airs (mouth, nostrils, eyes, &c.), as the Sacrificer's wife did at the ordinary animal sacrifice (III, 8, 2, 4), which they do with the text, 'We call upon thee, the treasure-lord of treasures, O my true lord!'

⁵ Cf. III, 5, 2, 1 seqq.

speaks thus.—‘May the vigorous male, the layer of seed, lay seed!’ she says in order to secure union.

NINTH BRĀHMANA.

1. But, indeed, that glory, royal power, passes away from him who performs the *Asvamedha*.

2. [The *Udgâtri*¹ says concerning the king’s favourite wife, *Vâg. S. XXIII, 26,*] ‘Raise her upwards²,’—the *Asvamedha*, doubtless, is that glory, royal power: that glory, royal power, he thus raises for him (the Sacrificer) upward.

3. ‘Even as one taking a burden up a mountain,’—glory (pomp), doubtless, is the burden of royal power: that glory, royal power, he thus fastens on him (as a burden); but he also endows him with that glory, royal power.

4. ‘And may the centre of her body prosper,’—the centre of royal power, doubtless, is glory: glory (prosperity), food, he thus lays into the very centre of royal power (or, the kingdom).

5. ‘As one winnowing in the cool breeze,’—the cool of royal power, doubtless, is security of

¹ The colloquy between the men and women, referred to in paragraphs 1–8, would seem to go on simultaneously. The verse addressed by the *Hotri* to the king’s discarded wife, *Vâg. S. XXIII, 28*, is omitted by the *Brâhmana*, as are also the verses spoken in reply by the women (with their attendants), and closely resembling those of the men in tone and wording. According to some authorities it is the attendant women alone who reply, not the king’s wives. *Kâty. XX, 6, 20.*

² *Mañdhara* takes the objective pronoun to refer to the *Vâvâtâ*, whilst *Harisvâmin*, on the other hand, supplies some such word as ‘*sârikâm*.’

possession : security of possession he procures for him.

6. [The Adhvaryu addresses one of the attendant maids, Vâg. S. XXIII, 22,] 'That little bird,'—the little bird, doubtless, is the people (or clan),—'which bustles with (the sound) "ahalak,"'—for the people, indeed, bustle for (the behoof of) royal power,—'thrusts the "pasas" into the cleft, and the "dhârakâ" devours it,'—the cleft, doubtless, is the people, and the 'pasas' is royal power; and royal power, indeed, presses hard on the people; whence the wielder of royal power is apt to strike down people.

7. [The Brahman addresses the queen consort, Vâg. S. XXIII, 24,] 'Thy mother and father,'—the mother, doubtless, is this (earth), and the father yonder (sky) : by means of these two he causes him to go to heaven;—'mount to the top of the tree,'—the top of royal power, doubtless, is glory : the top of royal power, glory, he thus causes him to attain;—'saying, "I pass along," thy father passed his fist to and fro in the cleft,'—the cleft, doubtless, is the people; and the fist is royal power; and royal power, indeed, presses hard on the people; whence he who wields royal power is apt to strike down people¹.

8. [The chamberlain addresses the king's fourth wife, Vâg. S. XXIII, 30,] 'When the deer eats the corn,'—the grain (growing in the field), doubtless, is the people, and the deer is royal power : he

¹ The Mahishî : Thy mother and father are playing on the top of the tree like thy mouth when thou wilt talk : do not talk so much, Brahman !

thus makes the people to be food for the royal power, whence the wielder of royal power feeds on the people;—‘it thinks not of the fat cattle,’—whence the king does not rear cattle;—‘when the Sûdra woman is the Arya’s mistress, he seeks not riches that he may thrive¹,’—hence he does not anoint the son of a Vaisya woman.

9. But, indeed, the vital airs pass from those who speak impure speech at the sacrifice. [The queen consort having been made to rise by her attendants, the priests and chamberlain say, Vâg. S. XXIII, 32, *Rig-v.* S. IV, 39, 6,] ‘The praises of Dadhikrâvan have I sung, (the victorious, powerful horse: may he make fragrant our mouths, and prolong our lives!),’—thus they finally utter a verse containing the word ‘fragrant’: it is (their own) speech they purify², and the vital airs do not pass from them.

TENTH BRÂHMANA.

1. When they prepare the knife-paths, the Sacrificer makes for himself that passage across, a bridge, for the attainment of the heavenly world.

2. They prepare them by means of needles; the needles, doubtless, are the people³ (clans), and the Asvamedha is the royal power: they thus supply him with people and royal power combined. They are made of gold: the meaning of this has been explained.

¹ Mahidhara interprets,—then he (her husband), the Sûdra, does not wish for wealth, but is unhappy.

² That is to say, they make amends for any breaches of decorum committed in the preceding colloquy.

³ Viz. because of the large number and the small size (insignificance) of the needles, or wires, (and the common people), comm.

3. Three kinds of needles are (used), copper ones, silver ones, and gold ones;—those of copper, doubtless, are the (principal) regions (of the compass), those of silver the intermediate ones, and those of gold the upper ones: it is by means of these (regions) they render it fit and proper. By way of horizontal and vertical (stitches¹) they are many-formed, whence the regions are many-formed; and they are of distinct form, whence the regions are of distinct form.

ELEVENTH BRĀHMANA.

1. Pragâpati desired, 'Would that I were great, and more numerous!' He perceived those two Mahiman (greatness) cups of Soma at the Asvamedha; he offered them; and thereby, indeed, became great and more numerous: hence whosoever should desire to become great, and more numerous, let him offer up those two Mahiman cups of Soma at the Asvamedha; and he indeed becomes great and more numerous.

2. He offers them on both sides (before and after) the omentum;—the Asvamedha, doubtless, is the Sacrificer, and that Mahiman (cup) is the king: it is with royal dignity he thus encompasses him on both sides. Some gods have the svâhâ-call ('hail') in front, and the other gods have the svâhâ-call behind²: it is them he thus gratifies. With 'Hail

¹ It is doubtful what word, if any, has to be supplied here,—perhaps it means, by way of their being (in sewing) horizontal and vertical. The commentary is silent on this passage.

² The formula uttered whilst the first Mahiman cup is offered runs thus (Vâg. S. XXIII, 2): 'What greatness of thine there hath

to the gods!' and 'To the gods hail!' he makes offering by means of the king (Soma) on both sides of the omentum: he thereby gratifies those gods who are in this world, and those who are in the other, and thus gratified, both these kinds of gods lead him to the heavenly world.

THIRD ADHYĀYA. FIRST BRĀHMANA.

1. Pragâpati's eye swelled; it fell out: thence the horse was produced; and inasmuch as it swelled (asvayat), that is the origin and nature of the horse (asva). By means of the Asvamedha the gods restored it to its place; and verily he who performs the Asvamedha makes Pragâpati complete, and he (himself) becomes complete; and this, indeed, is the atonement for everything, the remedy for everything. Thereby the gods redeem all sin, yea, even the slaying of a Brahman¹ they thereby redeem; and he who performs the Asvamedha redeems all sin, he redeems the slaying of a Brahman.

2. It was the left eye of Pragâpati that swelled: hence they cut off the (meat) portions from the left

been in the day and the year; what greatness of thine there hath been in the wind and the air; what greatness of thine there hath been in the heavens and the sun, to that greatness of thine, to Pragâpati, hail, to the gods!' whilst that of the second Mahiman cup runs thus (XXIII, 4): 'What greatness of thine there hath been in the night and the year; what greatness of thine there hath been in the earth and the fire; what greatness of thine there hath been in the Nakshatras (lunar asterisms) and the moon, to that greatness of thine, to Pragâpati, to the gods, hail!' cf. XIII, 5, 2, 23; 3, 7.

¹ See XIII, 3, 5, 3 seq.

side of the horse, and from the right side of other victims.

3. There is a rattan mat, for the horse was produced from the womb of the waters, and the rattan springs from the water: he thus brings it in connection with its own (maternal) womb.

4. The *Katushōma*¹ is the form of chanting (on

¹ The term *Katushōma* originally apparently means a sacrificial performance, or succession of chants, in which four different Stomas, or hymn-forms, are used. Hence, in *Tāndya*-Br. VI, 3, 16, the name is applied to the ordinary *Agnishōma*, for its twelve Stotras, or chants, require the first four normal Stomas (*Trivr̥t̥*, *Pañkādasa*, *Saptadasa*, *Ekavimsa*). The term has, however, assumed the special meaning of a hymnic performance, the different Stomas of which (begin with the four-versed one, and) successively increase by four verses (cf. XIII, 5, 1, 1). In this sense, two different forms of *Katushōma* are in use, one being applicable to an *Agnishōma*, the other to a *Shoḍaśin*, sacrifice. Whilst this latter form requires only four different Stomas (of 4, 8, 12, 16 verses resp.) and thus combines the original meaning of '*katushōma*' with its special meaning, the *Agnishōma* form, used on the first of the three days of the *Arvamedha*, requires six Stomas, ascending from the four-versed up to the twenty-four-versed one. In regard to this latter occasion, *Sāyana* on *Tāndya*-Br. XXI, 4, 1, curiously enough, seems to take '*katushōma*' in its original senses, since he speaks of this first day of the *Arvamedha* as an *Agnishōma* with four Stomas, beginning with *Trivr̥t̥*; whilst on ib. XIX, 5, 1 seq. he gives the correct explanation. As to the distribution of the six Stomas over the chants of the first day, see XIII, 5, 1, 1. The *katushōma* has, however, another peculiarity, which, in *Lāṭy. S.* VI, 8, 1 (or at least by the commentator *Agnisvāmin* thereon), is taken as that which has given its name to this form of chanting, viz. that each stotra performed in it is chanted in four, instead of the ordinary three, *par̥yāyas* or turns of verses (see part ii, p. 310 note). The *Bahishpavamāna*-stotra is to be performed on three *anushṭubh* verses (consisting each of four octosyllabic *pādas*) which, however, by taking each time three *pādas* to make up a verse, are transformed into four verses, constituting at the same time the four *par̥yāyas* of the Stotra. As regards the exact

the first day); for a bee tore out¹ (a piece of) the horse's thigh, and by means of the *Katush/oma* form of chanting the gods restored it: thus when there is the *Katush/oma* mode of chanting, it is for the completeness of the horse. The last day is an *Atirâtra* with all the *Stomas*²—with a view to his obtaining and securing everything, for an *Atirâtra* with all the *Stomas* is everything, and the *Asvamedha* is everything.

SECOND BRÂHMANA.

1. Now this (Sacrificer), having conquered by means of the supreme *Stoma*—the *Katush/oma*, the *Kṛita* among dice³,—on the next day establishes

text to be used there seems to be some doubt, *Sânav. S. II, 366–8* (*pavasva vâgasâtaye*) being mentioned by *Sâyana* on *Tândya-Br. XXI, 4, 5*; whilst on *XIX, 5, 2* he gives *S. V. II, 168–70* (*ayam pûshâ rayir bhagâh*) as the text to be used—but apparently only when the performance is that of an *ekâha* (one day's sacrifice) proper, instead of one of the days of an *âhîna* sacrifice, as is the case in the three days' *Asvamedha*. As regards the *Âgya-stotras* to be chanted on the eight-versed *Stoma*, the text of each of them consists of three *gâyatrî*-verses: these are to be chanted in four turns (*paryâya*) of two verses each, viz. either 1 and 2, 2 and 3, 1 and 2, 2 and 3;—or 1 and 1, 1 and 2, 2 and 2, 3 and 3;—(or 1 and 1, 1 and 1, 2 and 2, 3 and 3;—or 1 and 1, 2 and 2, 2 and 2, 3 and 3). By similar manipulations the subsequent *Stomas* are formed.

¹ Or, wounded, as *Sâyana* takes 'â *brîhat*,' on *Tândya-Br. XXI, 4, 4* (*vranam lakâra*).

² The *Atirâtra sarvastoma* is arranged in such a way that the six principal *Stomas* are used successively first in the ascending, and then again in the descending, or reversed, order as is explained in *XIII, 5, 3, 10*.

³ For this and the other names of the dice, see part iii, p. 106, note 1.

himself on the *Ekavimsa*¹, as a firm foundation: from the *Ekavimsa*, as a firm foundation, he subsequently ascends to the next day, the seasons; for the *Prishtha* (-stotras) are the seasons, and the seasons are the year: it is in the seasons, in the year, he establishes himself.

2. The *Sakvart*² (verses) are the *Prishtha* (-stotra of the second day): there is a different metre for each (verse), for different kinds of animals, both domestic and wild ones, are immolated here on each (day). As to the *Sakvart* (verses) being the *Prishtha*, it is for the completeness of the horse (sacrifice)³; and different kinds of animals are immolated on different (days), because different stomas are performed on the different (days of the *Asvamedha*).

¹ Though applying in the first place to the second day of the *Asvamedha*, as an *Ukthya* sacrifice which is at the same time an *Ekavimsa* day, i. e. one the stotras of which are all chanted in the twenty-one-versed hymn-form, *Ekavimsa*, the twenty-first or twenty-one-fold, as is clear from XIII, 3, 3, 3, here also refers to the sun, of which it is a common epithet (cf. part iii, p. 265, note 2, also XIII, 4, 4, 11). This solar name seems to be derived from the fact that the sun is also identified with the central day of the year, the *Vishuvant* day, which is considered the central day of a twenty-one days' sacrificial performance—having one *prishthya-shadaha*, an *Abhigit* (or *Visvagit* day resp.) and three *svarasāman* days before and after it;—see p. 139, note; and A. Hillebrandt, *Die Sonnwendfeste in Alt-Indien*, p. 6 seqq.

² That is to say, the so-called *Mahānāmni* verses (*Sām. V. ed. Bibl. Ind. II*, p. 371), chanted on the *śakvara-sāman* (see part iii, of this transl., introd. p. xx, note 2), are to be used for the *Hotri's Prishtha-stotra*. For this purpose the *Rathantara-sāman* is ordinarily used in the *Agnishoma*, and the *Bṛhat-sāman* in the *Ukthya*, form of sacrifice.

³ The commentator takes this as an allusion to the 'potent' (*śakvara=śakta*) nature of the verses.

3. As to this they say, 'These—to wit, goats and sheep and the wild (beasts)—are not all animals¹; but those—to wit, the bovine (victims)—are indeed all animals.' On the last day he immolates bovine (victims), for they—to wit, bovine (victims)—are all animals: he thus immolates all animals. They are sacred to the All-gods², for the completeness of the horse, for the horse is sacred to the All-gods. They are many-formed (or, many-coloured), whence animals are many-formed; and they are of distinct forms (or colours), whence animals are of distinct forms.

THIRD BRĀHMANA.

1. Inasmuch as there are three Anushṭubh verses³ (on the first day), therefore the horse, when standing, stands on three (feet); and inasmuch as (they are made into) four Gâyatri verses, therefore the horse, when stepping out, scampers off on all (four) feet. For that Anushṭubh, doubtless, is the highest metre, and the horse is the highest of animals; and the *Katushṭoma* is the highest of Stomas: by means of what is highest he thus causes him (the Sacrificer) to reach the highest position.

2. The *Sakvart* verses are the (*Hotri*'s) *Prishtha* (of the second day): there is a different metre for

¹ That is to say, they do not fitly represent all kinds of animals, as the highest kind of animals, the bovine cattle, may be said to do. The argument as to the 'sarve paravaḥ' is, of course, suggested by the 'arvasya sarvatvāya' of the preceding paragraph; and to bring out the parallelism, one might translate,—these . . . are not complete animals.

² See XIII, 5, 3, 11.

³ That is, for the *Bahishpavamāna*-stotra of the *Katushṭoma*, see p. 329, note.

each (verse), for different Stomas are performed on each (day). And as to the Sakvart verse being the *Prishtha* (-stotra), it is for the completeness of the horse (sacrifice).

3. The central day is an *Ekavimsa* one, for the *Ekavimsa* is yonder sun, and so is the *Asvamedha*: by means of its own Stoma he thus establishes it in its own deity.

4. The *Vāmadevya* is the *Maitrāvaruṇa*'s *Sāman*¹; for the *Vāmadevya* is *Pragāpati*, and the horse is of *Pragāpati*'s nature: he thus supplies it with its own deity.

5. The *Pārthurasma* is the *Brahma-sāman*²; for the horse is restrained by means of reins³ (*rasmi*), but when unrestrained, unchecked, and unsteadied, it would be liable to go to the furthest distance: thus when the *Pārthurasma* is the *Brahma-sāman*, it is for the safe keeping of the horse.

6. The *Samkriti*⁴ is the *Akhāvāka*'s *Sāman*;—

¹ That is, the hymn-tune of the second *Prishtha*-stotra chanted for the *Maitrāvaruṇa* (who responds thereto by the recitation of the second *Nishkevalya*-rastra): the *Mahā-Vāmadevya* on the text 'kayā naṣ kītra ā bhuvat' (S. V. II, 32-34; figured for chanting in *Bibl. Ind. ed. III*, p. 89) is ordinarily used for this stotra both in the *Agnishōma*, and in the *Ukthya*, form of sacrifice.

² That is, the tune of the third, or *Brāhmanākṣamsin*'s, *Prishtha*-stotra. For the *sāmans* commonly used for this stotra see part ii, p. 434, note 1. The *Pārthurasma-sāman* may be chanted on either of the texts *Sāmav. II*, 352-4 (figured ed. *Bibl. Ind. vol. V*, p. 395) or *II*, 355-7 (figured vol. *V*, p. 483). It is the latter text which is to be used on the present occasion. On the legendary origin of this *sāman* (which is said to represent 'strength,' and therefore to be appropriate to a *Rāganya*) see *Tāndya-Br. XIII*, 4, 17.

³ Or, is fastened by means of a rope.

⁴ The *Samkriti-sāman* is used with the texts *Sāmav. II*, 663-4 (figured ed. *Bibl. Ind. V*, p. 407), *II*, 669-70 (ib. p. 482, wrongly

that Asvamedha, indeed, is, as it were, a disused sacrifice, for what is performed thereof, and what is not¹? When the *Samkṛiti* is the *Aṭṭhāvāka*'s *Sāman*, it is for (bringing about) the completeness of the horse (sacrifice). The last day is an *Atirātra* with all the (six) *Stomas*, in order to his (the Sacrificer's) obtaining everything, for an *Atirātra* with all the *Stomas* is everything, and the *Asvamedha* is everything.

7. The fire-altar is the twenty-one-fold one², the *Stoma* the twenty-one-fold one, and there are twenty-one sacrificial stakes; even as bulls or stallions³ would clash together, so do these *Stomas*⁴, the

called *Samgati*), and II, 679-81 (ib. p. 515). It is probably the second of these texts that is to be used here, as it is also used for the same stotra on the second day of the *Garga-trirātra*.

¹ Cp. the corresponding passage, *Taitt. S. V*, 4, 12, 3, 'that *Asvamedha*, indeed, is a disused sacrifice, for, say they, who knows if the whole of it is performed or not?' Perhaps, however, '*utsanna-yagña*' rather means 'a decayed sacrifice,' i. e. one which has lost (or in the usual performance is apt to lose) some of its original elements; whence the '*Samkṛiti*' tune is to be used for the purpose of 'making up' the lost parts. Part of the commentary in this passage is not clear to me:—*uktaiḥkalāpagrāmādaṁ sidhasthāne satrasthito granthato'rthataḥ ka yat yagña utsannayagña esha yaḥ asvamedhaḥ katham utsanna ity ata āha, kim vā hīti, yasya dharmāḥ pūrvayonau (?) pūrvayuge) prayugyante teshām kimkit kalau kriyate kimkin na kriyate, tatas ka samkṛitir aṭṭhāvākasāma bhavati.*

² That is, an altar measuring twenty-one man's lengths on each of the four sides of its body.

³ The commentary seems to take both '*ṛishabha*' and '*vṛishan*' here in the sense of 'bulls,' but cp. *Taitt. Br. III*, 8, 21, 1, '*yathā vā aśvā varshabhā vā vṛishāṇaḥ sam sphureraṇ*'—'even as if male horses or bulls were to clash together.'

⁴ That is, not only the twenty-one-fold *Stoma*, but also the other two twenty-one-fold objects, looked upon as *Stomas* (lit. 'means of praise').

twenty-one-versed, run counter to one another : were he to bring them together, the Sacrificer would suffer harm, and his sacrifice would be destroyed.

8. There may, indeed, be a twelvefold altar, and eleven stakes. When the altar is a twelvefold one—twelve months being a year—it is the year, the sacrifice, he obtains. When there are eleven stakes, then that Virāḡ (metre), the Ekādasint¹, is contrived ; and that which is its eleventh (stake) is its teat : thereby he milks it.

9. As to this they say, ' If there were a twelvefold altar, and eleven stakes, it would be as if one were to drive on a cart drawn by one beast.' There are the twenty-one-fold altar, the twenty-one-fold Stoma, and twenty-one stakes : that is as when one drives with side-horses.

10. That twenty-one-fold one, indeed, is the head of the sacrifice ; and, verily, he who knows three heads on the Asvamedha, becomes the head of kings. There are the twenty-one-fold altar, the twenty-one-fold Stoma, and twenty-one stakes : these are the three heads on the Asvamedha ; and, verily, he who thus knows them becomes the head of kings. And, indeed, he who knows the three tops on the Asvamedha, becomes the top of kings ;—there are the twenty-one-fold altar, the twenty-one-fold Stoma, and twenty-one stakes : these, indeed, are the three tops on the Asvamedha ; and, verily, he who thus knows them becomes the top of kings.

¹ Viz. the set of eleven (stakes), here represented as a cow ; but in order to assimilate it to the Virāḡ, or metre consisting of ten syllables, the eleventh stake is made the teat or udder of the cow.

FOURTH BRĀHMAṆA.

1. Verily, the horse is slaughtered for all the deities: were he to make it one belonging to Pragâpati (exclusively), he would deprive the deities who are co-sharers of their share. Having made ghee (to take the part of) portions (of the horse's body) he makes oblations¹ to the deities in mentioning them one by one with (Vâg. S. XXV, 1-9), 'The Grass (I gratify) with the teeth, the Lotus with the roots of the hair, . . .:' the deities who are co-sharers he thus supplies with their share. When he has offered the *Araṇye-nûkya* (oblations)², he offers the last oblation to

¹ These oblations of ghee, apparently amounting to 132, are made, after the principal flesh-portions have been offered, viz. in the interval between the ghee oblation to Vanaspati (the lord of the forest, or the plant, Soma) and the *Svishṭakrîṭ* oblation, for which see part ii, pp. 208-9; each formula, as a rule, containing the name of some divinity, and that of some part of the body of the horse supposed to be represented by the ghee (by four ladlings of which the offering spoon is filled each time). Mahîdhara, apparently in accordance with the Brâhmaṇa, supplies '*prîṇâmi* (I gratify)' with each (complete) formula which then concludes with '*svâhâ* (hail)!' According to other authorities, however, these formulas are each to be divided into two separate dedicatory formulas:—'To the Grass hail! To the Teeth hail!' &c.—The last of the 132 oblations (with the formula, 'To Gumbaka, hail!') is, however, withheld for the present to be offered (or perhaps the formula alone is to be muttered) at the end of the purificatory bath (*avabhṛitha*) towards the end of the sacrifice on the third day.

² The term '*araṇye-nûkya*' ('to be recited in the forest') we met before (IX, 3, 1, 24) as applying to the last of seven cakes offered to the Maruts immediately after the installation of Agni (the sacred fire) on the newly-built altar. The formula used for that cake is the so-called *Vimukha-verse*, Vâg. S. XXXIX, 7. This

Heaven and Earth; for all the gods are established in heaven and on earth: it is them he thereby gratifies. Now the gods and the Asuras were contending together.

2. They (the gods) spake, 'We are the Agnayāh Svishṭakṛitah¹ of the horse (sacrifice); let us take out for ourselves a special share: therewith we shall overcome the Asuras.' They took the blood for themselves in order to overcome their rivals: when he offers the blood to the Svishṭakṛits, it is in order to overcome (his own) rivals; and the spiteful rival of him who knows this is undone by himself.

3. The first oblation (of blood) he offers² in the

verse is followed in the Samhitā by a series of twenty formulas (ib. 8-9) of a similar nature to those referred to in the preceding note (i. e. consisting each of a deity and a part of the body of the horse—'Agni I gratify with the heart,' &c.), and these again by forty-two expiatory formulas ('To the hair, hail!' &c., ib. 10-13), ending with, 'To Yama, hail! To Antaka (the Ender), hail! To Death, hail! To (the) Brahman, hail! To Brahman-slaking, hail! To the All-gods, hail! To Heaven and Earth, hail!' These sixty-two formulas are used with as many ghee-oblations, which are to be performed immediately after the 131st of the previous set of oblations. Prior, however, again to the last of the forty-two expiatory oblations, (viz. the one made with 'To Heaven and Earth, hail!') there is another set of sixteen oblations (XIII, 3, 6, 1 seqq.), the so-called 'Arvastomīyā āhutayaḥ' or 'oblations relating to the Stomas of the horse (sacrifice),' each of which has a complete couplet for its offering-formula (Vāg. S. XXV, 24-39). To all these three sets of oblations the term 'aranye-nūḥya' is here extended by the author. At the end of the third set this succession of ghee-oblations is concluded with the last expiatory oblation, that to Heaven and Earth; whereupon the ordinary flesh-oblation to Agni Svishṭakṛit is performed.

¹ I. e. the (three) fires, the makers of good offering.

² The formula for each of these three special blood-oblations—

throat (gullet) of the Gomrîga¹; for Gomrîgas are cattle, and the Svishṭakṛit is Rudra: he thus

offered immediately after the ordinary Svishṭakṛit oblation, and being, in fact, the special Svishṭakṛit of the Asvamedha—is 'Agnibhyaḥ svishṭakṛidbhyaḥ svâhâ, i.e. to the (three) Agnis, the makers of good offering, hail!'

¹ 'Gomrîga' is usually taken by the commentators, and in our dictionaries, as another name of the 'Gavaya,' variously called Gayâl, Bos Gavaeus, Bos frontalis, or Bos cavifrons, a species of wild cattle found in various mountain districts of India (especially on the eastern boundaries of Bengal, and in Malabar, as also in Ceylon), and frequently domesticated amongst the hill-tribes, by whom it is valued for its flesh and milk (cf. Colebrooke's paper, As. Res. VIII, p. 511 seqq.). The Gavaya itself is, however, as Colebrooke remarks, confounded by some Sanskrit writers with the 'Rîsya,' which he takes to be the buck of the painted, or white-footed (or slate-coloured) Antelope, the *Portax pictus* (or Antelope picta), also called by the vernacular names of Nîlgau or (Mahr.) Nîlgây, whilst the female is called 'rohit' in Sanskrit. All these three animals occur amongst the wild animals to be used as quasi-victims, but ultimately released on the second day of the Asvamedha; and I am inclined to think that they are three different animals. To show that the Rîsya and the Gavaya cannot be the same animals, Colebrooke already refers to the fact that three Rîsyas (consecrated to the Vasus) and three Gavayas (to Bṛhaspati) occur as victims side by side in Vâgasaneyi-samhitâ XXIV (27 and 28); and in the same way a Gomrîga, sacred to Pragâpati and Vâyu, is mentioned immediately after, ib. 30; whilst another, sacred to Pragâpati, was, as we saw, one of the two animals tied along with the horse to the central stake (see XIII, 2, 2, 2). Taitt. S. II, 1, 10, 2, treating of the sacrifice of a Gomrîga to Vâyu, remarks that it is neither a domestic animal (or cattle, *paru*) nor a wild one; and Sâyana explains it as a cross between a female deer (or antelope, *mṛigî*) and a bull that has gone with his cows to graze in the forest; whilst, on Taitt. Br. III, 8, 20, 5, he leaves one to choose between its being a vicious bull (*dhûrto balîvardaḥ*), dangerous to men, or an animal 'of mixed breed, sprung from a cow and a male gazelle or antelope (*goharîṇayoḥ*, or possibly, from parent beasts of the bovine and antelope species).' In this latter passage, the editor

shields the cattle from Rudra, whence Rudra does not prowl after the cattle where this oblation is offered at the Asvamedha.

4. The second oblation¹ he offers on a horse-hoof; for the one-hoofed (animals) are cattle, and the Svishṭakṛit is Rudra: he thus shields the cattle from Rudra, whence Rudra does not prowl after the cattle where this oblation is offered at the Asvamedha.

5. The third oblation he offers in an iron bowl; for the people (subjects) are of iron², and the Svishṭakṛit is Rudra: he thus shields the people from Rudra, whence Rudra does not prowl after the cattle where this oblation is offered at the Asvamedha.

FIFTH BRĀHMANA.

1. Verily, there are deaths³ connected with all the worlds; and were he not to offer oblations to them, Death would get hold of him in every world:

of the Brāhmaṇa (in the list of contents, p. 53) takes it to mean 'wild cattle (Nilgāo gomṛiga, erroneously explained as a cross between a deer and a cow),' which would be a probable enough explanation, if the *Risya* were not the Nilgau; whilst otherwise the animal might belong to some other species of bovine antelopes no longer found in India.

¹ Whilst the first of these oblations must take place immediately after the ordinary Svishṭakṛit of the animal sacrifice, the second may be postponed till after the 'after-offerings'; and the third till after the 'Patnīsamyaṅgas.' See also XIII, 5, 3, 8 seq.

² That is, their value—as compared with that of the king or nobles, and the Brāhmaṇas—is that of iron, compared with that of gold and silver; cp. XIII, 2, 2, 19.

³ That is, according to Sāyana, on Taitt. Br. III, 9, 15, 1, causes of death, such as diseases, &c.

when he offers oblations to the Deaths¹, he wards off Death in every world.

2. Concerning this they say, 'If, in offering, he were to name them all, saying, "To such² (a death) hail! To such (a death) hail!" he would make that manifold death his enemy³, and would give himself over to Death.' Only one oblation he offers to one of them, with, 'To Death, hail!' for there is indeed but one Death in yonder world, even Hunger⁴: it is him he wards off in yonder world.

3. A second oblation he makes with, 'To Brahman-slaying, hail!' for, doubtless, a murder other than the slaying of a Brahman is no murder; but that—to wit, the slaying of a Brahman—is manifestly murder: he thus manifestly wards off Death⁵.

¹ The oblations referred to in this Brāhmaṇa (§§ 1-4) occur towards the end of the second set of 'aranye-nûkya' oblations mentioned above, p. 336, note 2, where the formulas are given. According to Taitt. Br., l.c., however, these final oblations are to be performed—like that to Gumbaka (Varuṇa)—at the time of the purificatory bath, which, indeed, may also be intended by our Brāhmaṇa, though Kātyāyana and Mahidhara seem to offer no indications to that effect. It is clear that these final oblations must have formed the subject of considerable discussion among the early ritualists.

² That is, according to Sāyana (Taitt. Br.), 'To death in the shape of disease, to death in the shape of poverty, &c.' Harisvāmin, on our passage, has merely, 'Amushmai pitr-lokāya mṛityave'—'To death (in the shape of) the world of the Fathers,' which is not very clear.

³ Or, perhaps, he would make himself many a death-enemy (bahum mṛityum amitram kurvīta), the two nouns being taken as in apposition to each other; cf. p. 146, note 1.

⁴ See X, 6, 5, 1.

⁵ Or, he thus wards off what is manifestly Death (Death in person).

4. *Mundībha* Audanya¹ it was who discovered this atonement for the slaying of a Brahman; and when one offers the oblation to the Brahmahatyā he prepares a remedy for the slayer of a Brahman by satisfying Death himself with an oblation, and making a protection² for him (the slayer). At whosoever's *Asvamedha*, therefore, this oblation is offered; even if in after-times³ any one in his family kills a Brahman, he thereby prepares a remedy (expiation) for him.

SIXTH BRĀHMANA.

1. When the horse was slaughtered, the life-sap⁴ went out of it; it became the *Asvastomīya* (set of oblations⁵): when he offers the *Asvastomīya* (oblations) he indeed supplies the horse with life-sap.

2. He performs it with ghee; for ghee is life-sap, and the *Asvastomīya* is life-sap: by means of life-

¹ That is, according to Harisvāmin, the son of Udanya (*Odana*, *St. Petersburg Dict.*), *Taitt. Br. III*, 9, 15, 3, has *Mundībha* Audanyava (i.e. the son of Udanyu, *Sây.*) instead. The *Taitt. Br.*, besides, makes the crime to be expiated here to be, not 'brahmahatyā,' but 'bhrūṇahatyā,' the killing of an embryo. *Sâyana*, however, there allows to 'bhrūṇa' optionally its later meaning of 'a Brāhmaṇa versed in the three Vedas and the sacrificial art (*kalpa*),' and the *Taitt. Br.* itself, at all events, takes this oblation to 'bhrūṇahatyā' to atone likewise for the slaying of a Brāhmaṇa.

² Harisvāmin explains 'paripāṇam' by 'pariśiṣṭam vānantam pāṇam' (?); whilst *Sâyana*, in *Taitt. Br.*, takes it in the sense of 'sarvataḥ pāṇam,' i.e. having made the Sacrificer 'a thoroughly worthy person.'

³ Harisvāmin here unwarrantably takes 'aparīḥhū' in the sense of 'in past times.'

⁴ Or, sacrificial essence.

⁵ See p. 336, note 2.

sap he thus puts life-sap into it. He performs with ghee, for that—to wit, ghee—is the favourite resource of the gods: he thus supplies them with their favourite resource.

3. Having performed the Asvastomīya (set of) oblations, he offers the Dvipadās¹; for the Asvastomīya is the horse, and the Dvipadā is man, for man is two-footed (dvpād), supported on two (feet): he thus supplies him with a support.

4. Concerning this they say, 'Is the Asvastomīya to be offered first, or the Dvipadā?' The Asvastomīya, surely, is cattle, and the Dvipadā is man: inasmuch as he performs the Dvipadās after performing the Asvastomīya, man subsequently establishes himself amongst cattle.

5. Sixteen Asvastomīya oblations he performs, for animals (cattle) consist of sixteen parts²: that is the measure of cattle, and he thus supplies cattle with their (right) measure. Were he to offer either less or more, he would deprive cattle of their (right) measure. Sixteen he offers, for cattle consist of sixteen parts: that is the measure of cattle, and he thus supplies cattle with their (right) measure. He offers no other as a final oblation³: were he to offer another as a final oblation, he would lose

¹ The formulas of the six dvipadās—i.e. (verses) consisting of two pādas—are found Vāg. S. XXV, 46-47.

² See XII, 8, 3, 13; for a highly artificial explanation of the sixteen parts of the man Pragâpati, probably intended here, X, 4, 1, 17. Elsewhere those of animals are explained as including head, neck, trunk, tail, the four legs and eight claws; see Weber, Ind. Stud. IX, p. 111, note.

³ This would seem to be directed against the practice of performing the oblation to Heaven and Earth immediately after the Asvastomīyās, see p. 336, note 2.

his support. The Dvipadās he offers last, for Dvipadās are a support: he thus finds a support (establishes himself). With, 'To Gumbaka hail!' he offers, at the purificatory bath, the last oblation¹; for Gumbaka is Varuṇa: by sacrifice he thus manifestly redeems himself from Varuṇa. He offers it on the head of a white-spotted², bald-headed (man) with protruding teeth³ and reddish brown eyes; for that is Varuṇa's form: by (that) form (of his) he thus redeems himself from Varuṇa.

6. Having stepped out (of the water) he prepares twelve messes of cooked rice for the priests, or performs twelve ishṭis. Concerning this they say, 'These—to wit, ishṭis—are a form of sacrifice: were he to perform ishṭis, the sacrifice would be ready to incline towards him; but he would become the worse for it, for, surely, of exhausted strength now are the metres (offering formulas) of him who has performed the Soma-sacrifice;—how could he make use of them so soon? For when the sacrifice is complete, Vāk (speech and sacred writ⁴) is wholly gained, and, being gained, it now is exhausted in strength, and, as it were, wounded and mangled; but sacrifice is speech: hence he should not make use of it.'

¹ See p. 336, note 1.

² ? Or, pale. Sāyana, on Taitt. Br. III, 9, 15, 3, explains 'śukla' by 'kṛitrin' (? having white spots, or affected with white leprosy). Harisvāmin does not explain the word.

³ Harisvāmin explains 'viklidha' by 'dantura,' i.e. one who has projecting teeth; whilst Sāyana, l.c., explains it by either 'given to perspiring (svedanaśīlararīra),' or 'moist-bodied (? leprosy, or, old, in bodily decay, viklinnadeha).'

⁴ Cf. V, 5, 5, 12 'that triple Veda is the thousandfold progeny of Vāk.'

7. Having stepped out (of the water) he should certainly prepare twelve messes of rice for the priests; for cooked rice is Pragâpati, and Pragâpati is the year, Pragâpati is the sacrifice: it is the year, the sacrifice, he thus gains, and the sacrifice becomes ready to incline towards him, and he does not become the worse for it.

SEVENTH BRÂHMANA.

1. Verily, this is the sacrifice called Strengthful: wherever they worship with this sacrifice, everything indeed becomes strong.

2. Verily, this is the sacrifice called Plenteous: wherever they worship with this sacrifice, everything indeed becomes plentiful.

3. Verily, this is the sacrifice called Obtainment: wherever they worship with this sacrifice, everything indeed becomes obtained.

4. Verily, this is the sacrifice called Distinction: wherever they worship with this sacrifice, everything indeed becomes distinct¹.

5. Verily, this is the sacrifice called Severance: wherever they worship with this sacrifice, everything indeed becomes severed².

6. Verily, this is the sacrifice called Food-abounding: wherever they worship with this sacrifice, everything indeed becomes abounding in food.

7. Verily, this is the sacrifice called Sapful:

¹ Svakarmasu bhâgena sthâpitam (? confined respectively to its own functions), comm.

² Harisvâmin supplies 'akâryebhyaḥ'—is kept away from what it is forbidden to do, or from what is not one's business.

wherever they worship with this sacrifice, everything indeed becomes rich in sap (or drink).

8. Verily, this is the sacrifice called Abounding in holiness: wherever they worship with this sacrifice, the Brâhmaṇa is born as one rich in holiness.

9. Verily, this is the sacrifice called Excelling in hitting: wherever they worship with this sacrifice, the Râganya is born as one excelling in hitting (the mark).

10. Verily, this is the sacrifice called the Long (wide) one: wherever they worship with this sacrifice, a wide tract of forest-land will be provided¹.

11. Verily, this is the sacrifice called Fitness: wherever they worship with this sacrifice, everything indeed becomes fit and proper.

12. Verily, this is the sacrifice called Support (foundation): wherever they worship with this sacrifice, everything indeed becomes supported (firmly established).

EIGHTH BRÂHMANA.

EXPIATORY OFFERINGS.

1. Now, then, of the expiations. If the sacrificial horse were to couple with a mare, let him in addition prepare a milk (oblation) to Vâyu;—Vâyu doubtless is the transformer of seeds, for Vâyu (the wind) is the vital air, and the vital air is the transformer

¹ That is, as would seem, either as a protection from neighbouring countries, or as room for spreading, and as pasture-land. Cf., however, XIII, 2-4, 2, 4, where, as in Ait. Br. III, 44; VI, 23, such a belt of jungle is referred to as a source of danger to the inhabitants of a country.

of seeds: by means of seed he thus puts seed into it.

2. And if disease were to befall it, let him in addition prepare a pap to Pûshan, for Pûshan rules over beasts (cattle); and, indeed, he thereby gratifies him who owns cattle and rules over cattle; and it (the horse) thereby indeed becomes free from disease.

3. And if sickness without (visible) injury¹ were to befall it, let him in addition prepare for (Agni) Vaisvânara a cake on twelve potsherds, with the earth serving for potsherds²; for Vaisvânara is this (earth): he thereby gratifies this (earth), and it (the horse) becomes free from disease.

4. And if an eye-disease were to befall it, let him in addition prepare a pap to Sûrya;—the Sun, doubtless, is the eye of creatures, for when he rises everything here moves: by means of the eye (of the world) he thus bestows the eye upon it. And as to why it is a pap (*karu*), it is because by means of the eye this self (body or mind) moves (*kar*).

5. And if it were to die in water, let him in addition prepare a barley pap to Varuṇa, for Varuṇa seizes him who dies in water: he thereby thus gratifies that very deity who seizes it, and, thus gratified, he approves his slaughtering another (horse), and he slaughters it as one approved by that (deity). And as to why it is (prepared) of barley, it is because barley belongs to Varuṇa.

6. And if it were to get lost, let him in addition

¹ Viz. such as fever, comm.

² That is, spreading them on the earth, or on clods of earth, comm.

perform an *ishî* with three sacrificial dishes—a cake on one potsherd for Heaven and Earth, a milk (oblation) for Vâyu, and a pap for Sûrya;—for whatsoever is lost, is lost within heaven and earth; and the wind blows upon it, and the sun shines upon it; and nothing whatever is lost out of (the reach of) these deities. And even by itself¹ this (*ishî*) is the recoverer of what is lost; and even if any other thing of his were to get lost let him perform this very offering, and he verily finds it. And if enemies were to obtain the horse, or if it were to die (either in any other way) or in water², let them bring another (horse) and consecrate it by sprinkling: this, indeed, is the expiation in that case.

FOURTH ADHYÂYA. FIRST BRÂHMANA.

1. Pragâpati desired, 'Would that I obtained all my desires! would that I attained all attainments!' He beheld this three days' Soma-sacrifice, the *Asvamedha*, and took possession of it, and sacrificed with it: by sacrificing therewith he obtained all his desires, and attained all attainments; and, verily, whosoever performs the *Asvamedha* sacrifice obtains all his desires, and attains all attainments.

2. Concerning this they say, 'In what season is the beginning (to be made)?'—'Let him begin it in summer,' say some, 'for summer is the Kshatriya's season, and truly this—to wit, the *Asvamedha*—is the Kshatriya's sacrifice.'

3. But let him rather begin it in spring; for

¹ That is, even independently of the horse-sacrifice.

² That is to say, if it were to die by getting drowned, or in any other way.

spring is the Brāhmaṇa's season, and truly who-soever sacrifices, sacrifices after becoming, as it were, a Brāhmaṇa: let him therefore by all means begin it in spring.

4. And six days, or seven days, before that full-moon of Phālguna, the officiating priests meet together—to wit, the Adhvaryu, the Hotri, the Brahman, and the Udgātri; for under these¹ the other priests are.

5. The Adhvaryu prepares for them a priest's mess of rice sufficient for four persons: the meaning of this has been explained². Four bowlfuls, four double handfuls, four handfuls: twelvefold this is—twelve months are a year, and the year is everything, and the Asvamedha is everything—thus it is in order to his gaining and securing everything.

6. Those four priests eat it: the meaning of this has been explained. He (the Sacrificer) gives to them four thousand (cows) in order to his gaining and securing everything, for a thousand means everything, and the Asvamedha is everything. And (he gives them) four gold plates weighing a hundred (grains): the meaning of this has been explained³.

7. The Adhvaryu then, hanging a gold ornament (nishka) round him, makes him mutter (Vāg. S. XXII, 1), 'Fire thou art, light and immortality,'—for gold, indeed, is fire, light⁴, and

¹ Or, along with these, included in them (are the assistant priests).

² See XIII, 1, 1, 1; 4 (cf. II, 1, 4, 4).

³ XII, 7, 2, 13.

⁴ Perhaps Mahīdhara is right in taking 'sukram' here in the sense of 'seed' (Agner vīryam); cf. II, 1, 1, 5; XIII, 1, 1, 4.

immortality: fire (fiery mettle), light (brilliance), and immortality he thus bestows upon him;—‘protector of life, protect my life!’ he thereby bestows life (vital strength) upon him. With a view to commencing the sacrifice, he then says to him, ‘Restrain thy speech!’ for the sacrifice is speech.

8. Four (of the king’s) wives are in attendance—the consecrated queen, the favourite wife, a discarded wife, and the Pālāgall¹, all of them adorned and wearing gold ornaments (neck-plates)—with the view of the completeness of conjugal union. With them he enters the hall of the sacrificial fires—the Sacrificer by the eastern, the wives by the southern, door.

9. When the evening-offering² has been performed, he lies down with his favourite wife behind the Gārhapatya hearth, with his head towards the north. At the same place³ the other (wives) also lie down. He lies in her lap without embracing her⁴, thinking, ‘May I, by this self-restraint, reach successfully the end of the year!’

10. When the morning offering has been performed, the Adhvaryu performs a full-offering⁵ with a view to his (the Sacrificer’s) gaining and securing everything, for the full means everything, and the Asvamedha is everything. At this (offering) he releases speech by (bestowing) a boon,

¹ See p. 313, note 2.

² That is the evening performance of the Agnihotra.

³ Tad eva tatraiva, comm.

⁴ So-ntarorū asaṃvartamānaḥ sete.

⁵ For particulars regarding the ‘pūrṇāhuti,’ or oblation of a spoonful of ghee, see part i, p. 302, note 2.

saying, 'I grant a boon to the Brahman (priest):' (this he does) with a view to his gaining and securing everything, for a boon is everything, and the Asvamedha is everything.

11. The gold ornament which is attached to his (neck) he then gives to the Adhvaryu: in giving it to the Adhvaryu he secures to himself immortal life, for gold means immortal life.

12. For the object of (gaining) the road, and in order not to lose the mouth (mukha) of the sacrifice, he then prepares an ishṭi-offering¹ to Agni. For, indeed, all the deities have Agni for their mouth, and in the Asvamedha are (contained) all objects of desire: 'Having, at the outset (mukhataḥ), gratified all the gods, may I obtain all my desires!' so he thinks.

13. For this (offering) there are fifteen kindling-verses²; for fifteenfold is the thunderbolt, and the thunderbolt means vigour: with the thunderbolt (of) vigour the Sacrificer thus from the first repels evil. The two butter-portions relate to the slaying of Vṛitra³, with a view to the repelling of evil, for

¹ Viz. a cake (on eight kapālas) to Agni Pathikṛt, 'the path-maker'—or, according to Âsv. Sr. X, 6, 3, to Agni Mûrdhanvat ('forming the head,' so called from the formulas used containing the word 'head'). For a similar special offering to the same deity see XII, 4, 4, 1 (cf. XI, 1, 5, 5).

² See part i, p. 95 seqq. (especially I, 3, 5, 5-7).

³ The two Âgyabhāgas, or butter-portions to Agni and Soma, are said to be 'Vṛitra-slaying' (vâtraghna), or to relate to the slaying of Vṛitra, when their anuvâkyâs, or invitatory formulas, are the two verses *Rig-veda* VI, 16, 34 (agnir vṛitrâni gaṅghanat, 'May Agni slay the Vṛitras'), and I, 91, 5 (tvam somâsi satpatîs tvam râgota vṛirahâ, 'Thou, O Soma, art the true lord, thou art the king and the slayer of Vṛitra,' &c.). This is the case at the Full-moon sacrifice, whilst at the New-moon sacrifice the two butter-

Vṛitra is evil. [The verses, Vâg. S. XIII, 14, 15,] 'Agni, the head, the summit of the sky...¹, and 'Be thou the leader of the sacrifice and the realm of space (whither thou strivest with auspicious teams: thy light-winning head hast thou raised to the sky, and thy tongue, O Agni, hast thou made the bearer of the offering),' pronounced in a low voice, are the *anuvâkyâ* and *yâgyâ* of the chief oblation. The one contains (the word) 'head,' the other (the verb) 'to be,'—for the head, assuredly, is he that shines yonder: thus it is in order to secure him (the Sun); and as to why (the other) contains (the verb) 'to be,'—he thereby secures that which is (the real, truly existent). The *Samyâgyâs*² are two *virâg*-verses³; for that—to wit, the *Virâg*—is the metre

portions are said to be '*vṛidhanvant*,' or 'relating to growth,' because the *anuvâkyâs* used on that occasion are two verses containing forms of the root *vṛidh*, 'to grow,' viz. VIII, 44, 12 (*agnih pratnena manmanâ... kaviṛ vipreṇa vāvṛidhe*, 'Agni has grown strong by the old hymn,—as the wise one by the priest') and I, 91, 11 (*Soma gīrbhish tvā yayam vardhayāmo vaṇovidah... ,* 'O Soma, we magnify thee (make thee grow) by our songs, skilful in speech'). In the same way the one or the other form is used in different *ishṭis*. At I, 6, 2, 12, the translation, 'the two butter- portions should be offered to the *Vṛitra*-slayer (Indra)' should therefore be altered to 'the two butter-portions relate to the slaying of *Vṛitra*' (or, 'are *Vṛitra*-slaying').

¹ See VII, 4, 1, 41.

² That is, the two formulas used with the oblation to Agni *Svishṭakṛit*.

³ Whilst the normal performance of an *ishṭi* requires two *trishṭubh*-verses (*Rig-veda* X, 2, 1; VI, 15, 14; cf. part i, p. 202, notes 2 and 3) for the invitory and offering formulas of the oblations to Agni *Svishṭakṛit*, two *virâg*-verses are frequently prescribed, certain verses of the *Virâg*-hymn *Rig-veda* VII, 1, being chiefly used for this purpose; e. g. v. 3 as the *anuvâkyâ*, and v. 18 as the *yâgyâ* for the *Svishṭakṛit* of the oblation to Aditi at the

belonging to all the gods, and all objects of desire are (contained) in the *Asvamedha*: 'Having gratified all the gods, may I obtain all my desires!' so he thinks. The sacrificial fee is gold weighing a hundred (grains): the meaning of this has been explained.

14. He then prepares a (pap) for *Pūshan*, for *Pūshan* is the overlord of roads: he thus secures successful progress to the horse. But *Pūshan* is also this (earth): he thus makes this (earth) its guardian, for neither injury nor failure befalls him whom this (earth) guards on the way; and this (earth) he thus makes its guardian.

15. For this (offering) there are seventeen kindling-verses¹, for the obtainment of the *Asvamedha*, for *Pragâpati* is seventeenfold, and the *Asvamedha* is *Pragâpati*. The two butter-portions are possessed of 'growth'², even for the growth of the Sacrificer. [The verses, *Vâg. S. XXXIV*, 41, 42,] 'Pūshan, in thy sway we [shall never suffer harm, we (who) here are singers of thy praises], and 'The hymn (?) lovingly composed by desire of praise hath reached

Âdhâna (see part i, p. 307, note 3), and the *Dīkṣanīyeshī*; and vv. 14, 15 as *yâgyâ* and *anuvâkyâ* of the *Svishakṛit* of the *Prâyanīyeshī*. It is doubtless the two former verses, commonly employed at special *ishīs* (cf. part i, p. 164, note 3), which are to be used on the present occasion.

¹ See part i, p. 112, note 1.

² That is, they are performed with two invitatory formulas containing the verb 'to grow,' see p. 350, note 3. Whilst our *Brāhmaṇa* thus prescribes the two invitatory formulas used for the butter-portions of the New-moon sacrifice, *Āsvalâyana* (*Sr. X*, 6, 6) prescribes two verses containing the verb 'as' (or 'bhû'), viz. *Rig-veda V*, 13. 4, *tvam agne saprathâ asi*; and *I*, 91, 9, *soma yâs te mayobhuva ūtayaḥ santi dârushe tâbhir no-vitâ bhava*.

the guardian of every path: (may he, Pūshan, grant unto us draughts of light (?), and fulfil our every prayer!'), pronounced in a low voice, are the anuvākyā and yāgyā of the chief oblation. The one contains (the word) 'sway,' the other (the word) 'path'; for sway is vigour: (thus it is) in order to his gaining and securing vigour; and as to why (the other) contains (the word) 'path,' he thereby secures successful progress to the horse. The invitatory and offering formulas of the Svishṭa-kṛt are two anushṭubh verses¹; for the Anushṭubh is speech, and Pragâpati is speech, and the Asvamedha is Pragâpati: thus it is for the obtainment of the Asvamedha. The priests' fee consists of a hundred garments, for that—to wit, the garment—is man's outward appearance, whence people (on seeing) any well-clad man, ask, 'Who can this be?' for he is perfect in his outward appearance: with outward appearance he thus endows him. There are a hundred of them, for man has a life of a hundred (years), and a hundred energies: life, and energy, vigour, he thus gains for himself.

SECOND BRĀHMANA.

1. Whilst this (offering to Pūshan) is being performed, the horse, having been cleansed, is led up—being one which is marked with all colours, or which is perfect in speed, worth a thousand (cows), in its prime, and without its match under the right-side yoke².

¹ Viz. according to Âsv. Sr. X, 6, 7,—*Rig-veda* I, 45, 6 (tvām kītrasravastama) and V, 25, 7 (yad vāsishṭham yad agnaye).

² Thus Harisvāmin,—'anyebhyo dakshinadhuryebhya utkrish-

2. And as to its being one marked with all colours, it is for the sake of his (the Sacrificer's) obtaining and securing everything, for colour (outward appearance) is everything, and the Asvamedha is everything. And as to its being perfect in speed, it is for the sake of his obtaining and securing vigour, for speed is vigour. And as to its being worth a thousand (cows), it is for the sake of his obtaining and securing everything, for a thousand means everything, and the Asvamedha is everything. And as to its being in its prime, it is for the sake of his obtaining unlimited vigour, for such a one that is in the prime (of youth) increases to unlimited vigour. And as to its being without its match under the right-side yoke, it is for the sake of his obtaining yonder (sun), for that (horse) indeed is he that shines yonder, and assuredly there is no one to rival him.

3. As to this, Bhāllaveya, however, said, 'That horse should be of two colours, black-spotted¹, for that (horse) was produced from Pragāpati's eye, and this eye is of two colours, white and black: he thus endows it with its own colour.'

4. But Sātyayagñi said, 'That horse should be of three colours, its forepart black, its hindpart white, with a wain for its mark in front;—when its forepart is black it is the same as this black of the eye; and when its hindpart is white it is the same as this white of the eye; and when it has a wain for its mark in front, that is the pupil: such

śāh; 'hardly 'one which finds no (worthy) yoke-fellow' (St. Petersb. Dict.).

¹ Or, black with some other colour.

a one, indeed, is perfect in colour¹.’ Whichever of these, then, should be ready at hand, either a many-coloured one, or one of two colours, or one of three colours with a wain for its mark, let him slaughter it: but in speed it should certainly be perfect.

5. In front (of the sacrificial ground) there are those keepers of it ready at hand,—to wit, a hundred royal princes, clad in armour; a hundred warriors armed with swords; a hundred sons of heralds and headmen, bearing quivers filled with arrows²; and a hundred sons of attendants³ and charioteers, bearing staves;—and a hundred exhausted, worn out horses⁴ amongst which, having let loose that (sacrificial horse), they guard it.

6. He then prepares an (ishṭi) offering to Savitṛi⁵—a cake on twelve potsherds to Savitṛi Prasa-vitṛi—thinking, ‘May Savitṛi impel this my sacrifice!’ for Savitṛi (the sun), indeed, is the impeller (prasavitṛi).

7. For this (offering) there are fifteen kindling-

¹ One would expect an ‘iti’ here.

² Or, furnished with bundles of arrows,—ishuparshinaḥ, for which Kāty. XX, 2, 11, has ‘kalāpinaḥ’ (=sarāvapanabhastrāvantaḥ schol.). Harisvāmin explains it as if it were equivalent to ‘ishuvarshinaḥ,’ ‘showering arrows.’

³ Harisvāmin takes ‘kshâttra’ as the body of revenue-officers (tax-gatherers, &c.), ‘âyavyayâdhyakshasamûhaḥ.’

⁴ That is, according to Harisvāmin, over twenty-four years old; his explanation being based on the etymology of ‘nirashām’ as ‘outside the eight’ (viz. characteristics of age in horses, each of which is supposed to hold good for three years).

⁵ The three ishṭis to Savitṛi, treated of in paragraphs 6–17, as well as the proceedings subsequent thereto, are repeated every day during the twelvemonth during which the sacred horse is allowed to roam about.

verses; and the two butter-portions relate to the slaying of *Vritra*¹. [The verses, *Rig-veda* V, 82, 9; VII, 45, 1], 'He who calleth forth all these beings (with his call, may he, *Savitri*, quicken us)!' and 'May the divine *Savitri* come hither, treasure-laden, (filling the air whilst driving with his steeds; holding in his hand many things meet for man; and laying to rest and awakening the world),' pronounced in a low voice, are the invitatory and offering formulas of the chief oblation. Those of the *Svishtakṛit* are two *virâg*-verses². The priests' fee is gold weighing a hundred (grains): the meaning of this has been explained.

8. Whilst the fore-offerings of this (*ishṭi*) are being performed, a *Brāhman* lute-player, striking up the *uttaramandrâ* (tune³), sings three strophes composed by himself (on topics⁴ such as), 'Such a sacrifice he offered,—Such gifts he gave:' the meaning of this has been explained⁵.

9. He then prepares a second (offering)—a cake on twelve potsherds to *Savitri* *Āsavitri*—thinking, 'May *Savitri* propel this my sacrifice!' for *Savitri*, indeed, is the propeller (*āsavitri*).

¹ See p. 350, note 3.

² See p. 351, note 3.

³ Or, touching the *uttaramandrâ* lute,—literally, the 'upper deep' one, i.e. perhaps one the chords of which are pitched in the upper notes of the lower key. Cf. Scholl. on *Kāty.* XX, 2, 8 *uttaramandrâ ka gāyanaprasiddhâ*; — *uttaramandrâ-saṃgāyām vīnāyām*. *Harisvāmin* does not explain the term.

⁴ *Taitt. Br.* III, 9, 14, 3 mentions three topics—one for each stanza,—viz. '*thus* (such and such gifts) thou gavest, *thus* (by such and such sacrifices) thou didst sacrifice, *thus* thou didst cook (i.e. with such and such food thou didst regale the priests).'

⁵ See XIII, 1, 5, 6.

10. For this (offering) there are seventeen kindling-verses; and the two butter-portions are possessed of that which is¹: the (truly) existent he thereby obtains. [The verses, *Rig-veda* V, 82, 5; VII, 45, 3,] 'All troubles, O divine Savitri, (keep from us, do thou send us that which is good)!' and 'May that mighty god Savitri (the lord of treasure, send us treasure; shedding wide-spread lustre, may he bestow upon us the joys of mortal life)!' pronounced in a low voice, are the invitatory and offering formulas of the chief oblation. Those of the *Svish/akrit* are two *anushubh* verses². Silver is the priests' fee,—for the sake of variety of colour, and also for the sake of (the horse's) going outside³ and not going away. It weighs a hundred (grains), for man has a life of a hundred (years), and a hundred energies: it is life, and energy, vigour, he thus secures for himself.

11. Whilst the fore-offerings of this (*ishṭi*) are being performed, a Brāhman lute-player, striking up the *uttaramandrâ* (tune), sings three strophes composed by himself (on topics such as), 'Such a sacrifice he offered,—Such gifts he gave:' the meaning of this has been explained.

12. He then prepares a third (offering)—a cake

¹ That is, their *anuvākya*s contain forms of the root 'as' (or 'bhū'), to be; cf. p. 352, note 2.

² See XIII, 4, 1, 15, p. 353, note 1.

³ Viz. going outside the sacrificial ground, and yet not running away from its keepers,—this, according to the text, would be symbolically expressed by the gold (which was given as the priests' fee for the first offering) giving place to silver at the second offering, but coming in again at the third.

on twelve potsherds to Savitri Satyaprasava ('of true impulse'); for that, indeed, is the true impulse which is Savitri's: 'May he impel with true impulse this my sacrifice!' so he thinks.

13. For this (ishṭi) there are again seventeen kindling-verses. The two butter-portions are possessed of 'wealth'¹, with a view to his obtaining and securing vigour, for wealth is vigour (strength). [The verses, *Rig-veda* V, 82, 7; IV, 54, 4.] 'The all-divine, true lord (we hope to gain this day by our hymns, Savitri of true impulsions),' and 'Indestructible is that (work) of the divine Savitri, (that he will ever sustain the whole world: whatever he, the fair-fingered, bringeth forth over the extent of the earth and the expanse of the sky, that is truly his own),' pronounced in a low voice, are the invitatory and offering formulas of the chief offering. Those of the Svishṭakṛit (he makes) the regular ones², thinking, 'Lest I should depart from the path of sacrifice:' he thus finally establishes himself in the well-ordered sacrifice. Trishṭubh-verses they are for the sake of his gaining and securing (Indra's) energy, vigour, for the Trishṭubh is the vigour in Indra. The priests' fee is gold weighing a hundred (grains): the meaning of this has been explained³.

14. Whilst the fore-offerings of this (ishṭi) are

¹ That is, their invitatory formulas contain the word 'rayi' (wealth). What particular verses are intended here, I do not know.

² Viz. the trishṭubh-verses *Rig-veda* X, 2, 1; VI, 15, 14; see p. 351, note 3.

³ XII, 7, 2, 13.

being performed, a Brâhman lute-player, striking up the *uttaramandrâ* (tune), sings three strophes composed by himself (on topics such as), 'Such a sacrifice he offered,—Such gifts he gave:—' the meaning of this has been explained.

15. When this (offering) is completed, the Adhvaryu and the Sacrificer rise, and whisper in the horse's right ear (*Vâg. S. XXII, 19*), 'Plenteous by thy mother, strengthful by thy father . . . !' the meaning of this has been explained¹. They then set it free towards the north-east, for that—to wit, the north-east—is the region of both gods and men: they thus consign it to its own region, in order to its suffering no injury, for one who is established in his own home suffers no injury.

16. He says, 'O ye gods, guardians of the regions, guard ye this horse, consecrated for offering unto the gods!' The (four kinds of) human guardians of the (four) regions have been told, and these now are the divine ones, to wit, the *Âpyas*, *Sâdhyas*, *Anvâdhyas*² and *Maruts*; and both of these, gods and men, of one mind, guard it for a year without turning (driving) it back. The reason why they do not turn it back, is that it is he that shines yonder,—and who, forsooth, is able to turn him back? But were they to turn it back, everything here assuredly would go backward (go to ruin): therefore they guard it without turning it back.

17. He says, 'Ye guardians of the quarters, those who go on to the end of this (horse-sacrifice) will

¹ See XIII, 1, 6, 1 seqq., 3, 7. 1–2 seqq.

² On these divine beings see Weber, *Ind. Stud.* IX, p. 6, note.

become (sharers of) the royal power, they will become kings worthy of being consecrated; but those who do not go on to the end of this (sacrifice) will be excluded from royal power, they will not become kings, but nobles and peasants, unworthy of being consecrated: do not ye therefore be heedless, and keep it (the horse) from water suitable for bathing and from mares! And whenever ye meet with any kind of Brāhmaṇas, ask ye them, "O Brāhmaṇas, how much know ye of the Asvamedha?" and those who know naught thereof ye may despoil; for the Asvamedha is everything, and he who, whilst being a Brāhmaṇa, knows naught of the Asvamedha, knows naught of anything, he is not a Brāhmaṇa, and as such liable to be despoiled. Ye shall give it drink, and throw down fodder for it; and whatever prepared food there is in the country all that shall be prepared for you. Your abode shall be in the house of a carpenter of these (sacrificers¹), for there is the horse's resting-place.'

THIRD BRĀHMANA.

1. Having set free the horse, he (the Adhvaryu) spreads a cushion wrought of gold (threads) south of the Vedi: thereon the Hotri seats himself. On the right (south) of the Hotri, the Sacrificer on a gold stool²; on the right of him, the Brahman

¹ Thus Harisvâmin,—teshâm ka yagamânânâm madhye rathakâro yas tasya grîhe yushmâkam vasatah. The plural is probably meant as including the subjects of the king (cf. XI, 8, 4, 1), and the villages within reach of which the horse will roam.

² At XI, 5, 3, 4; 7 'kûrta' seems to mean a bunch or pad of grass, used as a seat. In the present instance it is explained as

and Udgâtri on cushions wrought of gold; in front of them, with his face to the west, the Adhvaryu on a gold stool, or a slab of gold.

2. When they are seated together, the Adhvaryu calls upon (the Hotri), saying, 'Hotri, recount the beings: raise thou this Sacrificer above the beings!'¹ Thus called upon, the Hotri, being about to tell the Pâriplava² Legend, addresses (the Adhvaryu), 'Adhvaryu!'—'Havai³ hotar!' replies the Adhvaryu.

3. 'King Manu Vaivasvata,' he says;—'his people are Men, and they are staying here⁴;'—

a seat with feet (sapâdam âsanam, Schol. on Kâty. XX, 2, 19), or as a seat or stool which has the appearance of a pad (pîṭham kûrtâkrîti, ? i.e. with a pad on it). According to Âsv. Sr. X, 6, 10 the king is surrounded by his sons and ministers.

¹ Or, perhaps, 'raise this Sacrificer above (or, up to) the things of the past;' but see paragraph 15.

² That is, the 'revolving, recurrent, or cyclic legend,' so called because it is renewed every ten days during the year.

³ Harisvâmin explains this interjection, as if it were 'hvayai' = pratihvayai, 'I will respond, I am ready to respond;' and, though this is probably a fanciful explanation, the arrangements made on this occasion are clearly such as to suggest a studied resemblance to the call and counter-call of the two priests on all occasions of a solemn utterance of sacrificial formulas, or the recitation of hymns, as at the Prâtaranuvâka (part ii, p. 226 seqq.). Kâty. XX, 3, 2, accordingly, calls it the Adhvaryu's 'pratigara,' or response. Âsv. Sr. X, 6, 13 makes the Adhvaryu's answer 'ho hotar'; and Sâṅkh. Sr. XVI, 1 'hoi hotar.'

⁴ The Hotri's utterances on the ten days of the revolving period (as set forth in passages 2-14) occur also, with some variations of detail, in the manuals defining the Hotri's duties, viz. the Ârvalâyana (X, 7) and Sâṅkhâyana (XVI, 2) Sûtras (whilst the works of the Taittirîyâkas seem to have nothing corresponding to this performance). Both Sûtras omit 'râgâ' each time. Ârvalâyana, moreover, omits also the 'iti' along with it, because he does not interrupt the formula by an insertion, as is done here (ity âha)

householders, unlearned in the scriptures, have come thither¹: it is these he instructs;—‘The *Rik* (verses) are the Veda²: this it is;’ thus saying, let him go over a hymn of the *Rik*, as if reciting it³. Masters of lute-players have come

and in the Sāṅkh. S. (iii prathame, &c.). Gārgya Nārāyaṇa, on Âsv. X, 7, 1, takes the opening words ‘prathame (&c.) + hani’ to form part of the formulas:—‘on the first day Manu Vaivasvata (is king); but it is clear from the other two authorities that this cannot have been intended by the author of that Sūtra.—The commentator on Sāṅkh. S. XVI, 2 remarks, ‘Manur Vaivasvato rāgety-evam-âdikam âkhyānam pariplavākhyam prathamāhamy âkash/e . . . tasya rāgō manushyâ virāḥ pragāś ta ima âsate + dyāpi svadharmān na khalanti,’ thus apparently taking ‘rāgā’ to form part of the formula, or rather of the topic of which the legend to be recited was to treat. This commentary thus apparently assumes that the legend begins with ‘Manur Vaivasvato rāgā’; and that the subsequent clause leads on to the recitation of the Vedic text that is to follow (cf. note on paragraph 8);—though possibly this latter clause (as Professor M. Müller seems to take it) may only be an argumentative one, giving the reason why the householders are to be instructed. Cf. M. Müller, Hist. of Anc. Sansk. Lit., p. 37 seqq.

¹ ‘Householders should be brought thither’ (i. e. should be made to join this performance); Âsv.-sūtra. Sāṅkh. has merely ‘thereby he instructs householders.’ *Grihamedhinaḥ* are those who regularly perform the five great domestic sacrifices (*mahāyagña*).

² Or, more closely, the Veda is the, or consists of, *Rik* (verses). Sāṅkh. S. reads ‘*riko vedaḥ*’ (the Veda of the *Rik*, gen. sing.) instead of ‘*rikaḥ*’ (nom. pl.), and in the subsequent paragraph also, it repeats the word ‘veda’ (Yagurveda, Atharvaveda, Aṅgiras vedaḥ).

³ That is, as would seem,—as if he were to recite it (or, as when he recites it) in the course of the ordinary sacrificial performance—as in Sastras, the Prātaranuvāka, &c. The text would, however, also admit of the translation—‘thus saying, let him go over (the legend) as if he were reciting a hymn of the *Rik*,’ but it is not quite easy to see how a similar interpretation would suit subsequent paragraphs (11–14). Moreover, both Âsv. and Sāṅkh. omit ‘*vyākṣhāna iti*,’ and read ‘*nigadet*,’ ‘let him recite (a hymn),’

thither: these he calls upon, 'Masters of lute-players,' he says, 'sing ye of this Sacrificer along with righteous kings of yore¹!' and they accordingly sing of him; and in thus singing of him, they make him share the same world with the righteous kings of yore.

4. Having called (on the masters of lute-players), the Adhvaryu performs the Prakrama oblations², either on the southern fire, or on a footprint of the horse, after drawing lines round it—whichever is the practice there; but the former³ is the established rule.

instead of 'anudravet (let him run, or go, over=anupûrvam ukârayet, Harisv.)' Yet, the commentary on Sâṅkh. supplies the 'iva,' explaining as he does, 'sûktam kimîd âtakshâna ivânuvadet;' from which (if it is not simply quoted from our Brâhmana) it would almost seem as if he, too, thought of the legend rather than a hymn of the *Rik*. The verb 'vyâ-taksh,' as against 'ni-gad,' seems to imply a clear articulation—perhaps even with all the stops or pauses, at the end of every half-verse, or pâda, as the case might be. Sâyana (on Taitt. Br. II, 2, 1, 4; 2, 6) explains 'vyâtakshîta' by 'vispasham ukârayet (or, pa/het).' The available MS. of Harisvâmin's commentary on our text is, as usual, incorrect, but as far as it goes, it seems to favour the recitation of the legend at this place,—'vyâtakshâna iti vâkyasas kîdan (r. kîndan) agais kâbhidad (?) ity arthah,'—which I take to mean that he is to pause after each sentence, as he would do when reciting a hymn.

¹ That is, according to Harisvâmin,—'Compare this Sacrificer in song with the old righteous kings.' Kâty. XX, 3, 8 refers to these latter as 'râgarshis,' or royal sages—in which case the recitation of the legend itself would only come in here.

² For the formulas used with this series of forty-nine oblations, see XIII, 1, 3, 5 with notes thereon.

³ That is to say, according to Harisvâmin, the course of procedure laid down in XIII, 1, 3, 7, according to which these oblations are to be made on the Âhavanîya, and not either on the southern fire, or on a footprint of the horse.

5. Prior to the (first) offering to Savitrī he offers, once only, the (oblations relating to the) Forms¹ in the Âhavanīya fire, whilst going rapidly over (the formulas). And in the evening, whilst the Dhṛitis² (oblations for the safe keeping of the horse) are being offered, a Râganya lute-player, striking up the uttaramandrâ (tune) south (of the vedi), sings three stanzas composed by himself (on topics³ such as), 'Such war he waged,—Such battle he won : ' the meaning of this has been explained.

6. And on the morrow, the second day, after those (three) offerings to Savitrī have been performed in the same way, there is that same course

¹ That is to say, the Prakramas which are only performed on the first day of the year, whilst the three oblations to Savitrī are repeated each day.

² See XIII, 1, 4, 3 ; 6, 2. These oblations are made just prior to the evening performance of the Agnihotra, when the Âhavanīya has been got ready for the latter. The Taittirīyakas seem to make these four oblations on the horse's feet at the place where the keepers pass the night (viz. the carpenter's house) during the greater part of the year ; and only in the last month, when a stable of Arvattha wood has been put up for the horse near (or on) the offering-ground, these oblations take place on the Âhavanīya. See comm. on Taitt. Br. III, 8, 12 (p. 609 ; cp. p. 700). At III, 9, 14 (p. 703), on the other hand, it is stated that the Râganya's singing is to take place in the evening at the time of the Dhṛiti-homas.

³ Taitt. Br. III, 9, 14, 4, again mentions three topics, one for each stanza—viz. 'thus (i. e. in the same way as Prithu, Bharata, Bhaghratha, Yudhishthira &c., comm.) didst thou overpower (the enemies), thus (i. e. surrounded by heroic warriors, fighting on elephants, steeds, chariots, and on foot, with bows and arrows, spears, swords, &c.) didst thou battle, thus didst thou fight such and such battle (i. e. like Yudhishthira, Dushyanta, &c., having engaged in a battle attended by thousands of great heroes, thou, armed only with thy sharp sword, didst slay the king of Kashmir, Magadha, Pundra, &c., comm.).'

of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the Adhvaryu.—'King Yama Vaivasvata¹,' he (the Hotri) says, 'his people are the Fathers, and they are staying here;'—old men have come thither: it is these he instructs;—'The Yagus-formulas are the Veda: this it is;' thus saying, let him go over a chapter (anuvāka) of the Yagus², as if reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

7. And on the third day, after those (three) offerings have been performed in the same way, there is that same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the Adhvaryu.—'King Varuṇa Âditya,' he says; 'his people are the Gandharvas, and they are staying here;'—handsome youths have come thither: it is these he instructs;—'The Atharvans are the Veda: this it is;' thus saying, let him go over one section (parvan) of the Atharvan³, as if reciting

¹ When the comm. on Sāṅkh. S. remarks, 'Yamo Vaivasvato rāgety âheti divitīya evāhani Satapathe darsanât,' this would seem to refer to the addition of either 'rāgâ,' or 'ahani,' but not to any legend of Y. V., since such a one does not occur in this work; though various passages in the *Rik* might no doubt have sufficed to construct some such legend as would have served on this occasion.

² The same commentator refers to the 'Âsvamedhika' as the section to be recited,—'prakaraṇât,' because of the treatment (therein of this subject).

³ Instead of 'atharvanâm ekam parva,' the Sāṅkh. S. has 'bhesagam (medicine),' which the commentator—against the opinion of those who take it to mean the hymn *Rig-veda* X, 97 (treating of the magic powers of herbs)—makes a special work of the Âtharvanikas; whilst the Âsv. S. reads 'yad bhesagam nisântam

it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

8. And on the fourth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the Adhvaryu.—'King Soma Vaishṇava¹,' he says; 'his people are the Apsaras, and they are staying here;'—handsome maidens have come thither: it is these he instructs²;—'The Āngiras are the Veda: this it is;' thus saying, let him go over one section of the Āngiras³, as if reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

9. And on the fifth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the

syāt tan nigadet'—'let him tell some approved medicine (i. e. some specific, or charm against disease).'

¹ The comm. on Sāṅkh. S. remarks, 'Somo Vaishṇava iti katurthe; Somo Vaishṇavo rāgeti Satapathasruteḥ; pratika-grahāṇy etāni.' This seems to show clearly that he takes this as merely the opening words of the legend. Here, again, his words can hardly be taken to refer to a legend regarding Soma in the Satapatha-Brāhmana.

² 'Yuvatiḥ sobhanā upadisati, tasyaitāḥ (? tasyaitābhyaḥ) sabhā-yām anyāsām apraverāt,' comm. on Sāṅkh. S.,—? because no other (Apsaras) but these come to his court.

³ The Sāṅkh. S. has 'let him recite the Ghora'—which the commentator again takes to be the title of a special work of the Atharvans—whilst the Ārv. S. reads 'let him recite some approved ghora (magic spell or operation).'

Adhvaryu.—‘King Arbuda Kâdraveya¹,’ he says; ‘his people are the Snakes, and they are staying here;’—both snakes and snake-charmers² have come thither: it is these he instructs;—‘The Sarpavidyâ (science of snakes) is the Veda: this it is;’ thus saying, let him go over one section of the Sarpavidyâ³ as if reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

10. And on the sixth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. ‘Adhvaryu!’ he (the Hotri) says.—‘Havai hotar!’ replies the Adhvaryu.—‘King Kubera Vaisravana,’ he says; ‘his people are the Rakshas, and they are staying here;’—evil-doers, robbers⁴, have come thither: it

¹ ‘Arbudaḥ Kâdraveyo râgety âheti sruteḥ (thus also on the name of the next king),’ comm. on Sâṅkh. S.

² Lit. ‘(men) knowing about snakes’—which the comm. on Âsv. S. explains by ‘those knowing the Kâsyaṇḍya and other treatises (tantra) on venoms.’ Instead of the conjunctive double ‘ka,’ the Sâṅkh. S. has a single ‘vâ’—the snakes, or (rather) snake-charmers—and Âsv. S. an explanatory ‘iti’—the snakes, i. e. snake-charmers.

³ The Sâṅkh. S. has, ‘let him recite the Sarpavidyâ’ (i. e. either the Gârudâ or Kaṅkantiyâ sarpavidyâ, as the comm. explains); the Âsv. S. ‘let him recite the Vishavidyâ (science of venoms).’

⁴ The etymology and exact meaning of ‘selaga’ is doubtful:—here, again, whilst ‘pâpakṛitaḥ’ is added either appositionally, or attributively (wicked selagas), the Sâṅkh. S. adds it by means of ‘vâ,’ and the Âsv. S. by ‘iti’—both apparently meant in an explanatory sense. The Ait. Br., on the other hand, has VII, 1, ‘selagâ vâ pâpakṛito vâ;’ and VIII, 11, ‘nishâdâ vâ selagâ vâ pâpakṛito vâ.’ The comm. on Âsv. S. explains ‘selaga’ by ‘maddened by a snake;’ the comm. on Sâṅkh. S. by ‘selagâḥ senyâgâyanyaḥ (?) pâpakṛito vâ mlekhâḥ.’

is these he instructs;—‘The Devaganavidyâ¹ (demonology) is the Veda: this it is;’ thus saying, let him go over one section of the Devaganavidyâ, as if he were reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

11. And on the seventh day, after those (three) offerings have been performed in the same way, there is the same course of procedure. ‘Adhvaryu!’ he (the Hotri) says.—‘Havai hotar!’ replies the Adhvaryu.—‘King Asita Dhânva²,’ he says; ‘his people are the Asura; and they are staying here;’—usurers have come thither: it is these he instructs;—‘Magic³ is the Veda: this it is;’ thus saying, let him perform some magic trick. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

12. And on the eighth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. ‘Adhvaryu!’ he (the Hotri) says.—‘Havai hotar!’ replies the

¹ That is, the science, or knowledge of the divine (or supernatural) beings. The Sâṅkh. S. has, ‘the Rakshovidyâ is the Veda, ... let him recite the Rakshovidyâ’—on which the commentator remarks ‘prasiddhaiva kuhukurûpâ rakshovidyeti.’ (? = ‘kuhakarûpâ,’ cheats, or deceitful imps). Âsv. S. has ‘yat kimkit pirâtasamyuktam nirântam,’ ‘some approved (spell or operation?) connected with the Pirâtas, or demons.’

² Sâṅkh. S. has ‘Asita Dhânvana.’

³ The two Sûtras read ‘Asuravidyâ’—asuravidyendragâlâdinâ tannirderân mâyâm api kâmkîṭ kuryâd âṅgulinyâsarûpâm (‘a trick by sleight of hand,’ M. Müller), comm. on Sâṅkh. S. On ‘indragâlavidyâ’ (‘magic art, trickery’), cf. Dasakum., p. 25, l. 12. The association of the black art with the usurer or money-lender (kusîdin) is rather curious.

Adhvaryu.—‘King Matsya Sāmmada¹,’ he says; ‘his people are the water-dwellers, and they are staying here;’—both fish and fishermen² have come thither: it is these he instructs;—‘the Itihāsa³ is the Veda: this it is;’ thus saying, let him tell some Itihāsa. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

13. And on the ninth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. ‘Adhvaryu!’ he (the Hotṛi) says.—‘Havai hotar!’ replies the Adhvaryu.—‘King Tārکشya Vaipasyata⁴,’ he says; ‘his people are the Birds, and they are staying here;’—both birds and bird-catchers⁵ have come thither: it is these he instructs;—‘the Purāṇa⁶ is the Veda: this it is;’ thus saying, let him tell some Purāṇa⁶. The Adhvaryu calls

¹ ‘Matsyaḥ Sāmmada ity ashṭame, Matsyaḥ Sāmmado rāgeti sruteḥ pratikagrahaṇam etat,’ comm. on Sāṅkh. S.

² ‘Gāṭisambandhena matsyavido vā, mainikān pātñinādivisheshavikalpān vidanti ye tān vā,’ comm. on Sāṅkh. S.

³ Regarding the Itihāsa (cosmogonic account) and Purāṇa (ancient legend), see p. 98, note 4. The Āsv. S. connects the Itihāsa with the ninth, and the Purāṇa with the eighth day. ‘Itihāsam āśakṣhīta, itihāsavedasya prithagbhāvena darsanāt,’ comm. on Sāṅkh. S.

⁴ Āsv. S. has Tārکشya Vaipaskita.—‘Tārکشyo Vaipasyato rāgety āheti pratika(m) sruteḥ,’ comm. on Sāṅkh. S.

⁵ Lit., men acquainted with the science of birds (vāyavidyika). The two Sūtras, on the other hand, here identify the birds with ‘brahmaśārīraḥ,’ or religious students.

⁶ According to the comm. on Sāṅkh. S., it is the Vāyupurāṇa (purāṇam vāyuproktam) that is to be recited (from), and not the hymn Rīgveda X, 130 (‘tasya vedaikadesatvāt’). This hymn is probably referred to in this connection chiefly on account of the passage ‘yagñe gāte purāṇe’ in verse 6.

in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

14. And on the tenth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the Adhvaryu.—'King Dharma Indra¹,' he says, 'his people are the Gods, and they are staying here;'—learned srotriyas (theologians), accepting no gifts², have come thither: it is these he instructs; 'the Sāman (chant-texts) are the Veda: this it is;' thus saying, let him repeat³ a decade of the Sāman. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

15. [In telling] this revolving (legend), he tells all royalties, all regions, all Vedas, all gods, all beings; and, verily, for whomsoever the Hotri, knowing this, tells this revolving legend, or who-soever even knows this, attains to fellowship and communion with these royalties, gains the sovereign rule and lordship over all people, secures for himself all the Vedas, and, by gratifying the gods, finally establishes himself on all beings. This very same legend revolves again and again for a year; and inasmuch as it revolves again and again, therefore

¹ 'Dharma Indra iti dasame, Dharma Indro rāgety āheti Sata-pathe pratikadarsanāt,' comm. on Sāṅkh. S.

² The two Sūtras still further qualify them as 'young srotriyas who accept no gifts,' 'manu(shya)devā hi ta ity abhiprāyāt,' comm. on Sāṅkh.; cp. Sat. Br. II, 2, 2, 6, 'ye brāhmaṇāḥ susruvāṁso nūkânās te manushyadevāḥ.'

³ The text has 'brūyāt,' 'let him say;' whilst the two Sūtras read 'sāma gāyāt,' 'let him sing a Sāman' ('yat kimid anindyam evāsvāmedhikam vā prakaraṇāt,' comm. on Sāṅkh. S.).

it is (called) the revolving (legend). For thirty-six ten-days' periods he tells it,—the *Brīhatī* (metre) consists of thirty-six syllables, and cattle are related to the *Brīhatī* metre: by means of the *Brīhatī* he thus secures cattle for him.

FOURTH BRĀHMANA.

1. When the year has expired¹, the *Dīkshā* (initiation) takes place. After the slaughtering of the victim sacred to *Pragāpati*², the (*ishā*) offerings³ come to an end. Some, however, say, 'Let him offer (them) on the fires of his *Purohita* (court-chaplain). But why should one who is initiated make offering? There are twelve *Dīkshā* (days), twelve *Upasāda* (days) and three *Sutyās* (Soma-days), that amounts to the thrice-ninefold (*stoma*); but the thrice-ninefold, indeed, is a thunderbolt, and the horse is the nobility (*kshatra*), and the *Rāganya* is the nobility; and political power (*kshatra*) is won by the thunderbolt: thus he wins⁴ political power by means of the thunderbolt.

2. When the Initiation-offering has been completed, and Speech released in the evening, masters

¹ Viz. from the day of the setting free the horse, not from that of the mess of rice cooked for the four priests.

² That is, according to the comm., the he-goat offered to *Pragāpati* (along with one, or five, to *Vāyu*) in connection with the building of the fire-altar (which is required for the *Asvamedha*), see part iii, pp. 165 seqq., 171 seqq. The building of the altar, generally occupying the space of a year, is apparently compressed on this occasion within the time of the *Dīkshā* and *Upasāda*s.

³ Viz. the three *ishās* to *Savitri* performed daily throughout the year.

⁴ One would expect here the middle (*sprīnute*) instead of the active (*sprīnoti*); cf. Delbrück, *Altind. Syntax*, p. 259.

of lute-players have come thither: these the Adhvaryu calls upon, 'Masters of lute-players,' he says, 'sing ye of this Sacrificer along with the gods!' and they accordingly sing of him in that manner—

3. Day by day, after speech has been released, when, on the completion of the Agnīshomīya (animal sacrifices), the Vasatīvart (water) has been carried round¹ (the sacrificial ground). The reason why they thus sing of him along with the gods is that they thereby make him share the same world with the gods.

4. On the Sutyā-days (they sing of him) along with Pragāpati in the same way day by day, after the Vasatīvart (water) has been carried round², and the Udavasānīyā (offering) has been finally completed. The reason why they thus sing of him

¹ See part ii, p. 222 seqq. Whilst there the offering of a he-goat to Agni and Soma took place on the Upavasatha, or day before the Sutyā or Soma-day, on the present occasion these preliminary animal sacrifices would also seem to be performed on each day from the completion of the Dīkshā up to the Upavasatha day inclusive (? i.e. on the Upasad days, cf. Kāty. Sr. XX. 3, 9; 4, 21). Moreover, though technically called Agnīshomīya, the sacrifice—on the Upavasatha day, at all events (XIII, 4, 4, 11)—is not one of a single he-goat sacred to Agni and Soma, but a set of eleven victims distributed over the central eleven stakes (of which twenty-one are required on the Soma-days) in the manner explained in III, 9, 1, 1 seqq.

² That is, at the end of each of the three Soma-sacrifices, see part ii, p. 454. The Udavasānīyā (completing offering) takes place before the carrying round of the sacred water (ib. p. 389 seqq.). According to Kāty. XX, 3, 10–11, however, this singing of the Sacrificer's praises along with those of Pragāpati is to take place not only at the juncture specified in the text, but also at the beginning of the animal sacrifice of the Soma-days, that is, as would seem, prior to the slaying of the victims, at the morning pressing. The wording of our text seems hardly to admit of this interpretation.

along with Pragâpati is that they thereby finally make him share the same world with Pragâpati.

5. There are twenty-one sacrificial stakes, all of them twenty-one cubits long. The central one¹ is of *raggudâla*² wood; on both sides thereof stand two³ *pitudâru* (deodar) ones, six of *bilva* wood (*Aegle Marmelos*)—three on this side, and three on that,—six of *khadira* (*Acacia Catechu*) wood—three on this side, and three on that,—six of *palâsa* (*Butea frondosa*) wood—three on this side, and three on that.

6. Then as to why these stakes are suchlike. When Pragâpati's vital airs had gone out of him, his body began to swell; and what phlegm there was in it that flowed together and burst forth from inside through the nose, and it became this tree, the *raggudâla*, whence it is viscid, for it originated from phlegm: with that form (quality) he thus endows it (the stake). And as to why it is the (stake) standing by the fire, it is because that one is the centre of the stakes, and that nose is the centre of the (channels of the) vital airs: he thus puts it in its own place.

7. And what watery (liquid) fire, and what fragrance there was, that flowed together and

¹ That is, the so-called 'agnish/ha,' 'standing by (or opposite) the (Āhavanīya) fire.' Cp. p. 301, note 1.

² The *raggudâla* (or *rāggudâla*, Sây. on Taitt. Br. III, 8, 19, 1) or 'sleshmâtaka' is the *Cordia Myxa* or *C. latifolia*, from the bark of which (according to Stewart and Brandis, Forest Flora of N.W. and Centr. India) ropes (*raggu*) are made, whence doubtless the above, as well as its scientific name, is derived; whilst 'the adhesive viscid pulp is used as bird-lime.'

³ That is, one on each side, right and left.

burst forth from the eye, and became that tree, the pītudāru ; whence that (wood) is sweet-smelling, since it originated from fragrance, and whence it is inflammable, since it originated from fire : with that quality he thus endows it. And because these two (pītudāru stakes) are on the two sides of the central one, therefore these two eyes are on the two sides of the nose : he thus puts those two in their own place.

8. And what 'kuntāpa ¹, ' what marrow there was, that flowed together, and burst forth from the ear, and became that tree, the bilva ; whence all the fruit of that (tree) is eatable ² inside, and whence it (the tree, or wood) is yellowish, for marrow is yellowish : with that quality he thus endows it. The two (sets of) pītudāru (stakes) stand inside, and the bilva ones outside, for the eyes are inside, and the ears outside : he thus puts them in their own place.

9. From his (Pragāpati's) bones the khadira was produced, whence that (tree) is hard and of great strength ³, for hard, as it were, is bone : with that quality he thus endows it. The bilva (stakes) are

¹ See p. 164, note 1. It would certainly seem to be something connected with the spinal cord.

² According to Stewart and Brandis, the Aegle Marmelos is cultivated throughout India, and valued for its fruit, which is 'globose, oblong, or pyriform, 2 to 5 in. diam., with a smooth, grey or yellow rind, and a thick, orange-coloured, sweet aromatic pulp.' The flowers are stated to be greenish white, and 'the wood light-coloured, mottled with darker wavy lines and small light-coloured dots.'

³ The wood of Acacia Catechu is described as dark red, and extremely hard and durable, and hence not liable to be attacked by white ants, and not touched by Teredo navalis ; being much used for pestles, seed-crushers, cotton-rollers, wheel-wright's work, ploughs, bows, spear and sword-handles.

inside, and the khadira ones outside, for inside is the marrow, and outside the bones: he thus puts them in their own place.

10. From his flesh the palâsa was produced, whence that (tree) has much juice, and (that) red juice¹, for red, as it were, is flesh: with that quality he thus endows it. The khadira (stakes) are inside, and the palâsa ones outside, for inside are the bones, and outside is the flesh: he thus puts them in their own place.

11. And as to why there are twenty-one (stakes), twenty-one cubits long,—twenty-one-fold, indeed, is he that shines yonder²—there are twelve months, five seasons, these three worlds, and yonder sun is the twenty-first, and he is the Asvamedha, and this Pragâpati. Having thus completely restored this Pragâpati, the sacrifice, he therein seizes twenty-one Agnîshomîya victims: for these there is one and the same performance, and this is the performance of the day before (the first Sutyâ).

FIFTH ADHYÂYA. FIRST BRÂHMANA.

THE STOTRAS AND SASTRAS OF THE SOMA-DAYS.

1. Then, on the morrow, there is (used) Gotama's Stoma (form of chanting) successively increasing by four (verses)³: the Bahishpavamâna thereof is on four, the Âgya (stotras) on eight, the Mâdhyandina Pavamâna on twelve, the Prishtha (stotras) on

¹ 'From natural fissures and incisions made in the bark (of *Butea frondosa*) issues during the hot season a red juice, which soon hardens into a ruby-coloured, brittle, astringent gum, similar to kino, and sold as Bengal kino.' Stewart and Brandis.

² See p. 331, note 1.

³ Regarding the *Katushôma*, see p. 329, note 1.

sixteen, the Ārbhava Pavamāna on twenty, and the Agnishōma-sāman on twenty-four (verses).

2. Now, some make its Agnishōma-sāman a Sāman of four (verses), saying, 'It is neither an Agnishōma, nor an Ukthya ¹.' If they do so, let him (the Hotṛi),

¹ According to the practice here referred to, the Agnishōma-sāman would not consist merely of the one triplet (usually Sāmav. II, 53-4, i.e. the so-called *yagnāyagñiya* triplet) ordinarily used for it, but of four different Sāmans, inasmuch as three of the triplets which may be used for the Uktha-stotras (of the Ukthya and other sacrifices) are added to that *yagnāyagñiya* triplet. In that case, however, the latter is not chanted to its own '*yagnāyagñiya*' tune, but the Vāravantīya tune is used for all the four triplets. This practice is somewhat vaguely referred to in Tāndya-Br. XIX, 5, 10-11. 'One Sāman (tune), many metres (texts): therefore one (man) feeds many creatures. Verily, the Agnishōma (sāman) is the self, and the metres (hymn-texts) are cattle: he thus secures cattle for his own self. It is neither an Ukthya nor an Agnishōma (sacrifice), for cattle are neither (entirely) domestic nor wild (viz. because though kept "in the village," they also freely graze "in the forest").' Here the passage 'One Sāman, many metres,' according to the commentary, refers to the Vāravantīya tune as being employed, on this occasion, for the texts of the *Yagnāyagñiya*, the *Sākamarva* (II, 55-57, here the Calc. ed., by mistake, calls the second tune figured for chanting, like the first, *Sākamarva*, instead of *Vāravantīya*), the *Saubhara* (II, 230-2, where the Calc. ed., by mistake, omits the name *Vāravantīya*), and the *Tairaska* (II, 233-5; curiously enough, the *Tairaska* is not mentioned, in *Lāṭy. Sr.* VIII, 9-10, amongst the Sāmans that may be used for the third—or the *Ākṣhāvāka*'s—Uktha, but *Sāyana*, on Sāmav. II, 233, states distinctly, '*tairaskam tritīyam uktham*'). Whilst, as Uktha-stotras, the last three texts would usually be chanted in the *ekavimsa*, or twenty-one-versed form, in the present instance, as part of the *Ātushōma*, they would be chanted (along with the *Yagnāyagñiya*) in the twenty-four-versed form. Thus, though an Agnishōma sacrifice, inasmuch as it has twelve stotras, yet it is not a regular one; neither is it an Ukthya, because the Ukthas are not chanted as so many Stotras, followed by the recitation of separate Sastras. In the *Ārv. Sr.* X, 6, different alternatives are proposed for the chanting of the Agnish-

after reciting the Stotriya¹ (strophe) together, recite the Anurûpa (strophe) together: the Rathantara *Prishtha-sâman*², the Sastra containing the Rathantara (text), and the Agnishôma sacrifice—thereby he makes sure of this world.

3. 'There are twenty-one Savanīya³ victims, all of them sacred to Agni: for these there is one and the same performance,' so say some; but, indeed, he should immolate two sets of eleven (victims), with the view of his obtainment of whatever desired object there may be in (victims) belonging to a set of eleven.

4. When the Agnishôma is completed, and the Vasatvart water carried round, the Adhvaryu performs the Annahomas⁴ (oblations of food): the import of these has been explained. With twelve

ôma-sâman in the 'Gotamastoma (i. e. *Katushôma*) antarukthya' and the corresponding Sastra, including apparently the employment of the *Yagnâyagñīya-sâman* either for all the four triplets, or for the *Yagnâyagñīya* triplet alone with the respective Sâmans used for the other triplets; different modes of recitation being thereby implied with regard to the Stotriya and Anurûpa pragâthas.

¹ For the Âgnimâruta-sastra, recited by the Hotri after the chanting of the Agnishôma-sâman, and containing, amongst various hymns and detached verses, the triplet which forms the text of the Stotra, i. e. the 'Stotriya pragâtha,' as well as a corresponding antistrophe, the 'Anurûpa pragâtha,' see part ii, p. 369 note. On the present occasion, however, this constituent element of the Sastra would have to include the triplets of all the four Sâmans, as well as four 'antistrophes' which are thus 'recited together.'

² Or, *Prishtha-stotra*, viz. the first stotra of that name at the midday-service, for which that Sâman is used in the Agnishôma sacrifice (part ii, p. 339, note 2).

³ That is, victims sacrificed on the Sutyâs, or Soma-days. Two complete sets of eleven such victims are, however, required on each of the three days, see p. 309, note 2.

⁴ See XIII, 2, 1, 1 seqq., and p. 297, note 1.

Anuvâkas (Vâg. S. XXII, 23-34), 'To the in-breathing hail! To the off-breathing hail!' ... (he offers)—twelve months are a year, and the year is everything, and the Asvamedha is everything: thus it is for his obtaining and securing everything.

5. The central day is an *ekavimsa* day¹; for the twenty-one-fold is yonder sun, and he is the Asvamedha: by means of his own Stoma he thus establishes him in his own deity,—therefore it is an *ekavimsa* day.

6. And, again, as to why it is an *ekavimsa* day;—man is twenty-one-fold—ten fingers, ten toes, and the body (self) as the twenty-first: by means of that twenty-one-fold self he thus establishes him in the twenty-one-fold (day) as on a firm foundation,—therefore it is an *ekavimsa* day.

7. And, again, as to why it is an *ekavimsa* day;—the *ekavimsa*, assuredly, is the foundation of Stomas, and manifold is that ever-varying performance which takes place on this day,—and it is because he thinks that that manifold and ever-varying performance which takes place on this day, shall take place so as to be established on the *ekavimsa* as a firm foundation, that this is an *ekavimsa* day.

8. Now, as to the morning-service of this day. The Hotri, having recited as the Âgya (hymn²) in the Pañkti (metre) 'Agni I think on, who is good . . .,' recites thereto the one of a one-day's

¹ That is one on which all Stotras are chanted in the '*ekavimsa*' Stoma, or twenty-one-versed hymn-form.

² Viz. *Rig-veda* V, 6, forming the special feature of the Âgyasastra at the Asvamedha.

Soma-sacrifice¹. And the Bārḥata Praṭga and the Mādhuḥḥandasas one he recites both together² in triplets—(this being done) for the obtainment of the objects of desire which (may be contained) both in the Bārḥata and the Mādhuḥḥandasas Praṭga. The morning-service is (thus) set right.

9. Then as to the midday-service. For the obtainment of the Asvamedha, the atikḥandas (verse, II, 22, 1), 'In the three troughs the buffalo drank the barley-draught,' is the opening verse of the Marutvatīya (sastra); for outstanding, indeed, is this atikḥandas (hypercatalectic verse) amongst metres, and outstanding is the Asvamedha amongst sacrifices. This (verse), being recited thrice, amounts to a triplet, and thereby he obtains the object of desire which (may be contained) in the triplet. 'Here, O good one, is the pressed plant' (*Rig-veda* VIII, 2, 1-3) is the 'anuḥara' (sequent triplet): this same (triplet) is the constant

¹ Viz. the Āgya-sūkta, *Rig-veda* III, 13, forming the chief part of the Hotṛi's Āgya-sastra, or first Sastra of the Agnishōma, for which see part ii, p. 327 note.

² The Bārḥata Praṭga, or Praṭga-sastra in the Br̥hatī metre,—being the one recited on the fifth day of the *Prishṭhya-shaḍaha* (Āsv. Sr. VII, 12, 7), and consisting of the seven different triplets, addressed to as many different deities,—is to be recited also on this occasion; and along with it (or rather, intertwined with it, triplet by triplet) the ordinary Praṭga-sastra of the Agnishōma, made up of the two hymns *Rig-veda* I, 2 and 3 which are ascribed to Madhuḥḥandas, and consist of nine and twelve verses, or together seven triplets. I do not understand why Harisvāmin mentions 'Vāyur agreḡāḥ' (? Vāg. S. XXVII, 31) as being the first triplet of the Mādhuḥḥandasas Praṭga, instead of I, 2, 1-3 'vāyav ā yāhi darsata.'—The Praṭga is the Hotṛi's second Sastra of the morning-service, being preceded by the chanting of the first Āgya-stotra; see part ii, p. 325.

connecting link of the one-day's sacrifice¹. Having recited both the pañkti (verses, I, 80, 1-16) 'Here in the Soma-draught alone (the Brahman gave thee strength),' and the six-footed ones (VIII, 36, 1-7) 'The patron thou art of the offerer of Soma,' he inserts the Nivid in the (hymn) of the one-day's sacrifice. Thus as to the Marutvatīya (-sastra).

10. Then as to the Nishkevalya (-sastra²). The Mahānāmni (verses) are the *Prishtha* (-stotra); and he recites them along with the anurūpa (verses) and pragātha (-strophes), for the obtainment of all the objects of his desire, for in the Mahānāmni, as well as in the Asvamedha, are contained all objects of desire. Having recited the pañkti verses (I, 81, 1-9) 'Indra hath grown in ebriety and strength,' and the six-footed ones (VIII, 37, 1-7) 'This sacred work didst thou protect in

¹ See part ii, p. 337, where the same triplet forms the *anūtara* of this Sastra at the Agnishōma. It is followed there by the Pragāthas VIII, 53, 5-6; I, 40, 5-6 (read thus! each two counting as one triplet); three Dhāyā verses, and the Marutvatīya Pragāthas VIII, 89, 3-4 (!). These are to be followed up, on the present occasion, by the two hymns I, 80, and VIII, 36, after which the Indra hymn X, 73, the chief part of the normal Marutvatīya Sastra, is to be recited, with the Nivid formula inserted after the sixth verse.

² That is, the Sastra succeeding the chanting of the first, or Hotri's, *Prishtha*-stotra (see part ii, p. 339). Whilst, however, in the one-day's sacrifice, the Rathantara (or the *Br̥hat*) sāman is used for that stotra, the Mahānāmni verses (see part iii, introd. p. xx, note 2), with the Sākvara tune, are to be used as the Stotriyās on this occasion, and are therefore likewise to be recited by the Hotri as Stotriya-pragāthas (cf. Âsv. VII, 12, 10 seqq.), to be followed up by the antistrophe (anurūpa)—here consisting of the triplets I, 84, 10-12; VIII, 93, 31-3; I, 11, 1-3—and the Sāma-pragātha, VIII, 3, 1-2.

fighters with *Vṛitra*,’ he inserts the Nivid in the (hymn) of the one-day’s sacrifice¹. The midday-service is (thus) set right.

11. Then as to the evening-service. The *atikhandas* verse (*Vâg. S. IV, 25*), ‘Unto that god *Savitri* within the two bowls (do I sing praises²),’ is the opening verse³ of the *Vaisvadeva* (-sastra⁴): the mystic import thereof is the same as of the former (*atikhandas* verse). The *Anukâra*⁵ (*Rig-veda I, 24, 3-5*), ‘Unto (abhi) thee, (the lord of treasures), O god *Savitri*, (ever helpful we come for our share . . .),’ contains (the word) ‘abhi,’ as a form (sign) of victory (*abhibhûti*). Having recited the *Sâvitra* (triplet, *VI, 71, 4-6*), ‘Up rose this god *Savitri*, the friend of the house . . .,’ he inserts the Nivid in the (hymn) of the one-day’s sacrifice⁶. Having recited the four verses to Heaven and Earth (*IV, 56, 1-4*), ‘The mighty Heaven and Earth, the most glorious, here . . .,’ he inserts the Nivid in the (hymn *I, 159*) of the one-day’s sacrifice. Having recited the *Ârbhava* (hymn, *IV, 34*), ‘*Ribhu*, *Vibhvan*, *Indra*, *Vâga*, come ye to this our sacrifice . . .,’

¹ Viz. after the eighth verse of the hymn *Rig-veda I, 32*, the chief part of the normal *Nishkevalya-sastra*.

² For the complete verse see *III, 3, 2, 12*.

³ This verse is again recited thrice, and thus takes the place of the ordinary opening triplet.

⁴ For this *Sastra*, recited after the *Ârbhava-Pavamâna-stotra*, see part ii, p. 361.

⁵ *Âsv. Sr. X, 10, 6* prescribes the ordinary *anukâra V, 82, 4-7*; whence *Sâyana* on *I, 24, 3 (-5)* offers no indication of the ritualistic use of that triplet on this occasion.

⁶ Viz. *IV, 54*, before the last verse of which the Nivid is inserted.

he inserts the Nivid in the (hymn, I, 111) of the one-day's sacrifice. Having recited the (hymn, V, 41) to the All-gods, 'Who is there righteous unto you, Mitra and Varuṇa? . . .,' he inserts the Nivid in the (hymn, I, 89) of the one-day's sacrifice. Thus as to the Vaisvadeva (-sastra).

12. Then as to the Āgnimâruta¹. Having recited the (hymn, VI, 7) to (Agni) Vaisvânara, 'The head of the sky, and the disposer of the earth . . .,' he inserts the Nivid in the (hymn, III, 3) of the one-day's sacrifice. Having recited the (hymn, V, 57) to the Maruts, 'Hither, O Rudras, come ye united with Indra . . .,' he inserts the Nivid in the (hymn, I, 87) of the one-day's sacrifice. Having recited the nine verses (VI, 15, 1-9) to Gâtavedas, 'This guest of yours, the early-waking . . .,' he inserts the Nivid in the (hymn, I, 143) of the one-day's sacrifice. And as to why the (hymns) of the one-day's sacrifice are used for inserting the Nivid, it is for the sake of his (the Sacrificer's) not being deprived of a firm foundation, for the Gytishṭoma is a foundation.

13. For this (day) there are those sacrificial animals—'A horse, a hornless he-goat, and a Gomaṛiga²,' fifteen 'paryaṅgyas': the mystic import of these has been explained. Then these wild ones—for spring he seizes (three) kapiṅgalas³, for summer sparrows, for the rainy season partridges: of these

¹ Viz. the final Sastra of the evening-service, preceded by the chanting of the Agnishṭoma-sâman; see part ii, p. 369.

² See p. 298, note 4; p. 338, note 1.

³ The 'Kapiṅgala' is a kind of wildfowl, apparently of the quail or partridge species—a hazel-cock, or francoline partridge. Some of the later authorities, however, identify it with the 'kātaka'

(wild animals) also (the mystic import) has been told¹.

14. Then those (victims) for the twenty-one (stakes). He seizes twenty-one animals for each of the (eleven) deities of the Seasonal offerings²; for as many as there are gods of the Seasonal offerings so many are all the gods; and all objects of desire are in the Asvamedha: 'by gratifying all the deities I shall gain all my desires,' so he thinks. But let him not proceed in this way.

15. Let him seize seventeen victims for the central stake³, in order that he may gain and secure every-

('cuculus melanoleucus'). With regard to some of the wild animals referred to in the corresponding section of the Vâg. S., the commentator Mahîdhara significantly remarks (Vâg. S. XXIV, 20; cf. Kâty. XX, 6, 6 scholl.) that the meaning of such names as are not understood must be made out with the help of quotations (nigama), Vedic vocabularies (nighaṇṭu) and their comments (nirukta), grammar (vyākaraṇa), the Uṇādivyākṛti, and dictionaries.

¹ Viz. XIII, 2, 4, 1 seqq. It is not easy to see why the text should break off abruptly with the birds representing the rainy season. For autumn there are to be (three) quails, for winter 'kakara,' and for the dewy season 'vikakara.' Then follow, to the end of the 260 wild animals, a long series of divinities to each of which (or sometimes to allied deities) three animals are consigned. Thirteen of these wild animals are placed on each of the twenty spaces between the twenty-one stakes.

² Or, perhaps, for the (eleven) deities of the Seasonal offerings he seizes twenty-one animals for each (stake); which would certainly simplify the distribution of those animals. Regarding the victims actually consecrated to the deities of the Kâturmâsya offerings, see p. 309, note 2.

³ This does not include the twelve 'paryāṅgyas' tied to the horse's limbs, but only the horse and two other victims sacred to Pragâpati, and twelve of a long series of beasts, of which three are dedicated to each successive deity (or allied group of deities). To these are afterwards added Agni's two victims belonging to the two sets of eleven victims (of the other twenty of which one is assigned to each of the other stakes).

thing, for the seventeenfold is *Pragâpati*, and the seventeenfold (stoma) is everything, and the *Asvamedha* is everything;—and sixteen at each of the other (stakes) in order that he may gain and secure everything, for everything here consists of sixteen parts, and the *Asvamedha* is everything. Thirteen wild (beasts) he seizes for each intermediate space, in order that he may gain and secure everything, for the year consists of thirteen months, and the *Asvamedha* is everything.

16. Now, prior to the (chanting of the) *Bahishpavamâna*, they (the assistants of the *Adhvaryu*) bring up the horse, after cleansing it; and with it they glide along for the *Pavamâna*: the mystic import of this has been explained¹. When the *Bahishpavamâna* has been chanted, they make the horse step on the place of chanting: if it sniffs, or turns away, let him know that his sacrifice is successful. Having led up that (horse), the *Adhvaryu* says, 'Hotri, sing praises!' and the *Hotri* sings its praises² with eleven (verses, *Rig-veda* I, 163, 1-11)—

17. 'When, first born, thou didst neigh...'—thrice (he praises) with the first, and thrice with the last (verse), these amount to fifteen,—fifteenfold is the thunderbolt, and the thunderbolt means vigour: with that thunderbolt, vigour, the Sacrificer thus from the very first repels evil: thus³, indeed, it is to the Sacrificer that the thunderbolt is given in

¹ XIII, 2, 3, 1.

² The mode of recitation is similar to that of the kindling-verses (likewise eleven, brought up, by repetitions of the first and last, to fifteen), viz. by making a pause after each half-verse, but without adding the syllable 'om' thereto. *Âsv. Sr.* X, 8, 5.

³ *Harisvâmin* explains 'tad vai' as standing for 'sa vai' (*liṅga-vyatrayena*)—viz. that fifteenfold thunderbolt.

order to smite for him whoever is to be smitten.—[*Rig-veda* I, 163, 12. 13], 'The swift racer hath gone forward to the slaying...'—'The racer hath gone forward to the highest place...'—

18. Having omitted these two (verses), he inserts the hymn (I, 162), 'Never (shall forget us) Mitra, Varuṇa, Aryaman, Âyu...', in the Adhriḡu¹ (litany). Some, however, insert this verse (I, 162, 18), 'Thirty-four (ribs) of the steed, akin to the gods, (doth the knife hit)...,' before the (passage,—'twenty-six are its) ribs,' thinking lest they should place the holy syllable 'om' in the wrong place², or lest they should suggest the plural by a singular³. Let him not proceed thus, but let him insert the hymn as a whole.—'The swift racer hath gone forward to the slaying...'—The racer hath gone forward to the highest place...'—

¹ On this recitation, consisting of a lengthy set of formulas, addressed to the slaughterers, see part ii, p. 188, note 2. The whole of the formulas are given Ait. Br. II, 6-7. The hymn, according to Âsv. X, 8, 7, is to be inserted either before the last formula of the litany, or somewhat further back—viz. before the formula 'shadvimsatir asya vaṅkrayas,' 'twenty-six are its ribs'—whilst our Brâhmana rather allows the alternative of the eighteenth verse of I, 162 being inserted at the latter place,—unless, indeed, the insertion in that case is to be made immediately before the word 'vaṅkrayaḥ' which is scarcely likely.

² Harisvâmin seems to take this to mean that as this verse is of the same nature as the formulas of the Adhriḡu litany, he is to treat it as such, as otherwise, in reciting he would have to pronounce 'om' after that verse, which is not done after those formulas.

³ Or, the plurality by the individual. Owing to the corrupt state of the MS., the commentator's explanation of this passage is not clear. He seems, however, at any rate, to take the 'plural' to refer to the formula 'shadvimsatir asya vaṅkrayas,' where apparently 'eshâm' has to be substituted for 'asya' on this occasion, as many victims are immolated, and the ribs of a plurality of beasts are thus indicated, whilst in verse eighteen of the hymn, on the

SECOND BRÂHMANA.

1. Having uttered these two (verses), he pronounces what remains of the Adhrigu. 'A cloth, an upper cloth, and gold,' this is what they spread out for the horse¹: thereon they 'quiet' (slaughter) it. When the victims have been 'quieted,' the (king's) wives come up with water for washing the feet,—four wives, and a young maiden as the fifth, and four hundred female attendants.

2. When the foot-water is ready, they cause the Mahishi to lie down near the horse, and cover her up with the upper cloth, with 'In heaven ye envelop yourselves,'—for that indeed is heaven where they immolate the victim . . . , 'May the vigorous male, the layer of seed, lay seed!' she says² for the completeness of union.

3. Whilst they are lying there, the Sacrificer addresses the horse (Vâg. S. XXIII, 21), 'Utsakhyâ ava gudam dhehi!' No one replies to him, lest there should be some one to rival the Sacrificer.

4. The Adhvaryu then addresses the maiden, 'Hey hey maiden, that little bird . . . '—The maiden replies to him, 'Adhvaryu! that little bird . . . '

5. And the Brahman addresses the Mahishi, 'Mahishi, hey hey Mahishi, thy mother and father mount to the top of the tree . . . '—She has a hundred daughters of kings attending upon her: these

contrary, only the ribs of one horse (thus forming a kind of unit) are referred to; and if that verse were recited, along with the whole hymn, before the final formula which refers to all the victims, the necessary connection would be interrupted.

¹ See XIII, 2, 8, 1.

² Nirâtyârvasya sinam mahishy upasthe nidhatte 'vrishâ vâgt retodhâ reto dadhât' iti mithunasyaiva sarvatvâya.

reply to the Brahman, 'Brahman, hey hey Brahman, thy mother and father play on the top of the tree...'

6. And the Udgâtri addresses the favourite, 'Vāvâtâ, hey hey Vāvâtâ, turn upwards!' She has a hundred noble-women (râganyâ) attending upon her: these reply to the Udgâtri, 'Hey hey Udgâtri, turn upwards!'

7. And the Hotri says to the discarded wife, 'Parivṛiktâ, hey hey Parivṛiktâ, when large meets small in this amhubhedt...'—She has a hundred daughters of heralds and head-men of villages attending upon her: these reply to the Hotri, 'Hotri, hey hey Hotri, when the gods favoured the lalâmagu...'

8. Then the chamberlain addresses the fourth wife, 'Pālâgalt, hey hey Pālâgalt, when the deer eats the corn, one thinks not of the fat cattle...'—She has a hundred daughters of chamberlains and charioteers attending upon her: these reply to the chamberlain, 'Chamberlain, hey hey chamberlain, when the deer eats the corn, one thinks not of the fat cattle...'

9. These speeches, the derisive discourses, indeed are every kind of attainment, and in the Asvamedha all objects of desire are contained: 'By every kind of speech may we obtain all objects of our desire' thus thinking, they cause the Mahisht to rise. Those (women) then walk back in the same way as they had come; and the others finally utter the verse containing (the word) 'fragrant' (*Rîg-v.* IV, 39, 6), 'To Dadhikrâvan have I sung praises...'

10. For, indeed, life and the deities depart from those who at the sacrifice speak impure speech: it is their speech they thereby purify so that the deities may not depart from the divine service.

Now (some) put the omentum of the Gomṛiga and that of the hornless he-goat upon the horse and then take it (to the Āhavantya), saying, 'The horse has no omentum.' Let him not do so: of the horse he should certainly take the fat; the (omenta of the) others are normal.

11. When the omenta have been roasted, and when they have performed (the oblations) with the Svâhâs¹, and returned to the back (of the sacrificial ground), they hold a Brahmodya² (theological discussion) in the Sadas. Having entered by the front door, they sit down at their several hearths.

12. The Hotri asks the Adhvaryu (Vâg. S. XXIII, 45), 'Who is it that walketh singly?³...' He replies to him (ib. 46), 'Sûrya (the sun) walketh singly...'

13. The Adhvaryu then asks the Hotri (Vâg. S. XXIII, 47), 'Whose light is there equal to the sun?...' He replies to him (ib. 48), 'The Brahman (n.) is the light equal to the sun...'

14. The Brahman then asks the Udgâtri (Vâg. S. XXIII, 49), 'I ask thee for the sake of knowledge, O friend of the gods [if thou hast applied thy mind thereto: hath Vishṇu entered the whole world at those three places at which offering is made unto him?]' and he replies (ib. 50), 'I too am at those three places [at which he entered the whole world:

¹ See III, 8, 2, 21-23.

² For a similar discussion between the Brahman and Hotri, prior to the binding of the victims to the stakes, see XIII, 2, 6, 9 seqq.

³ For the complete verse, comprising four questions, see XIII, 2, 6, 10-13; the answers being given there in the form of explanations.

daily do I, with the one body¹, go round the earth, the sky, and the back of yonder sky].’

15. The Udgātṛi then asks the Brahman (Vāg. S. XXIII, 51), ‘Into what (things) hath the Spirit² entered, [and what (things) are established in the spirit? this, O Brahman, we crave of thee: what answer dost thou give unto us thereon?]’ and he replies (ib. 52), ‘Into five (things) hath the spirit entered, and they are established in the spirit: this I reply unto thee thereon; not superior in wisdom art thou (to me).’

16. When this (verse) has been uttered, they rise and betake themselves from the Sadas eastwards to the Sacrificer. Having come to him, seated in front of the Havirdhâna³ (shed), they sit down in their several places.

17. The Hotṛi then asks the Adhvaryu (Vāg. S. XXIII, 53), ‘What was the first conception⁴?...’ and he replies (ib. 54), ‘The sky was the first conception...’

18. The Adhvaryu then asks the Hotṛi (ib. 55), ‘Who, pray, is the tawny one (pisaṅgilâ)? [who is the kurupisaṅgilâ? who moveth in leaps? who creepeth along the path?]’ and he replies (ib. 56), ‘The tawny one is the uncreated (night)⁵; [the kurupisaṅgilâ is the porcupine; the hare

¹ Or, with the one limb (ekenâṅgena) which Mahîdhara takes to mean ‘with the mind, in mind.’ Possibly ‘asya’ may have to be taken together with it—‘with the one body of his (Vishnu’s).’

² Or, man (purusha). The five things, according to Mahîdhara, are the vital airs, or breathings.

³ That is, behind the uttaravedi, according to Kâty. XX, 7, 12.

⁴ See XIII, 2, 6, 14 seqq.

⁵ Mahîdhara takes ‘agâ’ (the eternal) here as meaning either the

moveth in leaps; the snake creepeth along the path].'

19. The Brahman then asks the Udgâtri (Vâg. S. XXIII, 57), 'How many kinds are there of this (sacrifice), how many syllables?—[how many oblations? how often is (the fire) enkindled? The ordinances of sacrifice have I now asked of thee: how many priests offer in due form?]' and he replies (ib. 58), 'Six kinds there are of this (sacrifice), a hundred syllables, [eighty oblations, and three kindling-sticks; the ordinances of sacrifice do I declare unto thee: seven priests offer in due form].'

20. The Udgâtri then asks the Brahman (Vâg. S. XXIII, 59), 'Who knoweth the navel of this world? [who heaven and earth and the air? who knoweth the birth-place of the great Sun? who knoweth the Moon, whence it was born?]' and he replies (ib. 60), 'I know the navel of this world, [I know heaven and earth and the air; I know the birth-place of the great Sun, and I know the Moon, whence it was born].'

21. The Sacrificer then asks the Adhvaryu (Vâg. S. XXIII, 61), 'I ask thee about the farthest end of the earth, [I ask where is the navel of the world; I ask thee about the seed of the vigorous steed; I ask thee about the highest seat of speech];' and he replies (ib. 62), 'This altar-ground is the farthest end of the earth; [this sacrifice is the navel of the world; this Soma-juice is the seed of the vigorous

night, or Mâyâ; cf. XIII, 2, 6, 17. Perhaps, however, 'agâ' may mean 'goat' here.

steed; this Brahman (priest) is the highest seat of speech].'

22. Verily, this is the complete attainment of speech, to wit the Brahmodya, and in the Asva-medha all desires are contained: 'By means of all speech may we obtain all our desires!' so (they think).

23. When the colloquy has been held, the Adhvaryu enters the (Havirdhâna), and draws Pragâpati's (first) Mahiman cup (of Soma) in a gold vessel. The Puroruġ formula¹ thereof is (Vâg. S. XXIII, 1; *Rig-v.* X, 121, 1), 'The golden germ was first produced...' And its Puro-nuvâkyâ is (Vâg. S. XXIII, 63), 'Of good nature, self-existent at first (within the great ocean: I verily place the right germ whence is born Pragâpati).— 'May the Hotri offer to Pragâpati: [of the Mahiman Soma (cup); may he relish, may he drink the Soma! Hotri, utter the offering-formula!]' is the Praisha (ib. 64). The Hotri utters the offering-formula (ib. 65), 'O Pragâpati, none other than thee hath encompassed all these forms²...;' and as the Vashaġ is pronounced, he (the Adhvaryu) offers with (Vâg. S. XXIII, 2), 'What greatness of thine there hath been in the day, and the year, [what greatness of thine there hath been in the wind and the air; what greatness of thine there hath been in the heavens and the sun, to that greatness of thine, to Pragâpati, hail, to the gods³!]' He does not repeat the Vashaġ, for he offers the cup of Soma all at once.

¹ That is, the preliminary formula, or formulas, preceding the 'upayâma' ('Thou art taken with a support...').

² See V, 4, 2, 9.

³ See XIII, 2, 11, 2 with note.

THIRD BRĀHMANA.

THE VAPĀ-OFFERINGS.

1. Now as to the offering of the omenta. 'They should proceed with them singly up to the omentum of the Vaisvadeva (victim)¹; and when the omentum of the Vaisvadeva has been offered, they should thereupon offer the others,' said Satyakāma Gābāla; 'for, doubtless, the All-Gods (Virve Devāḥ) are all (sarve) the gods: it is in this way he gratifies them deity after deity.'

2. 'When the omentum of the Aindrāgna (victim) has been offered, they should thereupon offer the others,' said the two Saumapa Mānutantavya; 'for, doubtless, Indra and Agni are all the gods: it is in this way he gratifies them deity after deity.'

3. 'When the omentum of the (victim) sacred to Ka has been offered, they should thereupon offer

¹ Whilst there are amongst the victims immolated on the second day, several others consecrated to the Virve Devāḥ, Indra and Agni, and Ka,—the Vaisvadeva, Aindrāgna, and Kāya victims, referred to in this and the following two paragraphs, belong to the *Kāturmāsya*, or Seasonal victims, being amongst those tied to the fourteenth and sixteenth stakes. Though the text speaks only of one Vaisvadeva &c. victim, there are really three such victims in each case. According to the views referred to in these paragraphs (cf. comm. on Kāty. XX, 7, 23), the omenta of all the preceding victims (from the 'paryāṅgya' onwards) up to the beginning of the *Kāturmāsya*s, would be offered together after (or along with) the vapās of those of the respective victims (Vaisvadeva &c.) specified in these paragraphs; and along therewith the vapās of all the subsequent Seasonal victims. The deities to which this heap of omenta would be offered, would thus be either the Virve Devāḥ, or Indra and Agni, or Ka, as representing all the deities. Âsv. S. X, 9, 7, assigns the omenta of all the victims, except the three Prāgāpatya ones, to the Virve Devāḥ.

the others,' said Sailāli; 'for, doubtless, Ka is Pragāpati, and behind Pragāpati are all the gods: it is in this way he gratifies them deity after deity.'

4. 'Having gone through the twenty-one deities of the Seasonal¹ (victims), let them proceed by dividing (the omenta) into twenty-one parts²,' said Bhāllaveya; 'for as many as there are Seasonal deities so many are all the gods: it is in this way he gratifies them deity after deity.'

5. 'Let them proceed (with the omenta) singly and not otherwise,' said Indrota Saunaka; 'why, indeed, should they hasten? It is in this way he gratifies them deity after deity.' This, then, is what these have said, but the established practice is different therefrom.

6. Now Yāgñavalkya said, 'They should proceed simultaneously with the (omenta) of Pragāpati's³ (victims), and simultaneously with those consecrated to single gods: it is in this way that he gratifies them deity after deity, that he goes straightway to the completion of the sacrifice, and does not stumble.'

7. When the omenta have been offered, the Adhvaryu enters (the Havirdhāna shed) and draws

¹ See p. 309, note 2.

² According to this view, the omenta of all the victims after the three first (Pragāpatya) ones,—i. e. beginning from the 'paryāgya' animals (see p. 299, note 2) up to the end of the Kāturmāsya, or Seasonal victims, which are the last of the domesticated animals—would be put together in one heap and divided into twenty-one portions, which would then be offered to the first twenty-one deities of the Seasonal offerings, that is to say, to those of the Vairādeva, Varuṣapraghāsa, Sākamedha, and Mahāhavis offerings, thus omitting the deities of the Pitryeshā and the Sunāsīrīya offerings.

³ That is the first three victims, viz. the horse, the hornless he-goat, and the Gomrīga.

Pragāpati's second Mahiman cup of Soma in a silver vessel. The Puroruḥ thereof is (Vāg. XXIII, 3), 'He who by his greatness hath become the one king of the breathing and blinking world, [and who here ruleth over the two-footed and the four-footed: to the god Ka (Who?) will we pay homage by offering].' The Anuvākyā and Yāgyā are interchanged so as to (ensure) unimpaired vigour¹, and the Praisha (direction to Hotri) is the same (as that of the first cup). As the Vashaḥ is uttered, he offers with (Vāg. S. XXIII, 4), 'What greatness of thine there hath been in the night, and the year, [what greatness of thine there hath been in the earth and the fire; what greatness of thine there hath been in the Nakshatras and the moon, to that greatness of thine, to Pragāpati, to the gods, hail²].' He does not repeat the Vashaḥ: the significance of this has been explained.

8. Of the blood of the other victims they make no sacrificial portions; of (that of) the horse they do make portions³. Of (the blood of) the others⁴ they make portions⁴ on the south side, of (that of) the horse on the north side (of the altar); of (the blood of) the others he makes portions on (a mat of) plaksha (ficus infectoria) twigs, of (that of) the horse on rattan twigs.

¹ By simple repetition this would be impaired.

² See XIII, 2, 11, 2 with note.

³ See XIII, 3, 4, 2-5.

⁴ This would be an alternative view. According to the scholl. on Kāty. XX, 8, 1-3, this would seem to refer to the other Prāgapatya victims, in which case one would, however, expect the dual here, as there are only two of them besides the horse.

9. But concerning this, Sâtyayagñi said, 'They may indeed do it in either way, only one must not depart from the (right) path.' But the former, indeed, is the established practice. The sacrifice (of the second day) is an Ukthya : thereby he causes the air-world to prosper. The last day is an Atirâtra with all the Stomas, for him to obtain and secure everything, for the Atirâtra with all the Stomas is everything, and the Asvamedha is everything.

10. Its Bahishpavamâna (stotra) is in the Trivṛt (9-versed Stoma), the Âgya (stotras) in the Pañkadâsa (15-versed), the Mâdhyandina-pavamâna in the Saptadâsa (17), the Prishthas in the Ekavimsa (21), the Trîṭhya Pavamâna in the Trinava (27), the Agnishôma-sâman in the Trayastrimsa (33), the Ukthas in the Ekavimsa (21), the Shodasin in the Ekavimsa, the night (chants) in the Pañkadâsa, the Sandhi (twilight chant) in the Trivṛt (9). Whatever Sastra is (recited) for the second day of the Prishthya Shadâha that is (used at) the Atirâtra sacrifice¹; thereby he causes yonder (heavenly) world to prosper.

11. 'There are twenty-one Savantya victims, all of them consecrated to Agni, and there is one and the same performance for them,' so say some; but let him rather immolate those twenty-four bovine (victims²) for twelve deities,—twelve months are a year, and the year is everything, and the Asva-

¹ In the same way Ârv. S. X, 4, 8 lays down the rule that the Sastras of the second day are those of the fifth day of the Vyûdha Prishthya-shadâha; cf. above, XIII, 5, 1, 7 seqq.

² See XIII, 3, 2, 3.

medha is everything: thus it is for the sake of his obtaining and securing everything.

FOURTH BRĀHMANA.

DIFFERENT ARRANGEMENTS OF THE CHANTS OF THE ASVAMEDHA.

1. Now, Indrota Daivāpa Saunaka once performed this sacrifice for *Ganamegaya* Pārikshita, and by performing it he extinguished all evil-doing, all Brahman-slaughter; and, verily, he who performs the *Asvamedha* extinguishes (the guilt incurred by) all evil-doing, all Brahman-slaughter.

2. It is of this, indeed, that the *Gāthā* (strophe) sings,—‘In *Āsandīvat*¹, *Ganamegaya* bound for the gods a black-spotted, grain-eating horse, adorned with a golden ornament and with yellow garlands.’

3. [There are] those same first two days², and a *Gyotis*³ *Atirātra*: therewith (they sacrificed) for *Bhīmasena*;—those same first two days, and a *Go* *Atirātra*: therewith (they sacrificed) for *Ugrasena*;—those same first two days, and an *Āyus* *Atirātra*: therewith (they sacrificed) for *Srutasena*. These are the *Pārikshitīyas*⁴, and it is of this that the *Gāthā* sings,—‘The righteous *Pārikshitas*, performing horse-sacrifices, by their righteous work did away with sinful work one after another.’

¹ Lit., (in the city, *nagare*, *Harisvāmin*) possessed of a throne. Cf. *Ait. Br. VIII*, 21.

² Viz., as stated before, an *Agnishōma* and an *Ukthya*.

³ As to the difference between the *Gyotis*, *Go*, and *Āyus* forms of the *Agnishōma* sacrifice, see part iv, p. 287, note 2.

⁴ That is, according to *Harisvāmin* (and the *Gāthā*), the brothers of (*Ganamegaya*) *Pārikshita*, though one would rather have thought of his sons, the grandsons of *Parikshit*.

4. Those same first two days, and an Abhigit¹ Atirātra,—therewith Para Ātñāra, the Kausalya king, once sacrificed: it is of this that Gāthā sings,—‘Ātñāra’s son, the Kausalya Para, Hairanya-nābha, caused a horse, meet for sacrifice, to be bound, and gave away the replete regions.’

5. Those same first two days, and a Visvagit¹ Atirātra,—therewith Purukutsa, the Aikshvāka king, once on a time performed a horse(daugaha)-sacrifice, whence it is of this that the *Ṛishi* sings (*Rig-v.* IV, 42, 8),—‘These, the seven *Rishis*, were then our fathers when Daugaha² was bound.’

6. Those same first two days, and a Mahāvratā³ Atirātra,—therewith Marutta Āvikshita, the Āyogava king, once performed sacrifice; whence the Maruts became his guards-men, Agni his chamberlain, and the Visve Devāḥ his counsellors: it is of this that the Gāthā sings,—‘The Maruts dwelt as guards-men in Marutta Āvikshita’s house, Agni as his chamberlain, and the Visve Devāḥ as his counsellors.’ And, verily, the Maruts become the guards-men, Agni the chamberlain, and the Visve Devāḥ the counsellors of him who performs the horse-sacrifice.

7. Those same first two days, and an Aptoryāma⁴ Atirātra,—it was therewith that Kraivya, the Pāñkāla king, once performed sacrifice,—for Krivis they formerly called the Pañkālas: it is of this that the Gāthā sings,—‘At Parivakrā, the

¹ Regarding the Abhigit and Visvagit, see part iv, p. 320, note 2.

² *Sāyana*, differently from our Brāhmaṇa, takes Daugaha as the patronymic of Purukutsa (son of Durgaha).

³ See part iv, p. 282, note 5.

⁴ See part iii, introd. p. xx.

Pāñkāla overlord of the Krivis seized a horse, meet for sacrifice, with offering-gifts of a hundred thousand (head of cattle).'

8. And a second (Gāthā),—'A thousand myriads there were, and five-and-twenty hundreds, which the Brāhmanas of the Pāñkālas from every quarter divided between them.'

9. The Agnishōma in the Trivrit (stoma); the Ukthya in the Pāñkādaśa; and the third day, with the Uktha (stotras), in the Saptadaśa; the Shodasin (stotra) in the Ekavimsa, the night (stotras) in the Pāñkādaśa, and the Sandhi (stotra) in the Trivrit,—this is the (sacrifice) resulting in the Anushṭubh¹: it is therewith that sacrifice was performed by Dhvasan Dvaitavana, the king of the Matsyas, where there is the lake Dvaitavana; and it is of this that the Gāthā sings,—'Fourteen steeds did king Dvaitavana, victorious in battle, bind for Indra Vritrahan, whence the lake Dvaitavana (took its name).'

10. The (three) Pavamāna (stotras) in the Katurvimsa (stoma), and (those performed) by repetitions² in the Trivrit; the Pavamānas in the Katusṭatvārimsa (44-versed stoma), and (those performed) by repetition³ in the Ekavimsa; the Pavamānas in

¹ Viz. inasmuch as, according to Harisvāmin, all the Stotras amount together to 798 verses, which make twenty-five anushṭubh verses (of 32 syllables each) or thereabouts.

² That is to say, all the remaining nine stotras of this, the Agnishōma, day, the so-called Dhuryas, viz. the Āgya-stotras, the Prishṭha-stotras, and the Agnishōma-sāman, in all of which the respective Stoma is obtained by repetitions of the three stotriyā-verses.

³ In this, the Ukthya, day, this includes also the three Uktha-stotras, as being, as it were, the Dhuryas of the Hotri's assistants

the *Ashṭākatvārimsa* (48), and (those performed) by repetition in the *Trayastrimsa* (33) up to the *Agnishṭoma-sāman*, the *Uktha* (stotras) in the *Dvātrimsa* (32), the *Shodasin* in the *Ekavimsa*, the night (stotras) in the *Pañkadasa*, and the *Sandhi* (stotra) in the *Trivrit* :

11. Suchlike is *Vishṇu*'s striding¹,—it was there-with that *Bharata Dauḥshanti* once performed sacrifice, and attained that wide sway which now belongs to the *Bharatas*: it is of this that the *Gāthā* sings,—‘Seventy-eight steeds did *Bharata Dauḥshanti* bind for the *Vṛitra*-slayer on the *Yamunā*, and fifty-five near the *Gaṅgā*.’

12. And a second (*Gāthā*),—‘Having bound a hundred and thirty-three horses, meet for sacrifice, king *Saudyumni*, more shifty, overcame the other shiftless ones.’

13. And a third,—‘At *Nāḍapit*², the *Apsaras Sakuntalā* conceived *Bharata*, who, after conquering the whole earth, brought to *Indra* more than a thousand horses, meet for sacrifice.’

14. And a fourth³,—‘The greatness of *Bharata* neither the men before nor those after him attained, nor did the five (tribes of) men, even as a mortal man (does not touch) the sky with his arms.’

15. With the *Ekavimsa-stoma*⁴ *Rishabha Yāgñā*-

(cf. part iii, introd. p. xiv seqq.); whilst in the directions regarding the next day they are not included, as requiring a different *Stoma*.

¹ Just as there are here wide intervals between the *Stomas*, so *Vishṇu*, in his three strides, passes over wide distances, comm.

² This, according to *Harisvāmin*, is the name of *Kaṇva*'s hermitage. Cf. *Leumann, Zeitsch. d. D. M. G.*, XLVIII, p. 81.

³ Cf. *Ait. Br. VIII*, 23; *Weber, Ind. Stud. I*, p. 202.

⁴ That is, using the 21-versed form throughout the three days.

tura, king of the Sviknas, performed sacrifice: it is of this that the Gāthā sings,—‘When *Rishabha Yâgñatura* was sacrificing, the Brahman-folk, having received wealth at the *Asvamedha*, divided the offering-gifts between them.’

16. With the *Trayastrimsa-stoma Sona Sâtrāsâha*, the *Pāñkâla* king, performed sacrifice: it is of this that the Gāthā sings,—‘When *Sâtrāsâha* performs the horse-sacrifice, the *Trayastrimsa* (stomas) come forth as (*Taurvasa*) horses, and six thousand mail-clad men’.

17. And a second (Gāthā),—‘At the sacrifice of thee, *Koka’s* father, the *Trayastrimsa* (stomas) come forth, each as six times six thousand ² (horses), and six thousand mail-clad men.’

18. And a third,—‘When *Sâtrāsâha*, the *Pāñkâla* king, was sacrificing, wearing beautiful garlands, *Indra* revelled in *Soma*, and the *Brāhmanas* became satiated with wealth.’

19. *Satānka Sâtrâgita* performed the *Govinata* (form of *Asvamedha*), after taking away the

¹ This seems to be *Harisvâmin’s* interpretation of the verse:—*torvasâ asvâ gyesh/he tam api srîgyeran iti (?) trayastrimsâ stomâ udgakkhanti, sa hi Sonas trayastrimsân eva stomân trishv api divaseshu prayunkte nânyân iti te udgakkhantîty âha, sha/ tu sahasrâni varminâm râgaputrânâm kavakinâm asvapâlânâm udfîrata iti vartate varshe prâptâ eva drashavyâh.* The *St. Petersburg Dict.*, on the other hand, construes ‘*trayastrimsâh*’ along with ‘*sha/ sahasrâni*’ = 6033 (?) horses of mail-clad men). This interpretation seems to me to involve serious difficulties. The use of those *Stomas* doubtless is supposed to result in the advantages here enumerated.

² *Koko nâma nâtha/ ke te asvâ udfîrata iti prathamâyâm gâthâyâm uktam tad atrâpy anuvartate; teshâm tatra parimânam noktam atra sha/ trimsad asvasahasrâni rakshîwâm anutarabhûtân udgakkhantîty âha; trayastrimsâs kodîrate sha/ dhi(?) varminâm padânetâsu (?) gakkhanîti.* *Harisvâmin.*

horse of the Kāśya (king); and since that time the Kāśis do not keep up the (sacrificial) fires, saying, 'The Soma-drink has been taken from us.'

20. The mode (of chanting) for this (Govinata form) is:—the Pavamāna (stotras) in the *Katurvimsa* (stoma), and (those chanted) by repetitions in the *Trivṛit*;—the Pavamānas in the *Katuskātvarimsa*, the Āgya (stotras) in the *Ekavimsa*, the Ukthas¹ in the *Trinava*, the *Prishthas* in the *Ekavimsa*;—the Pavamānas in the *Shattrimsa* (36-versed), and (those chanted) by repetitions in the *Trayastrimsa* (33) up to the Āgnishṭoma-sāman, the Ukthas in the *Ekavimsa*, the *Shodasin* in the *Ekavimsa*, the night (stotras) in the *Pañkadasa*, and the *Sandhi* (stotra) in the *Trivṛit*.

21. It is of this that the Gāthā sings,—'Satānka Sātrāgita seized a sacrificial horse, in the neighbourhood, the sacrifice of the Kāśis, even as Bharata (seized that) of the Satvats.'

22. And a second,—'The mighty Satānka, having seized, in the neighbourhood, Dhṛitarāshṭra's white sacrificial horse, roaming at will in its tenth month, Satānka² performed the Govinata-sacrifice.'

23. And a fourth³,—'The greatness of the Bharatas neither the men before nor those after them attained, nor did the seven (tribes of) men, even as a mortal man (does not touch) the sky with his flanks.'

¹ Why these are here put before the *Prishthas*, is not clear.

² Perhaps we ought here to read 'Sātrāgita.'

³ Unless the Gāthā in the preceding paragraph (being in the *Trishubh* metre) is really counted as two, the author seems here purposely to have omitted a verse. Possibly, however, it may mean, 'the fourth,' viz. referring to paragraph 14.

24. Now as to the sacrificial gifts. Whatever there is towards the middle of the kingdom other than the land, the men, and the property of the Brāhmaṇa, of that the eastern region belongs to the Hotri, the southern to the Brahman, the western to the Adhvaryu, the northern to the Udgātri; and the Hotrikas share this along with them.

25. When the Udayantyā (completing offering) is finished, he seizes twenty-one barren cows, sacred to Mitra-Varuṇa, the Visve Devāḥ, and Bṛihaspati, with the view of his gaining those deities. And the reason why those sacred to Bṛihaspati come last is that Bṛihaspati is the Brahman (n.), and he thus establishes himself finally in the Brahman.

26. And as to their being twenty-one of them,—the twenty-one-fold is he who shines yonder: twelve months, five seasons, these three worlds, and yonder sun as the twenty-first—this consummation (he thereby obtains).

27. When the Udavasāntyā (closing offering) is completed, they give, for a sacrificial gift, four women, with a maiden as the fifth, and four hundred female attendants according to agreement.

28. And during the following year he performs the animal sacrifices of the seasons,—six (victims) sacred to Agni in the spring, six to Indra in the summer, six to Parganya, or to the Maruts, in the rainy season, six to Mitra and Varuṇa in the autumn, six to Indra and Vishṇu in the winter, and six to Indra and Bṛihaspati in the dewy season,—six seasons are a year: in the seasons, in the year, he thus establishes himself. These amount to thirty-six animals,—the Bṛihatt (metre) consists of thirty-six syllables, and the heavenly world is established

upon the *Brīhatti*: and thus he finally establishes himself, by means of the *Brīhatti* metre, in the heavenly world.

SIXTH ADHYĀYA. FIRST BRĀHMANA.

THE PURUSHAMEDHA, OR HUMAN SACRIFICE.

1. Purusha Nārāyaṇa desired, 'Would that I overpassed all beings! would that I alone were everything here (this universe)!' He beheld this five-days' sacrificial performance, the Purushamedha, and took it¹, and performed offering therewith; and having performed offering therewith, he overpassed all beings, and became everything here. And, verily, he who, knowing this, performs the Purushamedha, or who even knows this, overpasses all beings, and becomes everything here.

2. For this (offering) there are twenty-three *Dīkshās*, twelve *Upasads*, and five *Sutyās* (Soma-days). This, then, being a forty-days' (performance), including the *Dīkshās* and *Upasads*, amounts to a *Virāḡ*², for the *Virāḡ* consists of forty syllables: [*Vāg*. S. XXXI, 5.] 'Thence³ *Virāḡ* (f.) was born, and from out of *Virāḡ* the *Pūruṣa*.'

¹ That is, according to Harisvāmin, he brought its powers into play, and accomplished all his desires:—*tatsādhanāny upāpādayat, tenāyam yaganena samṛhitam sakalam sādhitavān ity arthaḥ*.

² The *Virāḡ*-verse consists of decasyllabic *pādas*, the most common form of the verse being one of three *pādas* (or thirty syllables), whilst here the one consisting of four *pādas* is alluded to, and *Virāḡ*-verses of one and two *pādas* likewise occur. There is also a parallel form of the *Virāḡ*-metre consisting of (usually three) hendeca-syllabic *pādas*.

³ That is, from the *Purusha*; cf. *Rig-v*. S. X, 90, 5.

This, then, is that Virâg, and from out of that Virâg he (the Sacrificer) generates the Purusha, the Sacrifice.

3. Now these (forty days) are four decades; and as to there being these four decades, it is for the obtainment of these worlds, as well as of the regions: by the first decade they¹ obtained even this (terrestrial) world, by the second the air, by the third the sky, and by the fourth the regions (quarters); and in like manner does the Sacrificer, by the first decade, obtain even this (terrestrial) world, by the second the air, by the third the sky, and by the fourth the regions—and, indeed, as much as these worlds and the regions are, so much is all this (universe); and the Purushamedha is everything: thus it is for the sake of his obtaining and securing
• everything.

4. On the Upavasatha² (day) there are eleven victims sacred to Agni and Soma: the performance for these is one and the same. There are eleven stakes,—the Trishṭubh (verse) consists of eleven syllables, and the Trishṭubh is a thunderbolt, and the Trishṭubh is vigour: with the thunderbolt, with vigour, the Sacrificer thus from the first repels evil.

5. On the Sutyâ (days) there are the (Savantya) victims of the set of eleven³ (stakes),—the Trishṭubh consists of eleven syllables, and the Trishṭubh is a thunderbolt, and the Trishṭubh is vigour: with the thunderbolt, with vigour, the Sacrificer thus from the first repels evil.

¹ Harisvâmin supplies 'pârve purushâh' (? former men, or the first seven purushâh, the seven Rîshis).

² That is, the day before the Soma-sacrifice.

³ See III, 7, 2, 1 seqq.

6. And, again, as to why there are (the victims) of the set of eleven (stakes): it is for the sake of his obtaining and securing everything, for the set of eleven (stakes) is everything, since the set of eleven (stakes) is Pragāpati, and Pragāpati is everything, and the Purushamedha is everything.

7. Now this Purushamedha is a five-days' sacrificial performance—the sacrifice is fivefold, the victim is fivefold, and five seasons are a year: whatsoever of five kinds there is, either concerning the deity or the self (body), all that he thereby obtains.

8. The first day thereof is an Agnishōma; then (follows) an Ukthya, then an Atirātra, then an Ukthya, then an Agnishōma: this (sacrifice) thus has light (*gyotis*¹) on both sides, and an Ukthya on both sides (of the central Atirātra).

9. It is a five-days' (sacrifice), like a barley-corn in the middle²; for the Purushamedha is these worlds, and these worlds have light on both sides—through Agni (the sacrificial fire) on this side, and through Āditya (the Sun) on the other: therefore it has light on both sides. And the Ukthya is food, and the Atirātra the body (self); and because there are these Ukthyas on both sides of the Atirātra, therefore this body is surrounded by food. And that Atirātra which is the largest of them is in the middle, it is thereby that it (the body, or sacrifice) is like a barley-corn (*yava*) in the middle; and, verily,

¹ Viz. an Agnishōma form of the Gyotishōma order of sacrifice. Cf. part iv, p. 287, note 2.

² That is, becoming larger towards the middle, inasmuch as the Ukthya is—as far as Stotras and Sastras, and cups of Soma are concerned—a larger sacrifice than the Agnishōma; and the Atirātra is the largest form of all.

whosoever knows this repels (yu) his hateful enemy : 'He alone exists, not his hateful enemy,' thus they say of him.

10. The first day is for it this same (terrestrial) world, and the spring season¹ also is this its (terrestrial) world ; and the second day is what there is above this (terrestrial) world and below the air, and the summer season also is that (part) of it ; and the central day is its air, and the rainy and autumn seasons also are its air ; and the fourth day is what is above the air, and below the sky, and the winter season also is that (part) of it ; and its fifth day is the sky, and the dewy season also is its sky : thus as to the deities.

11. Then as to the body². The first day is its feet, and the spring season also is its feet ; and the second day is what is above the feet, and below the waist, and the summer season also is that (part) of it ; and the central day is its waist, and the rainy and autumn seasons also are its waist ; the fourth day is what is above the waist and below the head, and the winter season also is that (part) of it ; and the fifth day is its head, and the dewy season also is its head :—thus these worlds, as well as the year and the (sacrificer's) self, pass into the Purushamedha for the obtainment and securing of everything, for, indeed, these worlds are everything, and the year is everything, and the self is everything, and the Purushamedha is everything.

¹ It should be borne in mind here that the sacrifice (Pragâpati) is identical with the Sacrificer on the one hand, and with the year on the other.

² Or, as to the self, viz. of Pragâpati (and the Sacrificer), which the sacrifice is supposed to reproduce.

SECOND BRĀHMAṆA.

1. And as to why it is called Purushamedha :—
The stronghold (pur) doubtless is these worlds,
and the Purusha (spirit) is he that blows here (the
wind), he bides (st) in this stronghold (pur) : hence
he is the Purusha. And whatever food there is in
these worlds that is its 'medha,' its food ; and inas-
much as this is its 'medha,' its food, therefore (it is
called) Purushamedha. And inasmuch as at this
(sacrifice) he seizes ¹ men (purusha) meet for sacrifice
(medhya), therefore also it is called Purushamedha.

2. He seizes them on the central day, for the
central day is the air, and the air is the abode of
all beings ; and, indeed, these victims are also food,
and the central day is the belly : he thus puts food
in the belly.

3. He seizes them by decades ² for the obtainment

¹ That is, he (symbolically) immolates them.

² The statement in paragraphs 3 and 4, according to which
there are eleven decades of human victims, does not refer to the
actual distribution of victims over the eleven stakes, but it is
apparently made purely for symbolical reasons (viz. with reference
to the Virâg and Trishatubh metres), and is probably based on the
way in which the victims are enumerated in the Vâgasaneyi-samhitâ,
XXX, 5-22 (see the Translation at the end of this chapter, where
they are, however, numbered according to the stakes). There
the first eleven *Kandikâs* (5-15) are made up of the names
and deities of ten victims each, hence together of eleven decades ;
whilst of the subsequent *Kandikâs*—k. 16 consists of twelve, ks.
17-21 of ten each, and k. 22 of twelve victims. The actual mode
of distribution over the several stakes is that referred to in para-
graphs 5-8, viz. the first forty-eight victims are tied to the central
stake, after which eleven victims are tied to each of the other ten
stakes. After these, amounting to 158 victims, the *Samhitâ*

of all food, for the Virâg consists of ten syllables, and the Virâg is all food¹.

4. Eleven decades² he seizes;—the Trishûbh consists of eleven syllables, and the Trishûbh is the thunderbolt, and vigour: with the thunderbolt, with vigour, the Sacrificer thus repels evil from within him.

5. Forty-eight he seizes at the central stake;—the Gagati consists of forty-eight syllables, and cattle are of Gâgata (movable) nature: by means of the Gagati he (the priest) secures cattle for him.

6. Eleven at each of the others;—the Trishûbh consists of eleven syllables, and the Trishûbh is the thunderbolt, and vigour: with the thunderbolt,

enumerates twenty-six additional victims, which, according to Mahîdhara (cf. Kâty. XXI, 1, 10), are to be added to the eleven victims of the second stake,—viz. fourteen victims dedicated to various so-called deities; eight victims, sacred to Prâgâpati and belonging neither to the Sûdra nor to the Brâhmana castes; and finally four more victims, characterised in exactly the same way as the eight preceding ones. It will be seen that of these twenty-six victims only the first set of (eight) Prâgâpatya victims are referred to in the Brâhmana, and that as the victims seized last of all. This circumstance clearly characterises the last four victims of the Samhitâ as not recognised by the Brâhmana; and seeing that all four of these are such as have already occurred amongst the previously enumerated victims (though there assigned to different divinities) they must be considered (as they are by Prof. Weber, Ind. Streifen, I, p. 68) as having been added to the list of the Samhitâ subsequently to the composition of the Brâhmana. A similar inference will probably apply to the fourteen victims preceding the eight Prâgâpatya ones, though all that can be urged against them is that they are not referred to in the Brâhmana.

¹ Hardly,—and all food is virâg (widely ruling or shining). In double clauses with a middle term, such as this, the position of subject and predicate seems often reversed in the second clause (cf. for instance, XIII, 8, 1, 4).

² See note 2 on p. 407.

with vigour, the Sacrificer thus repels evil from about him.

7. Last of all he seizes eight;—the Gâyatri consists of eight syllables, and the Gâyatri is the Brahman (n.): he thus makes the Brahman to be the ultimate thing of this universe, whence they say that the Brahman is the ultimate thing of this universe.

8. These (eight) are sacred to Pragâpati,—Pragâpati assuredly is the Brahman, for Pragâpati is of the nature of the Brahman¹: therefore they are sacred to Pragâpati.

9. When about to bring up the victims, he offers those three oblations to Savitri, with (Vâg. S. XXX, 1-3), 'God Savitri, (speed the sacrifice, speed the lord of sacrifice unto his share)!'—'May we obtain that glorious light of the God Savitri, (who shall inspire our prayers)!'—'All troubles remove thou from us, O God Savitri; bestow unto us what is auspicious!' He thus pleases Savitri, and thus pleased with him, he (Savitri) impels (speeds) those (sacrificial) men, and he seizes them impelled by that (Savitri).

10. For the priesthood he seizes a Brâhmâna, for the Brâhmâna is the priesthood: he thus joins priesthood to priesthood²;—for the nobility he seizes a Râganya, for the Râganya is the nobility: he thus joins nobility to nobility;—for the Maruts (he seizes) a Vaisya, for the Maruts are the clans (peasants): he thus joins peasantry to peasantry;—

¹ That is, of the divine spirit, the world-soul, of which Pragâpati is, as it were, the personification, or phenomenal representative.

² Or, he perfects, completes, the priesthood by (adding to it a member of) the priesthood.

for (religious) toil (he seizes) a Sūdra, for the Sūdra is toil: he thus joins toil to toil;—according to their particular form he thus supplies these divinities with victims, and, thus supplied, they supply him with all his objects of desire.

11. He makes offering with ghee, for ghee is fiery mettle: by means of fiery mettle he thus endows him (the Sacrificer) with fiery mettle. He makes offering with ghee, for that—to wit, ghee—is the dear resource of the gods: he thus supplies them with their dear resource, and, thus supplied, they supply him with all his objects of desire.

12. By means of the Purusha Nārāyaṇa (litany), the Brahman priest (seated) to the right (south) of them, praises the men bound (to the stakes) with this sixteen-versed (hymn, *Rig-v.* X, 90, Vāg. S. XXXI, 1–16), 'The thousand-headed Purusha, thousand-eyed, thousand-footed¹ . . .';—thus (he does) for the obtainment and the securing of everything, for everything here consists of sixteen parts, and the Purushamedha is everything: in thus saying, 'So and so thou art, so and so thou art,' he praises and thereby indeed magnifies him (Purusha); but he also thereby speaks of him, such as he is. Now, the victims had had the fire carried round them, but they were not yet slaughtered,—

13. Then a voice² said to him, 'Purusha, do not

¹ For a complete translation of this hymn, the Purusha-sūkta, see J. Muir, *Orig. Sanskrit Texts*, vol. i, p. 9 seqq. Cp. also part iv, introduction, p. xiv.

² 'A bodiless voice,' comm.; cf. XI, 4, 2, 16 where likewise 'an invisible voice' is introduced censuring the priest who burns the oblations. Perhaps, however, Vāṅ may be intended from whom Pragāpati, in the beginning, produced the waters; cf. VI, 1, 1, 9.

consummate (these human victims¹): if thou wert to consummate them, man (purusha) would eat man.' Accordingly, as soon as fire had been carried round them, he set them free, and offered oblations to the same divinities², and thereby gratified those divinities, and, thus gratified, they gratified him with all objects of desire.

14. He makes offering with ghee, for ghee is fiery mettle: with fiery mettle he thus bestows fiery mettle upon him.

15. He concludes with those of the set of eleven (stakes),—the Trishúbh consists of eleven syllables, and the Trishúbh is the thunderbolt, and vigour: with the thunderbolt, with vigour, the Sacrificer thus repels evil from within.

16. The Udayantyā (concluding oblation) having been completed, he seizes eleven barren cows, sacred to Mitra-Varuṇa, the Visve Deváh, and Brīhaspati³, with the view of winning these deities. And as to those of Brīhaspati being last,—Brīhaspati truly is the Brahman (n.), and thus he finally establishes himself in the Brahman.

¹ Thus (i. e. do not go through with this human sacrifice) the commentator, probably correctly, interprets 'samsthāpaya' (instead of 'do not kill,' St. Petersburg Dict., though, practically, it would, of course, come to the same thing),—Purusha, etān purusha-parān mā samsthāpāḥ, udānnyādikāny aṅgāny eshām mā krīṭhā ityārthāḥ; yadi samsthāpayishyasi tataḥ seshabhakshānukāreṇa loke -pi purushaḥ purusham bhakshayishyati taḥ kāyuktam ity abhiprāyaḥ. In the same way the verse ought accordingly to have been translated in III, 7, 2, 8.

² That is, he offers with the formulas 'To the Brahman, hail! to the Kshatra, hail! &c., running through the whole series of so-called divinities of the released victims.

³ Viz. three for each of the first two deities, and five for Brīhaspati.

17. And as to why there are eleven of them,—the Trishṭubh consists of eleven syllables, and the Trishṭubh is the thunderbolt, and vigour: with the thunderbolt, with vigour, the Sacrificer thus repels evil from within. The Traidhâtavî is the final offering (Udavasânîyâ): the mystic import is the same (as before ¹).

18. Now as to the sacrificial fees. What there is towards the middle of the kingdom other than the land and the property of the Brâhmana, but including the men, of that the eastern quarter belongs to the Hotri, the southern to the Brahman, the western to the Adhvaryu, and the northern to the Udgâtri; and the Hotrikas share this along with them.

19. And if a Brâhmana performs the sacrifice, he should bestow all his property in order to obtain and secure everything, for the Brâhmana is everything, and all one's property is everything, and the Purushamedha is everything.

20. And having taken up the two fires within his own self², and worshipped the sun with the Uttara-Nârâyana (litany, viz. Vâg. S. XXXI, 17-22), let him betake himself to the forest without looking round; and that (place), indeed, is apart from men. But should he wish to live in the village, let him take up again the two fires in the churning-sticks, and having worshipped the sun with the Uttara-Nârâyana (litany) let him dwell at his home, and let him offer such sacrifices as he may

¹ Viz. as set forth V, 5, 5, 6 seqq.

² Viz. by thrice inhaling the heat (or smoke) emitted by the fires. Cf. Mânava-Dh. VI, 38; Baudhâyana-Dharmas. II, 17, 26.

be able to afford. But, indeed, this (sacrifice) is not to be imparted to any and every one, lest one should impart everything to any and every one, for the Purushamedha is everything; but one may only impart it to one who is known to him, and who is versed in sacred writ, and who may be dear to him, but not to any and every one.

THE (SYMBOLICAL) VICTIMS OF THE PURUSHAMEDHA¹.

I. 1. To the priesthood (he consecrates) a Brāhmaṇa—2. To the nobility a Kshatriya—3. To the Maruts a Vaisya—4. To penance (hardship, tapas) a Śūdra—5. To darkness a thief—6. To hell a man-slayer—7. To evil a eunuch—8. To barter an unchaste woman (ayobhū²)—9. To desire a harlot (pumskālū)—10. To the shriek (atikrushā) a minstrel (māgadha)—11. To dancing a herald (bard, sūta)—12. To singing an actor (sailūsha)—13. To the law a counsellor (sabhākara)—14. To joking a timorous man—15. To fun (narma) a chatterer—16. To laughter (hasa) an artizan (kāri, ?singer of praises)—17. To pleasure (ānanda) a woman's friend—18. To enjoyment a maiden's son—19. To skill a wheelwright—20. To perseverance a carpenter—21. To heat (tapas) a potter—22. To craft a mechanic—23. To handsome form a jeweller—24. To beauty a barber³—25. To the arrow-shot an arrow-maker—26. To the weapon a bow-maker—27. To work a bowstring-maker—28. To fate a rope-maker—29. To death a huntsman—30. To the end (antaka) a dog-keeper—31. To rivers a fisherman (pauṣṭigishā⁴)—32. To the ogress (of waste lands) a

¹ Comp. Prof. Weber's German translation (Zeitschr. D. M. G., XVIII, p. 262 seqq.; Indische Streifen, I, p. 76 seqq.), where the variants from the Taitt. Br. and the explanations of the commentaries are given. Not a few of the terms used (some of which are, indeed, explained in a different way by the commentators) are, however, still of doubtful meaning. Vāg. S. XXX, 5-22.

² ? The patronymic, or matronymic, of this, 'āyobhava' is said to be the son of a Śūdra from a Vaisya woman.

³ Or, as Mahādhara takes 'subhe vapam,' to well-being the seed-sower—einen Sämann dem Gedeihen, Weber.

Nishâda¹—33. To the man-tiger (? werwolf) a mono-maniac—34. To the Gandharvas and Apsaras a roving outcast (vrâtya)—35. To the teams (? prayug) a madman—36. To serpents and demons a blockhead (? apratipad)—37. To dice a gambler—38. To impassibility² a non-gambler—39. To the devils (pisâktas) a female cane-worker (basket-maker)—40. To the hobgoblins (yâtu-dhâna) a female worker in thorns—41. To intercourse a gallant—42. To the house a paramour—43. To trouble an unmarried elder brother whose younger brother is married—44. To calamity a younger brother married before his elder brother—45. To failure³ the husband of a younger sister whose elder sister is unmarried—46. To reparation an artiste in embroidery—47. To agreement a female practiser of love-spells—48. To garrulity (prakâmodya) an attendant.

II. 1. To colour a devoted adherent—2. To strength a giver of gifts—3. To excrescences⁴ a hunchback—4. To merriment a dwarf—5. To the doors a lame one⁵—6. To sleep a blind one—7. To injustice a deaf one—8. To the means of purification (? purging) a physician—9. To knowledge a star-gazer—10. To desire of learning one who asks questions—11. To the desire of adding to one's knowledge one given to ask questions about (everything).

III. 1. To the bounds (of land or propriety) an arbitrator—2. To ruins an elephant-keeper—3. To speed a groom—4. To thrift a cowherd—5. To vigour a shepherd—6. To fiery mettle a goatherd—7. To refreshment (? food) a cultivator of the soil—8. To the sweet beverage (? nectar) the distiller of liquor—9. To happiness the guardian of a house—10. To prosperity a possessor of wealth—11. To superintendence an assistant doorkeeper⁶.

IV. 1. To the light a gatherer of fire-wood—2. To brilliance

¹ One of the wild aboriginal tribesmen.

² ? fryatâ, lit. the state of one requiring to be roused.

³ ? 'envy' St. Petersburg. Dict. (arâddhi).

⁴ The meaning of 'utsâda' is doubtful; it might be 'removal,' only the etymological meaning of 'ut-sad' having probably suggested the combination.

⁵ Mahîdhara takes 'srâma' in the sense of one affected with ophthalmia (cf. srâva): in both senses the association of ideas is intelligible, though apparently (as in other cases) of a jocular nature.

⁶ Or, the assistant of a charioteer, according to Mah. and Sây. (cf. V, 3).

a fire-kindler—3. To the sun's sphere a sprinkler (anointer of a king)—4. To the highest heaven a distributor (of portions)—5. To the world of the gods a carver (of portions)—6. To the world of men a scatterer (? seasoner¹)—7. To all the worlds a pourer out (of drink²)—8. To decay and murder a churner³—9. To the (animal) sacrifice (or, sacrificial essence) a washer-woman—10. To concupiscence a female dyer—11. To quarrelling one of a thievish disposition.

V. 1. To manslaughter an informer—2. To discrimination a doorkeeper—3. To oversight an assistant doorkeeper⁴—4. To strength (cf. II, 2) an attendant—5. To plenty a servant—6. To the pleasant one speaking pleasantly—7. To security one mounted on a horse—8. To heaven (svarga loka) a dealer out of portions (cf. IV, 5)—9. To the highest heaven a distributor (of portions; cf. IV, 4)—10. To wrath one who makes iron red-hot—11. To anger an absconder (? a yielder, coward).

VI. 1. To application a yoker—2. To grief one ready to attack—3. To peaceful dwelling an unyoker—4. To up-hills and down-hills one standing on three legs (of firm character)—5. To bodily form a haughty one (?)—6. To virtue a woman who prepares unguents—7. To calamity (cf. I, 44) a woman who makes scabbards—8. To Yama (the god of death) a barren woman—9. To Yama⁵ one who bears twins—10. To Atharvan one who has miscarried—11. To the *saṃvatsara* (the first year of the five years' cycle) one in her courses.

VII. 1. To the *parivatsara* (the second year) one who has not yet borne children—2. To the *idāvatsara* (the third year) one who transgresses (the matrimonial bonds)—3. To the *idvatsara* (the fourth year) one who oversteps (the bounds of propriety)—4. To the *vatsara* (the fifth year) one who is worn out—5. To the year a gray-haired one—6. To the *R̥ibhus* a furrier—7. To the *Sādhyas* a tanner—8. To the lakes a fisherman (*dhaivara*)—9. To stagnant (waters) a boatsman—10. To pools a *Bainda*⁶—11. To reed-marshes one living on dried meat (or fish).

¹ Mahīdhara takes 'prakaritrī' in the sense of 'viksheptrī'; Sây. in that of 'sower of discord.'

² ? Sây. makes 'upasektrī' a composer of feuds (!).

³ ? 'a stirrer up of discord,' Sây.

⁴ Thus also Mahīdhara; charioteer, Sây.; cf. III, 11.

⁵ Yamī, Taitt. Br.

⁶ According to Mahīdhara, a wild tribesman (inhabitant of the jungle); 'one living by the net,' Sây.

VIII. 1. To the opposite bank a 'mārgāra'¹—2. To the near bank a fisherman (kevara)—3. To shallows an Ânda²—4. To uneven (? deep) places a fisher (maināla)—5. To sounds (svana) a Parvaka³—6. To caverns a Kirāta (woodman)—7. To mountain-ridges a Gambhaka⁴—8. To the mountains a Kimpurusha⁵—9. To loathing a Paulkasa⁶—10. To colour a worker in gold (cf. I, 23)—11. To the balance (pair of scales) a merchant.

IX. 1. To the latter part of the evening one exhausted—2. To all beings (spirits) a leper (sidhmala)—3. To good fortune a wakeful one—4. To ill-fortune a sleepy one—5. To trouble (cf. I, 43) a newsmonger—6. To adversity a spiritless one—7. To collapse a waster⁷—8. To the king of dice a gambler (cf. I, 37)—9. To the Krīta (-die) one who takes advantage of mistakes in the game⁸—10. To the Tretā (-die) one who plays on a (regular) plan⁹—11. To the Dvāpara (-die) one who plans to over-reach⁹ (his fellow-player).

X. 1. To the Āskanda¹⁰ (-die) a post of the gaming-room¹¹—2. (cf. I, 29) one who 'approaches' a cow—3. To the end (antaka, cf. I, 30) a cow-slayer—4. To hunger one who goes begging of one cutting up a cow—5. To evil-doing a Karaka-teacher—6. To evil (cf. I, 7) a robber—7. To the echo a reviler—8. To the noise a

¹ 'The son of a mṛigāri (? huntsman),' Mahādhara; 'one who catches fish with his hands,' Sāy.

² According to Mahādhara, the maker of 'bandhanāni (? strings, or dams);'—according to Sāy., one who catches fish by means of dikes.

³ ? A Bhilla (Bheel, mountaineer, woodman);—one catching fish by means of feathers (parva), Sāy.

⁴ Apparently a man of a voracious, flesh-eating tribe.

⁵ Apparently a low, despicable man.

⁶ Explained as one of very low birth, or more particularly, as the son of a Nishāda from a Kshatriya woman.

⁷ Lit. a cutter away (? a spendthrift).

⁸ Thus Mahādhara explains 'ādinavadarsa'; 'one who works for his fellow-player's ruin,' St. Petersburg. Dict.

⁹ The terms 'kalpin' and 'adhikalpin' are of doubtful meaning—'arranger' and 'head-arranger,' Weber.

¹⁰ Lit. 'the assailer,' apparently another name for the die usually called Kalī. On these dice see part iii, p. 106, note 1.

¹¹ Explained as a jocular expression for the habitual frequenter of the gambling-house.

growler—9. To the end (anta) a babbler—10. To the endless a dumb one—11. To articulate sound (sabda) a drum-beater.

XI. 1. To festive joy a lute-player—2. To the cry a flute-player—3. To the confused (noise) a conch-blower—4. To the forest a forester—5. To broken woodlands one who watches woods on fire—6. To fun (narma I, 15) a harlot (I, 9)—7. To laughter an artizan (I, 16)—8. To the sea-monster (?) a mottled woman ¹ (?)—9—11. To power a village-headman, an astrologer, and a herald (? abhikrośaka).

XII. (Added to those at the second post):—1—3. To dancing (I, 11) a lute-player (XI, 1), a hand-clapper, and a flute-player (XI, 2)—4. To pleasure (I, 17) a musician—5. To fire a fat man—6. To the earth a cripple—7. To the wind a Kāṇḍāla (outcast)—8. To the air a staff-dancer ²—9. To the sky a bald-headed one—10. To the sun a yellow-eyed one—11. To the stars one of variegated colour—12. To the moon a leprous one (kilāsa, cf. IX, 2)—13. To the day a light-coloured one with yellow eyes—14. To the night a black one with yellow eyes.—He then seizes these eight misshapen ones—15. One who is too tall—16. One too short—17. One too stout—18. One too lean—19. One too light-coloured—20. One too black—21. One too bald—22. One with too much hair:—these (are to be) neither Sūdras nor Brāhmanas, and are sacred to Pragāpati;—23. A minstrel (māgadha, I, 10)—24. A harlot (pumskāṭ, cf. I, 9)—25. A gambler (I, 37)—26. A eunuch (I, 7):—these (also are to be) neither Sūdras nor Brāhmanas, and are sacred to Pragāpati.

SEVENTH ADHYĀYA. FIRST BRĀHMANA.

THE SARVAMEDHA, OR ALL-SACRIFICE.

1. Brahman Svayambhu (the self-existent, n.) was performing austerities ³. He said this much,—

¹ St. Petersb. Dict. conjectures 'To lust a sportive woman (? dancer or singer).'

² 'Vamsanartin' explained by Mahādhara as one who practises dancing by means of a bamboo-staff (vamsena nartanasīla); by Sāy. as one who makes his living by dancing on the top of a bamboo-staff (vamsāgranṛitagtvin); hardly a 'family-dancer,' Monier-Williams.

³ Cf. J. Muir, Orig. Sanskrit Texts, vol. v, p. 372.

‘Verily, there is no perpetuity in austerities; well, then, I will offer up mine own self in the creatures, and the creatures in mine own self.’ And, accordingly, by offering up his own self in the creatures, and the creatures in his own self, he compassed the supremacy, the sovereignty, and the lordship over all creatures; and in like manner does the Sacrificer, by thus offering all sacrificial essences¹ in the Sarvamedha, compass all beings, and supremacy, sovereignty, and lordship.

2. Now this Sarvamedha is a ten-days’ (Soma-) sacrifice, for the sake of his gaining and winning every kind of food, for the Virâḡ consists of ten syllables, and the Virâḡ is all food. At this (sacrifice) he builds the greatest possible fire-altar, for this—to wit, the Sarvamedha—is supreme amongst all sacrificial performances: by means of the supreme (sacrifice) he thus causes him (the Sacrificer) to attain supremacy.

3. The first day thereof is an Agnishŭt Agnishŭtoma², for the sake of his gaining and winning all the gods, for the Agnishŭt Agnishŭtoma is Agni; and all the gods have Agni (the sacrificial fire) for their mouth. The cups of Soma thereat pertain to Agni, and so do the Puroruḥ³ formulas pertain to Agni, in order that everything should pertain to Agni.

¹ Or, all kinds of victims (medha).

² That is, a one-day’s Soma-sacrifice (ekâha) of the Agnishŭtoma order, arranged so as specially to promote the praise of Agni. In the same way the next three ekâhas are intended to honour special deities.

³ That is, the formulas preceding the ‘upayâma’ (‘Thou art taken with a support, &c.’ cf. part ii, p. 259, note 1) or formula with which the cup of Soma is drawn.

4. The second day is an *Indrastut Ukthya*, for the sake of his gaining and winning all the gods, for Indra is all the gods. The cups of Soma thereat pertain to Indra, and so do the *Puroruḥ* formulas pertain to Indra, in order that everything should pertain to Indra.

5. The third day is a *Sūryastut Ukthya*, for the sake of his gaining and winning all the gods, for Sūrya is all the gods. The cups of Soma pertain to Sūrya, and so do the *Puroruḥ* formulas pertain to Sūrya, in order that everything should pertain to Sūrya.

6. The fourth day is a *Vaisvadeva*, for the sake of his gaining and winning all the gods, for the All-gods (*Visve Devāḥ*) are all the gods. The cups of Soma pertain to the All-gods, and so do the *Puroruḥ* formulas pertain to the All-gods, in order that everything should pertain to the All-gods.

7. The fifth day is a central *Āsvamedhika*¹ one: at this (sacrifice) he seizes a horse meet for sacrifice, for the sake of his gaining the sacrificial essence of the horse.

8. The sixth day is a central *Paurushamedhika*² one: at this (sacrifice) he seizes men meet for sacrifice, for the sake of his gaining the sacrificial essence of man.

9. The seventh day is an *Aptoryāma*, for the sake of his gaining all kinds of Soma-sacrifices: at this (sacrifice) he seizes all kinds of (victims) meet for sacrifice, both what is animate and what is

¹ That is, an *Ukthya* sacrifice, cf. p. 259, note 2; XIII, 5, 1, 5 seqq.

² That is, an *Atirātra*, cf. XIII, 6, 1, 9.

inanimate. Of those with omenta he offers the omenta, and of those without omenta they throw down pieces cut out of the skin¹, and of herbs and trees they do so after cutting them up,—every kind of food of both the dry and the fresh he offers, in order to gain every kind of food. Everything he offers, and to every one he offers in order to gain and to win everything. The omenta having been offered at the morning-service, and in the same way the oblations at the evening-service,—

10. The eighth day is a *Trinava* one², for the *Trinava* (stoma) is the thunderbolt, and by means of the thunderbolt, indeed, lordship (kshatra) is gained : by means of the thunderbolt he thus gains lordship.

11. The ninth day is a *Trayastrimsa* one³, for the sake of his gaining a foothold, for the *Trayastrimsa* (stoma) is a foothold.

12. The tenth day is a *Visvagit Atirâtra* with all the *Prishthas*⁴, for the sake of his gaining and winning everything, for the *Visvagit Atirâtra* with all the *Prishthas* is everything, and the *Sarvamedha* is everything.

13. Now as to the sacrificial fees : whatever there is towards the middle of the kingdom other than the property of the *Brâhmaṇa*, but including land and

¹ Lit., 'after cutting (pieces) out of the skin they throw down.'

² That is, one on which the *Trinava* (thrice-nine-versed) *Stoma* is used in chanting.

³ That is, one on which the thirty-three-versed hymn-form is used.

⁴ For a Soma-sacrifice with all the *Prishtha-sâmans*, see part iii, introd. p. xx seqq. On the two kinds of *Visvagit ekâhas*, the *Agnishoma* and the *Atirâtra Visvagit*, see part iv, p. 320, note 2.

men, of that the eastern quarter belongs to the Hotṛi, the southern to the Brahman, the western to the Adhvaryu, and the northern to the Udgâtri; and the Hotṛikas share this along with them.

14. Visvakarman Bhauvana once performed this sacrifice, and having performed it he overpassed all beings, and became everything here; and verily he who, knowing this, performs the Sarvamedha, or who even knows this, overpasses all beings, and becomes everything here.

15. It was Kasyapa who officiated in his sacrifice, and it was concerning this that the Earth¹ also sang the stanza;—‘No mortal must give me away; thou wast foolish, Visvakarman Bhauvana: she (the earth) will sink into the midst of the water; vain is this thy promise unto Kasyapa.’

EIGHTH ADHYĀYA. FIRST BRĀHMANA.

FUNERAL CEREMONIES.

1. They now² do what is auspicious for him. They now prepare a burial-place (smaśāna³) for him,

¹ Or, the ground, which Visvakarman Bhauvana gave away as sacrificial fee. On this legend cp. Ait. Br. VIII, 21; J. Muir, Orig. Sanskrit Texts, vol. i, p. 456; vol. iv, p. 369.

² The commentator is at pains to show that ‘atha’ here has not the force of ‘thereupon’—that is after the performance of the Sarvamedha—but that of introducing a new topic (‘Now, they do . . .’); and that therefore the directions about to be given are by no means intended to apply only to one who has performed the Sarvamedha, or even to the Agnîṣṭi, or builder of a fire-altar, but also to others.

³ Yāska (Nir. III, 5) resolves this word into ‘sman’ (body) + ‘sayana’ (couch); whilst Prof. Weber, Ind. Stud. I, p. 189, proposes ‘asman’ (stone) + ‘sayana’ (couch). The smaśāna, or burial-place, sepulchre, is constructed in the form of a tumulus, or grave-mound.

(to serve him) either as a house or as a monument; for when any one dies, he is a corpse (*śava*), and for that (corpse) food (*anna*) is thereby prepared, hence 'śavānna,' for, indeed, 'śavānna' is what is mystically called 'śmasāna.' But 'śmasāh' also are called the eaters amongst the Fathers, and they, indeed, destroy in yonder world the good deeds of him who has had no sepulchre prepared for him: it is for them that he prepares that food, whence it is 'śmasānna,' for 'śmasānna' is what is mystically called 'śmasāna.'

2. Let him¹ not make it too soon (after the deceased man's death) lest he should freshen up his sin; but let him make it a long time after, as thereby he obscures the sin;—and when people do not even remember the years (that have passed²), as thereby one causes the sin to pass into oblivion. If they do remember³,—

¹ Viz. the Sacrificer, the performer of the funeral rites, being the next of kin.

² This is the way in which the scholiasts interpret the corresponding rule, Kāty. Sr. XXI, 3, 1 (*pitṛīmedhaḥ samvatsarāsmṛitau*), instead of 'when they do not remember it (even once) for years, he brings it about that the sin is forgotten, even in case they should remember it,' as Prof. Delbrück, *Altind. Syntax*, p. 351 translates the passage. For the subject of the verb 'they remember it,' Prof. Delbrück supplies 'pitaraḥ,' i.e. the dead man's deceased ancestors, instead of the living people, which seems rather improbable. The comment is very corrupt, but it makes at least some allusion to 'people's talk':—*na śrutiḥ śrutyabhāvas (tām) tena kirakaraṇena agham pāpakaraṇam gamayati, kirāt śmasānam kurva-saraṇam (? kurvataḥ śravaṇam) ganavādo-pi na śrinotīty (!) arthaḥ.*

³ In this way Harisvāmin, as well as the scholiasts on Kāty. XXI, 3, 2, construes the clause with the next paragraph, and it is difficult to see how otherwise any satisfactory sense could be extracted from it. At the same time, it can evidently only qualify the first specification of time, as the others will apply in any case.

3. Let him make it in uneven years, since the uneven belongs to the Fathers; and under a single Nakshatra¹, since the single Nakshatra belongs to the Fathers; and at new-moon, since the new-moon is a single Nakshatra;—for he (the Sacrificer) is a single (person); and in that all the beings dwell together during that night, thereby he obtains that object of desire which is (contained) in all Nakshatras.

4. Let him make it in autumn, for the autumn is the Svadhâ, and the Svadhâ is the food of the Fathers: he thus places him along with food, the Svadhâ;—or in (the month of) Mâgha, thinking, 'Lest (mâ) sin (agha) be in us;'—or in summer (nidâgha), thinking, 'May thereby be removed (nidhâ) our sin (agha)!''

5. Four-cornered (is the sepulchral mound). Now the gods and the Asuras, both of them sprung from Pragâpati, were contending in the (four) regions (quarters). The gods drove out the Asuras, their rivals and enemies, from the regions, and, being regionless, they were overcome. Wherefore the people who are godly make their burial-places four-cornered, whilst those who are of the Asura nature, the Easterns and others², (make them)

¹ That is, a lunar mansion consisting of a single star, such as Kîtrâ and Pushya (in contradistinction to such in the dual, as Punarvasû and Visâkhe, and to those in the plural number, as the Kṛttikâs). As regards the symbolic connection of the uneven number with the deceased ancestors, the commentator reminds us of the fact that it is the father, grandfather, and great-grandfather who represent the Fathers.—The only available MS. of the commentary (Ind. Off. 149) terminates at this place.

² Yâ âsuryaḥ prâkyaḥ tvad ye tvat parimaṇḍalâni (smarânâni kurvate),—Prof. Weber, Ind. Stud. I, p. 189, takes this in the sense of 'part of the prâkya, the âsuryaḥ prâgâḥ of them (hence probably

round, for they (the gods) drove them out from the regions. He arranges it so as to lie between the two regions, the eastern and the southern¹, for in that region assuredly is the door to the world of the Fathers: through the above he thus causes him to enter the world of the Fathers; and by means of the (four) corners he (the deceased) establishes himself in the regions, and by means of the other body² (of the tomb) in the intermediate regions: he thus establishes him in all the regions.

6. Now as to the choosing of the ground. He makes it on ground inclining towards the north, for the north is the region of men: he thus gives him (the deceased) a share in the world of men; and in that respect, indeed, the Fathers share in the world of men that they have offspring; and his (the deceased man's) offspring will, indeed, be more prosperous.

7. 'Let him make it on ground inclining towards the south,' they say, 'for the world of the Fathers inclines towards the south: he thus gives him a share in the world of the Fathers.' Let him not do so, however, for, indeed, such a one is an opening tomb, and certainly another of these (members of the dead man's family) quickly follows him in death.

the non-Āryan portion of them), have round *smarāna*.' J. Muir, *Orig. Sansk. Texts*, vol. ii, p. 485, takes no account of the words 'tvad ye tvat.' For our rendering of these words, cp. V, 3, 2, 2 *sūdrāms tvad yāms tvat*, 'Sūdras and others,' or 'Sūdras and suchlike people.'

¹ That is to say, its front side is towards the south-east. Cp. p. 428, note 4.

² That is, by means of the sides of the grave which are to face the intermediate points of the compass.

8. And some, indeed, say, 'Let him make it on a counter-cutting¹ in ground inclined towards the south, for such (a tomb) indeed becomes rising sin².' But one must not do so, for indeed such (a burial place) alone becomes rising sin which one makes on ground inclining towards the north.

9. On any level (ground) where the waters, flowing thither from a south-easterly direction³, and coming to a stand-still, will, on reaching that (north-westerly) quarter, without pressing forward⁴, join imperishable water⁵, on that (ground) one may make (the tomb); for, water being food, one thereby offers food to him from the front towards the back; and, water being the drink of immortality, and that region between the rising of the seven *Rishis*⁶ and the setting of the sun being the quarter of the living, one thereby bestows the drink of immortality upon the living:—and such a one, indeed, is a closing tomb; and verily what is good for the living that is also good for the Fathers.

¹ This is meant as a literal rendering of 'pratyarsha.' What is intended thereby would seem to be either a cutting made into southward sloping ground, in such a way as to make the cut piece of ground rise towards the south, or perhaps such a part of the southward inclined ground as naturally rises towards the south. The St. Petersburg Dict. suggests 'steep bank (escarpment), or side (of a hill).' Kâty. XXI, 3, 15 (*kakshe*) seems also to imply some kind of hollow ground, surrounded by bushes and trees.

² That is, apparently, lightened, or improving, sin.

³ It might also mean, in a south-easterly direction, but the comparison with food introduced into the mouth from the front (east) and the specification of the opposite direction evidently point to the above meaning.

⁴ That is, without urging forward the standing water which they join, but quickly flowing into it.

⁵ That is, apparently, such a lake as never dries up.

⁶ That is, *Ursa major*, the Great Bear, or Charles's Wain.

10. Let him make it in a pleasant (spot), in order that there should be pleasure for him; and in a peaceful (spot), in order that there should be peace for him. He must not make it either on a path, or in an open space, lest he should make his (the deceased's) sin manifest.

11. Whilst being secluded it should have the sun shining on it from above¹: in that it is secluded one hides his sin; and in that it has the sun shining on it from above—yonder sun being the remover of evil—he, indeed, removes the evil from him, and he also causes him to be endowed with the radiance of the sun.

12. Let him not make it where it would be visible from here², for assuredly it is beckoning, and another of these (members of his family) quickly follows (the deceased) in death.

13. Let there be beautiful objects³ at the back,—for beautiful objects mean offspring: beautiful objects, offspring, will thus accrue to him. If there be no beautiful objects, let there be water either at the back or on the left (north) side, for water is indeed a beautiful object; and beautiful objects, offspring, will indeed accrue to him.

14. He makes it on salt (barren) soil, for salt means seed; the productive thus makes him partake in productiveness, and in that respect, indeed, the

¹ That is, it should be in a place where at midday the rays of the sun do not fall obliquely on it, Kâty. XXI, 3, 15 comm.

² That is, from the village, cf. Kâty. XXI, 3, 18.

³ Or, beautiful ground (kîtra). According to the comments on Kâty. XXI, 3, 23 this means that the site of the grave should be so chosen that there are at the back (or west) of it, either woods of various kinds, or ground diversified by woods, hills, temples (!) &c.

Fathers partake in productiveness that they have offspring: his offspring assuredly will be more prosperous.

15. On such (ground) as is filled with roots, for to the Fathers belongs the (sod) filled with roots;—it is (sod) of *vr̥ṇa* (*Andropogon muricatus*) and other grasses, for thus the Fathers' share in this (earth) is not excessive¹; and he also thereby makes (the deceased's) sin to be restricted².

16. Let him not put it near (where grows) *Bhūmipāsa*³, or reeds, or *Asmagandhā*⁴, or *Adhyāṇḍā*, or *Prisniparni* ('speckled-leaf,' *Hemionitis cordifolia*); nor let him make it near either an *Asvattha* (*Ficus religiosa*), or a *Vibhītaka* (*Terminalia bellerica*), or a *Tilvaka* (*Symplocos racemosa*), or a *Sphūrgaka* (*Diospyros embryopteris*), or a *Haridru* (*Pinus deodora*), or a *Nyagrodha* (*Ficus indica*), or

¹ Whilst their share would have been excessive, if all the ground covered with vegetation were assigned to them. It is also worthy of note that Kāty. Sr. XXV, 7, 17, in enumerating the plants which are to be removed from the site of the funeral pile, mentions (apparently in the place of our *Bhūmipāsa*) the *Viśākha*, explained by the commentator as identical with 'dūrvā'; and Sir H. M. Elliott, *Races of the N. W. Province of India*, II, p. 303, remarks, on the *Dūb* grass (*Agrestis linearis*, or *Cynodon dactylon*), that 'its tenacity whenever it once fixes its roots has caused it to be used in a common simile when the attachment of Zamindārs to their native soil is spoken of.'

² Apparently lit. 'binding (itself),' ? i.e. either restricted in quantity, or limited to his own person, not transmitted to his son. Cf. XIII, 8, 3, 10. It can hardly be taken in the sense of 'binding the sin.'

³ Literally, 'Earth-net,' apparently some troublesome creeping plant corresponding to our rest-harrow (*Ononis arvensis* or *spinosa*), or couch-grass (*Triticum repens*), but of tropical dimensions.

⁴ Lit. 'rock-smell,' perhaps identical with *Asvagandhā* (lit. 'horse-smell,' *Physalis flexuosa*).

any other (trees) of evil name¹, so as to avoid (such) names from a desire of good luck.

17. Now as to the order of procedure. For an Agnikṛit (builder of a fire-altar) one makes the tomb after the manner of the fire-altar; for when a Sacrificer builds a fire-altar he thereby constructs for himself by sacrifice a (new) body for yonder world; but that sacrificial performance is not complete until the making of a tomb; and when he makes the tomb of the Agnikṛit after the manner of the fire-altar, it is thereby he completes the Agnikṛityā.

18. One must not make it (too) large lest he should make the sin (of the deceased) large. 'Let him make it as large as the fire-altar without wings and tail,' say some, 'for like that of the fire-altar is this his (the Sacrificer's) body.'

19. But let him rather make it just of man's size: he thus leaves no room for another;—broader (vartiyas) behind², for what is (left) behind is offspring: he thus makes the (dead man's) offspring more excellent³ (vartiyas);—and broader on the left (north⁴ or higher, uttara) side, for the later (uttara)

¹ The commentator, on Kāty. XXI, 3, 20, and Vāg. S. XXXV, 1, instances the *sleshmāntaka* ('antiphlegmatic,' i. e. *Cordia latifolia* or *myxa*) and the *kovidāra* ('bad for splitting,' *Bauhinia variegata*; which, according to Stewart and Brandis, shows vertical cracks in the bark).

² The grave being constructed in such a way that the four corners lie in the direction of the four quarters, the back, or west side of the grave would really mean the side facing the north-west.

³ Or, perhaps, more extended, more numerous or prosperous.

⁴ In reality, the north means here the side facing the north-east. The side of the tumulus is to form a quadrilateral, of which the two sides intersecting each other at the north corner, are to be longer than the two which intersect at the south corner; viz. each of the

are offspring: he thus makes the offspring more excellent. Having attended to this, he encloses it with cords twisted (and extended) in the non-sunwise way¹; for the (sacrificial) performance connected with the Fathers is done in the non-sunwise way.

20. He then bids them cut out (the earth). He should cut it out to whatever extent he intends to raise (the sepulchral mound), but let him rather cut it out so as to be just of man's size: he thus leaves no room for another. For, on the one hand², the Fathers are the world of plants, and amongst the roots of plants they (are wont to) hide; and, on the other², (he does so) lest he (the deceased) should be separated from this (earth).

SECOND BRÂHMANA.

1. Now, some bank up (the sepulchral mound) after covering up (the site). The gods and the Asuras, both of them sprung from Pragâpati, were contending for (the possession of) this (terrestrial) world. The gods drove out the Asuras, their rivals and enemies, from this world; whence those who

former is to measure one man's length plus $9\frac{1}{2}$ angulas (thumb's breadths), and each of the latter one man's length minus $9\frac{1}{2}$ angulas. See comm. on Vâg. S. XXXV, 1.

¹ That is, by twisting or spinning the strands from right to left, or contrary to the sun's course. The cord is extended round the grave from right to left (east, north, west, south) by means of pegs driven into the ground at the four corners; see XIII, 8, 4, 1.

² I do not see how the usual force of 'atho'—viz. that of introducing a new element or argument either analogous, or not quite conformable, to what precedes (cf. Delbrück, *Altind. Syntax*, p. 513)—can apply to this double use of the particle. The two 'atho' seem to introduce the reasons for his digging up the ground, and for his not digging up more than a man's size.

are godly people make their sepulchres so as not to be separate (from the earth), whilst those (people) who are of the Asura nature, the Easterns and others, (make their sepulchral mounds) so as to be separated (from the earth), either on a basin¹ or on some such thing.

2. He then encloses it by means of enclosing-stones: what those enclosing-stones (round the fire-hearths) are, that they are here². With a formula he sets up those, silently these: he thus keeps separate what refers to the gods and what refers to the Fathers. With (an) undefined (number of stones he encloses it), for undefined is yonder world.

3. He then sweeps that (site) with a palâsa (*Butea frondosa*) branch—what the sweeping (signified) on that occasion³, that (it does) here—with (*Vâg. S. XXXV, 1*), 'Let the niggards avaunt from hence, the perverse scorers of the gods!'—he thereby expels from this world the niggards, the perverse haters of the gods, the Asura-Rakshas;—'it is the place of this Soma-offerer,' for he who has performed a Soma-sacrifice is a Soma-offerer;—'(an abode) distinguished by lights, by days, by nights,'—he thereby makes him to

¹ I take the 'kamû' to be a shallow stone basin or trough, either solid or consisting of masonry (bricks) in the manner of our stone-lined graves.

² Cf. VII, 1, 1, 12 seq. 'The enclosing-stones are the womb: he thus encloses the seed here sown in a womb. . . And, again, the Gârhapatya hearth is this (terrestrial) world, and the enclosing-stones are the waters: he thus surrounds this world with water.'

³ Viz. in building the Gârhapatya hearth (VII, 1, 1, 11 seqq.); no such sweeping taking place in preparing the site for the Âhavaniya (VII, 3, 1, 7).

be of the world of the seasons, the days and nights;—

4. 'May Yama grant him an abode;'—for Yama has power over the abode in this (earth), and it is him he solicits for an abode therein for this (dead man). He throws out this (branch) to the right (south), the other¹ to the left (north) side: he thus keeps the divine separate from what belongs to the Fathers.

5. He (the Adhvaryu) then yokes (the team) to the plough on the south side,—some say on the north side: he may do as he chooses. Having given the order, saying, 'Yoke!' he (the Sacrificer) utters the formula (Vâg. S. XXXV, 2), 'May Savitri vouchsafe for thy bones a place in the earth!'—Savitri now indeed vouchsafes a place in the earth for his (the deceased man's) bones;—'Let the oxen be yoked therefore!' for it is indeed for this work that the oxen are yoked.

6. It is (a team) of six oxen,—six seasons are a year: on the seasons, on the year, as a firm foundation, he thus establishes him. Having turned round (the plough) from right to left², he ploughs the first furrow with (Vâg. S. XXXV, 3), 'May Vâyu purify!' along the north side (along the cord) towards the west³; with, 'May

¹ Viz. that used in sweeping the Gârhapatya, VII, 7, 1, 5.

² That is, having driven the plough round from the south side to the north, in the non-sunwise direction (i. e. keeping the sepulchral site on the left hand side).

³ In ploughing the site of the fire-altar, the first furrow was drawn along the south side from west to east; and then, in sunwise fashion, from the south-west corner round along the west, north, and east sides; see VII, 2, 2, 9 seqq.

Savitri purify!' along the west side towards the south; with, 'With Agni's lustre!' along the south side towards the east; with, 'With Sûrya's brilliance!' along the front side towards the north.

7. Four furrows he ploughs with a formula: he thereby establishes him in whatever food there is in the four quarters. And (as to why it is done) with a formula,—certain, assuredly, is the sacrificial formula (yagus), and certain are these quarters.

8. He then ploughs across the body (of the sepulchral site)—he thereby establishes him in whatever food there is in the year¹—silently with (an) undefined (number of furrows), for undefined is yonder world.

9. Having performed the work for which he has put the team to that (plough), he now unfastens it: 'Let the oxen be unyoked!' he says, for it is for that work that the oxen were yoked. To the right (south) side² he removes this (plough and team), to the left (side) any other: he thus keeps the divine separate from what belongs to the Fathers.

THIRD BRÂHMANA.

1. He then sows (seed) of all (kinds of) herbs: what the all-herb (seed signified) on that occasion³, that (it does) here. With many (verses⁴) he sows

¹ The Sacrificer's body (trunk) or self, like that of Pragâpati, is as usual identified with the year (Father Time).

² Or rather to the south-west side, whilst at the Agnitayana (VII, 2, 2, 21) it was done towards the north-east.

³ Viz. that it means food of every kind, see VII, 2, 4, 14.

⁴ Viz. with fifteen verses (VII, 2, 4, 15 seqq.) of which the one here used formed part (part iii, p. 340, note 2, verse 5).

that (former seed), with a single one this,—he thus keeps the divine separate from what belongs to the Fathers,—with (Vāg. S. XXXV, 4), ‘On the Arsvattha tree is your abode, on the Parna dwelling is made for you, (possessed of cattle shall ye be, when ye save the Man):’ for long life he thereby prays for these (the Sacrificer’s family), and accordingly each subsequent one of them dies of old age¹.

2. He then pours out that (jarful of bones²); for this earth is the foundation: on this (earth), as a foundation, he thus establishes him. Before sunrise (he does so), for, in secret, as it were, are the Fathers, and in secret, as it were, is the night;—in secret, indeed, he does this, (but) so that (the sun) should rise over him doing it: on both day and night he thus establishes him.

3. [He does so, with Vāg. S. XXXV, 5–6,] ‘May Savitṛi deposit thy bones in the mother’s lap,—Savitṛi thus deposits his bones in the lap of the mother, this earth;—‘O Earth, be thou propitious unto him!’ he thus says this in order that this (earth) may be propitious to him.—‘In the deity Pragâpati I place thee, in the world nigh unto the water³, O N. N.,’ therewith he mentions the name (of the deceased); for nigh to

¹ That is, they die of old age, just as do the herbs now sown to which the verse is, of course, addressed in the first place. Cf. Mahîdhara on Vāg. S. XII, 79.

² On burning the dead body, immediately after death, the calcined bones were carefully collected and kept in an earthen vessel; cf. p. 117, note 3.

³ Or, in a place near water. The Samhitâ adds (either before or after the dead man’s name), ‘May he (Pragâpati) burn away our sin!’

the water, indeed, is this (terrestrial) world: he thus places him in the deity *Pragāpati*, in the world nigh unto the water.

4. He then says to some one, 'Proceed in that (southern) direction without drawing breath, and, having thrown down the jar, return hither without looking behind thee!' He then mutters (*Vâg. S. XXXV, 7*), 'O Death, go away another way, what second way there is of thine other than the path of the gods¹; I call unto thee that hast eyes and hearest: hurt not our family nor our men!' for long life he thereby prays for these, and accordingly each subsequent one of them dies of old age.

5. He then arranges him (the dead man) limb by limb, with (*Vâg. S. XXXV, 8-9*), 'Propitious be the wind unto thee, propitious the heat of the sun; propitious be the bricks; propitious be the fires unto thee, and may the earthly ones not scorch thee!—May the regions fit themselves to thee, and may the waters be most kind unto thee, and the rivers; and kind also the air: may all the regions fit themselves to thee!'—he thereby makes everything fit itself to him, and be auspicious for him.

6. Now thirteen unmarked² bricks, measuring a foot (square), have been made: they are just like those bricks in the fire-altar. Those (altar bricks) he lays down with a formula, silently these: he thus keeps the divine separate from what belongs to the Fathers.

¹ Viz. the '*pitrīyāna*,' or path of the Fathers. See I, 9, 3, 2.

² That is, not marked with lines, as those of the fire-altar are. As to the use of pebbles, instead of bricks, in the case of one who has not performed the *Agnikāyana*, see XIII, 8, 4, 11.

7. There are thirteen of them,—thirteen months are a year: on the seasons, on the year, he thus establishes him, as on a firm foundation.

8. They measure a foot (square),—the foot is a foundation: a foundation he thus prepares for him. Unmarked they are, for in secret, as it were, are the Fathers, and in secret, as it were, is what is unmarked: he thus secretes what is in secret.

9. One of them he places in the middle, with the front side towards the east: this is the body (trunk);—three in front, fitted to (the position of) the head: that is the head;—three on the right: that is the right wing (side);—three on the left: that is the left wing;—three behind: that is the tail. Thus this his body, furnished with wings and tail, is just like that of Agni (the fire-altar).

10. He then bids them bring some soil from a cleft in the ground, for thus the Fathers' (share) in this (earth) is not excessive; and he also thereby makes the (dead man's) sin to be restricted¹. And some, now, dig in that intermediate (south-eastern) quarter, and fetch it from there; and others, again, do so towards the south-west, and fetch it northwards from there: he may do as he chooses.

11. Let him not make it (the sepulchral mound) too large, lest he make the (deceased's) sin large. For a Kshatriya he may make it as high as a man with upstretched arms, for a Brāhmaṇa reaching up to the mouth, for a woman up to the hips, for a Vaisya up to the thighs, for a Sūdra up to the knee; for suchlike is their vigour.

12. But let him rather make it so as to reach

¹ See XIII, 8, 1, 15.

below the knee: he thus leaves no room for another. While that (mound) is being made, they hold a bundle (of reed grass) to the left (north, *uttaratah*) of it,—that is offspring: they thus hold the (deceased's) offspring upwards (*uttaratah*). Do not let him throw it down either after holding it up, or after bringing it; but let him set it up in the house¹: he thus sets up offspring in the house.

13. Having prepared it, he sows barley grain (*yava*), thinking, 'May they ward off (*yavaya*) sin from me!' He covers it over with *Avakā*-plants² in order that there may be joy (or moisture, *ka*) for him; and with *Darbha* grass (*Poa cynosuroides*) he covers it for the sake of softness.

FOURTH BRĀHMANA.

1. They now fix pegs round it³,—a *Palāsa* (*Butea frondosa*) one in front,—for the *Palāsa* is the Brahman (n.): he thus makes him go to the heavenly world with the Brahman for his leader;—a *Samī* (*Prosopis spicigera*) one on the left (north corner), in order that there may be peace (*sam*) for him;—a *Varāṇa* (*Crataeva Roxburghii*) one behind, in order that he may ward off (*vāraya*) sin from him;—

¹ That is, fix it so as to stand upright, by means of a *bambū* stick to which it is tied. Cf. *Kāty.* XXI, 3, 27 comm.

² *Blyxa* (or *Vallisneria*) *octandra* (*Roxburghii*), a grass-like plant with sword-shaped leaves (A. K. Nairne, *The Flowering Plants of Western India*, p. 318), growing freely on the margins of tanks. Cf. VII, 5, 1, 11; IX, 1, 2, 22 (where read '*Avakā*-plant' instead of '*lotus-flower*').

³ According to *Kāty. Sr.* XXI, the pegs are driven in immediately after the measuring, and prior to the sweeping, of the site of the *tumulus*; and this must certainly be the case, seeing that the cords by which the site is enclosed (XIII, 8, 1, 19) are fastened to the pegs.

and a *Vṛitra*-peg¹ on the right (south corner) for sin not to pass beyond.

2. On the right (south) side they then dig two somewhat curved (furrows²), and fill them with milk and water,—these, indeed, are two inexhaustible streams (that) flow to him in the other world;—and seven (they dig) on the left (north) side, and fill them with water, for sin not to pass beyond, for indeed sin cannot pass beyond seven rivers³.

3. They⁴ throw three stones each (into the northern furrows), and pass over them, with (*Vāg.* S. XXXV, 10; *Rig-v.* X, 53, 8): ‘Here floweth the stony one: hold on to each other, rise, and cross over, ye friends: here will we leave behind what unkind spirits there be, and will cross over to auspicious nourishments;’—as the text so its import.

4. They cleanse themselves with *Apāmarga* plants⁵—they thereby wipe away (*apa-marg*) sin—

¹ The exact meaning of ‘*vṛitra-saṅku*’ is doubtful. *Kāty. Sr.* XXI, 3, 31 has ‘*deha-saṅku*’ instead, to which the commentary assigns the rather improbable meaning of ‘stone-pillar,’ in favour of which he refers to IV, 2, 5, 15 of our *Brāhmaṇa*—‘Soma, in truth, was *Vṛitra*: the mountains and stones are his body;’ whence he makes ‘*vṛitra*’=‘*asman*’ (stone).

² Or narrow trenches or ditches—*kuṣṭe karshū*, *Kāty. Sr.* XXI, 4, 20. They are apparently semicircular, probably with their open part towards the grave.

³ These seven furrows are straight, running from west to east; thus separating the grave from the north, the world of men.

⁴ That is, the *Adhvaryu* and the members of the Sacrificer’s family.

⁵ Lit. ‘cleansing-plants’ or ‘wiping-plants,’ *Achyranthes aspera*; also called the burr-plant (*Birdwood*), a common hairy weed found all over India, and much used for incantations and sacrificial purposes.

with (Vāg. S. XXXV, 11), 'O Apāmārga, drive thou away from us sin, away guilt, away witchery, away infirmity, away evil dreams!'—as the text so its import.

5. They bathe at any place where there is water. With (Vāg. S. XXXV, 12), 'May the waters and plants be friendly unto us!' he takes water with his joined hands,—for water is a thunderbolt: with the thunderbolt he thus makes friendship,—and with, 'Unfriendly may they be unto him who hateth us, and whom we hate!' he throws it in the direction in which he who is hateful to him may be, and thereby overthrows him.

6. And if it be standing water, it makes their (the bathers') evil stop; and if it flows, it carries away their evil. Having bathed, and put on garments that have never yet been washed, they hold on to the tail of an ox¹, and return (to their home),—for the ox is of Agni's nature: headed by Agni they thus return from the world of the Fathers to the world of the living. And Agni, indeed, is he who leads one over the paths (one has to travel), and it is he who leads these over.

¹ That is to say, one of them takes hold of the tail, whilst the others follow in single file, each holding on to the one walking in front of him. Prof. Weber, *Ind. Stud.* IX, p. 21, note, refers to the somewhat analogous practice of tying to the left arm of a dead man the tail of the anustaraṇī-cow slain at the funeral sacrifice, whereby the deceased is supposed to be led safely—across the river Vaitaraṇī (Styx); see Sây. on *Shāḍv. Br.*, as quoted *Ind. Stud.* I, p. 39; cf. also Colebrooke, *Misc. Essays*, second ed., p. 192—to the world of the Fathers. According to Kāty. XXI, 4, 24 the ceremony of taking hold of the tail is performed with the verse, Vāg. S. XXXV, 13, 'For our well-being we hold on to the ox, sprung from Surabhi: even as Indra to the gods, so be thou a saving leader unto us!'

7. They proceed (towards the village) muttering this verse (Vâg. S. XXXV, 14), 'From out of the gloom have we risen' . . .—from the gloom, the world of the Fathers, they now indeed approach the light, the sun. When they have arrived, ointments for the eyes and the feet are given them: such, indeed, are human means of embellishment, and therewith they keep off death from themselves.

8. Then, in the house, having made up the (domestic) fire, and laid enclosing-sticks of Varana wood round it, he offers, by means of a sruva-spoon of Varana wood, an oblation to Agni Âyushmat², for Agni Âyushmat rules over vital power: it is of him he asks vital power for these (the Sacrificer's family). [Vâg. S. XXXV, 16,] 'Thou, Agni, causest vital powers to flow: (send us food and drink, and keep calamity far from us),' serves as invitatory formula.

9. He then offers, with (Vâg. S. XXXV, 17), 'Long-lived be thou, O Agni, growing by offering, ghee-mouthed, ghee-born: drinking the sweet, pleasant cow's ghee, guard thou these, as a father does his son, hail!' he thus says this so that he (Agni) may guard and protect these (men).

10. The sacrificial fee for this (ceremony) consists of an old ox, old barley, an old arm-chair with head-cushion—this at least is the prescribed Dakshinâ, but he may give more according to his inclination. Such, indeed, (is the performance) in the case of one who had built a fire-altar.

¹ See XII, 9, 2, 8.

² I.e. imbued with vital power, long-lived.

11. And in the case of one who has not built a fire-altar, there is the same mode of selecting the site (for the sepulchral mound) and the same performance save that of the fire-altar. 'Let him use pebbles (instead of bricks¹) in the case of one who keeps up a sacrificial fire,' say some, 'they are just what those pebbles used at the Agnyâdheya are².' 'Let him not use them,' say others; 'surely they would be liable to weigh heavily upon one who has not built a fire-altar.' Let him do as he pleases.

12. Having fetched a clod from the boundary, he³ deposits it (midway) between (the grave and the village), with (Vâg. S. XXXV, 15), 'This I put up as a bulwark for the living, lest another of them should go unto that thing: may they live for a hundred plentiful harvests, and shut out death from themselves by a mountain!'—he thus makes this a boundary between the Fathers and the living, so as not to commingle; and therefore, indeed, the living and the Fathers are not seen together here.

¹ See XIII, 8, 3, 6.

² See II, 1, 1, 8 seqq.

³ Viz. the Adhvaryu, according to Mahîdhara on Vâg. S. XXXV, 15. According to Kâty. XXI, 4, 25, this ceremony takes place whilst they are on their way back from the grave to the village; as indeed appears from the order in which the formula used appears in the Vâg. Samhitâ. It is difficult to see why the author should not have given it in its right place, unless it was done with a view to a good conclusion to the Kânda, or because he really wished it to be done after the performance of the offering. It is scarcely necessary to assume that this *Kandikâ* is a later addition, perhaps based on the Kârva recension.

FOURTEENTH KĀṆDA.

THE PRAVARGYA.

FIRST ADHYĀYA. FIRST BRĀHMANA.

1. The gods Agni, Indra, Soma, Makha, Vishṇu, and the Visve Devāḥ, except the two Asvins, performed a sacrificial session¹.

2. Their place of divine worship was Kurukshetra. Therefore people say that Kurukshetra is the gods' place of divine worship: hence wherever in Kurukshetra one settles there one thinks, 'This is a place for divine worship;' for it was the gods' place of divine worship.

3. They entered upon the session² thinking, 'May we attain excellence! may we become glorious! may we become eaters of food!' And in like manner do these (men) now enter upon the sacrificial session thinking, 'May we attain excellence! may we become glorious! may we become eaters of food!'

4. They spake, 'Whoever of us, through austerity, fervour, faith, sacrifice, and oblations, shall first compass the end of the sacrifice, he shall be the most excellent of us, and shall then be in common to us all.' 'So be it,' they said.

5. Vishṇu first attained it, and he became the

¹ For this legend, see J. Muir, *Orig. Sansk. Texts*, vol. iv, p. 124.

² Lit, they were sitting (for the session): 'ās' (like 'sad') is here used in its technical sense, and not in its ordinary sense 'to sit, to be';—'They were [there. They said],' J. M.

most excellent of the gods; whence people say, 'Vishṇu is the most excellent of the gods.'

6. Now he who is this Vishṇu is the sacrifice; and he who is this sacrifice is yonder Āditya (the sun). But, indeed, Vishṇu was unable to control that (love of) glory of his; and so even now not every one can control that (love of) glory of his.

7. Taking his bow, together with three arrows, he stepped forth. He stood, resting his head on the end of the bow. Not daring to attack him, the gods sat themselves down all around him.

8. Then the ants said—these ants (vamṛt), doubtless, were that (kind called) 'upadtkā'¹—'What would ye give to him who should gnaw the bow-string?'—'We would give him the (constant) enjoyment of food, and he would find water even in the desert: so we would give him every enjoyment of food.'—'So be it,' they said.

9. Having gone nigh unto him, they gnawed his bowstring. When it was cut, the ends of the bow, springing asunder, cut off Vishṇu's head.

10. It fell with (the sound) 'ghṛiñ'; and on falling it became yonder sun. And the rest (of the body) lay stretched out (with the top part) towards the east. And inasmuch as it fell with (the sound) 'ghṛiñ,' therefrom the Gharma² (was called); and inasmuch as he was stretched out (pra-vṛig), therefrom the Pravargya (took its name).

11. The gods spake, 'Verily, our great hero

¹ That is, a certain species of ants that are supposed to find water wherever they dig. Cf. Weber, Ind. Stud. XIII, p. 139.

² That is, the draught of hot milk boiled in the Mahāvira pot, and hence often used as a synonym for the latter or the Pravargya.

(mahân vīraḥ) has fallen :’ therefrom the Mahāvīra pot (was named). And the vital sap which flowed from him they wiped up (sam-mṛig) with their hands, whence the Samrâg¹.

12. The gods rushed forward to him, even as those eager to secure some gain (will do)². Indra reached him first. He applied himself to him limb after limb, and encompassed him³, and, in encompassing him, he became (possessed of) that glory of his. And, verily, he who knows this becomes (possessed of) that glory which Indra is (possessed of).

13. And Makha (sacrifice), indeed, is the same as Vishṇu : hence Indra became Makhavat (possessed of makha), since Makhavat is he who is mystically called Maghavat⁴, for the gods love the mystic.

14. They gave to those ants the enjoyment of food ; but, indeed, all food is water, for it is by moistening (the food) therewith that one eats here whatever one does eat.

15. This Vishṇu, the (Soma-) sacrifice, they then divided amongst themselves into three parts : the Vasus (received) the morning-pressing, the Rudras the midday-pressing, and the Ādityas the third pressing.

16. Agni (received) the morning-pressing, Indra

¹ That is, emperor, or lord paramount, as the Pravargya is named, in the same way as the Soma-plant (and juice) is styled King.

² Cf. IV, 1, 3, 5. The construction is hardly so irregular as it is represented there.

³ That is, he enclosed him (in his own self), he took him in (gobbled him up).

⁴ I. e. ‘the mighty (lord),’ an epithet of Indra.

the midday-pressing, and the Visve Devāḥ the third pressing.

17. The Gâyatri (received) the morning-pressing, the Trishūbh the midday-pressing, and the Gagatī the third pressing. The gods went on worshipping and toiling with that headless sacrifice.

18. Now Dadhyañk Ātharvāna knew this pure essence¹, this Sacrifice, — how this head of the Sacrifice is put on again, how this Sacrifice becomes complete.

19. He then was spoken to by Indra saying, 'If thou teachest this (sacrificial mystery) to any one else, I shall cut off thy head.'

20. Now this was heard by the Asvins,—'Verily, Dadhyañk Ātharvāna knows this pure essence, this Sacrifice,—how this head of the Sacrifice is put on again, how this Sacrifice becomes complete.'

21. They went up to him and said, 'We two will become thy pupils.'—'What are ye wishing to learn?' he asked.—'This pure essence, this Sacrifice,—how this head of the Sacrifice is put on again, how this Sacrifice becomes complete,' they replied.

22. He said, 'I was spoken to by Indra saying, 'If thou teachest this to any one else, I shall cut off thy head;' therefore I am afraid lest he should indeed cut off my head: I cannot take you as my pupils.'

23. They said, 'We two shall protect thee from him.'—'How will ye protect me?' he replied.—They said, 'When thou wilt have received us as thy

¹ Viz. the Madhu ('honey') or sweet doctrine of the Pravargya, or pot of boiled milk and ghee.

pupils, we shall cut off thy head and put it aside elsewhere; then we shall fetch the head of a horse, and put it on thee: therewith thou wilt teach us; and when thou wilt have taught us, then Indra will cut off that head of thine; and we shall fetch thine own head, and put it on thee again.'—'So be it,' he replied.

24. He then received them (as his pupils); and when he had received them, they cut off his head, and put it aside elsewhere; and having fetched the head of a horse, they put it on him: therewith he taught them; and when he had taught them, Indra cut off that head of his; and having fetched his own head, they put it on him again.

25. Therefore it is concerning this that the *Rishi* has said (*Rig-v.* I, 116, 12), 'That Dadhyañk Ātharvāna, with a horse's head, anywise spake forth unto you two the sweet doctrine:—'Unrestrainedly he spoke this,' is what is thereby meant.

26. One must not teach this to any and every one, since that would be sinful, and lest Indra should cut off his head; but one may only teach it to one who is known to him, and who has studied sacred writ, and who may be dear to him, but not to any and every one.

27. He may teach it to one dwelling with him (as a pupil) for a year; for the year is he that shines yonder, and the Pravargya also is that (sun): it is him he thereby gratifies, and therefore he may teach it to one dwelling with him for a year.

28. For three nights he keeps the rule (of abstinence); for there are three seasons in the year, and the year is he that shines yonder, and the Pravargya also is that one: it is him he thereby

gratifies, and therefore he keeps the rule for three nights.

29. Hot ¹ (water) he sips, thinking, 'I will teach it as one practising austerities.' He teaches it whilst abstaining from flesh-food, thinking, 'I will teach it as one practising austerities;'

30. And whilst not drinking out of earthen (vessels); for whatever untruth (man) speaks on this (earth) is, as it were, immixed with her: therefore (one should do so) whilst not drinking out of earthen (vessels);

31. And whilst not coming into contact with Sûdras and remains of food; for this Gharma is he that shines yonder, and he is excellence, truth, and light: but woman, the Sûdra, the dog, and the black bird (the crow), are untruth: he should not look at these, lest he should mingle excellence and sin, light and darkness, truth and untruth.

32. And, verily, he that shines yonder is glory; and as to that glory, Âditya (the sun), that glory is just the sacrifice; and as to that glory, the sacrifice, that glory is just the Sacrificer; and as to that glory, the Sacrificer, that glory is just the officiating priests; and as to that glory, the officiating priests, that glory is just the sacrificial gifts: hence, if they bring up to him a dakshinâ he must not, at least on the same day, make over these (objects) to any one else lest he should make over to some one else that glory which has come to him; but rather on the morrow, or the day after: he thus gives it away after having made that glory his own, whatever it be—gold, a cow, a garment, or a horse.

¹ During the performance of the Pravargya ceremony boiling water has to be used whenever water is required.

33. And, verily, he who either teaches or partakes of this (Pravargya), enters that life, and that light. The observance of the rule thereof (is as follows). Let him not cover himself (with a garment) whilst the sun shines, lest he should be concealed from that (sun). Let him not spit whilst the sun shines, lest he should spit upon him. Let him not discharge urine whilst the sun shines, lest he discharge it upon him. For so long as he shines, so great he (the sun) is: thinking, 'Lest I should injure him by these (acts),' let him take food at night, after striking a light, whereby it is made to be a form of him who shines yonder. But on this point Āsuri used to say,—One rule the gods indeed keep, to wit, the truth: let him therefore speak nothing but the truth.

SECOND BRĀHMAṆA.

THE MAKING OF THE POT.

1. He equips (the Mahāvīra) with its equipments;—inasmuch as he equips it therewith from this and that quarter, that is the equipping nature of the equipments¹ (sambhāra): wheresoever anything of the sacrifice is inherent, therewith he equips it².

2. He gets ready a black antelope-skin,—for the black antelope-skin is the sacrifice³: it is at the

¹ See part i, p. 276, note 1. Here, as formerly, it has not been thought desirable to adhere throughout to the technical rendering of 'sam-bhri.'

² Pravargya being masculine, the original would, of course, have 'him' here and throughout, the ceremony (just like the sacrifice in general) being indeed looked upon as a person.

³ See part i, p. 23, note 2. In making the Gharma, or Mahāvīra,

sacrifice he thus prepares (the pot);—with its hairy side (upwards),—for the hairs are the metres : on the metres he thus prepares it ;—(spread out) on the left (north) side¹,—for the north is the quarter of men ;—on (the skin) with its neck-part to the east², for that (tends) towards the gods.

3. With a spade (he digs out the clay), for the spade is a thunderbolt, and the thunderbolt is vigour : with vigour he thus supplies and completes it (the Pravargya).

4. It is made of Udumbara (*Ficus glomerata*) wood, for the Udumbara is strength³ : with strength, with vital sap, he thus supplies and completes it.

5. Or of Vikaṅkata (*Flacourtia sapida*) wood ; for when Pragâpati performed his first offering, a Vikaṅkata tree sprang forth from that place where, after offering, he cleansed (his hands) ; now an offering is a sacrifice, and (consequently) the Vikaṅkata is

pot, on the present occasion, the order of proceeding is to a considerable extent the same as that followed at the Agnitayana, in providing the materials for, and making, the fire-pan, for which, see VI, 3, 3, 1 seqq. Cf. also the Âpastamba Srautas. XV, with Garbe's Translation and Notes, Journal of Germ. Or. Soc., vol. xxxiv.

¹ That is, immediately north of the lump of clay (previously prepared by a potter) and the other objects to be used for making the Mahāvîra pot, which have been previously deposited near the antaḥpâtya peg marking the middle of the west or hinder side of the Mahâvedi.

² The locative, instead of the accusative, is rather strange here. As it stands, the locative is evidently parallel to 'yagñe' and 'kṛāṇḍaḥsu,' and one has therefore to supply—he collects (prepares) the Pravargya, viz. by putting the lump of clay and the other objects thereon.

³ See VI, 6, 3, 2 seqq.

the sacrifice : with the sacrifice he thus supplies and completes it.

6. It is a cubit long, for a cubit means the (fore-) arm, and with the arm strength is exerted : it (the spade) thus is composed of strength, and with strength he thus supplies and completes it.

7. He takes it up, with (Vâg. S. XXXVII, 1), 'At the impulse of the god Savitri, I take thee by the arms of the Asvins, by the hands of Pûshan : thou art a woman ;'—the import (of this formula) is the same as before¹.

8. Having placed it in his left hand, he touches it with the right, and mutters (Vâg. S. XXXVII, 2), 'They harness the mind, and they harness the thoughts, the priests of the priest, of the great inspirer of devotion ; the knower of the rites alone hath assigned the priestly offices : great is the praise of the god Savitri ;'—the import of this is the same as before².

9. He then takes the lump of clay with the (right) hand and spade on the right (south) side, and with the (left) hand alone on the left (north) side³, with (Vâg. S. XXXVII, 3), 'O divine Heaven and Earth,'—for when the sacrifice had its head cut off, its sap flowed away, and entered the sky and the earth : what clay (firm matter) there was that is this (earth), and what water there was that is yonder (sky) ; hence it is of clay and water that the Mahāvra (vessels) are made : he thus supplies and

¹ See I, 1, 2, 17 ; VI, 3, 1, 38 seq.

² See III, 5, 3, 11-12.

³ Between the two actions referred to in paragraphs 8 and 9, the digging up of the clay takes place, and hence the spade, or trowel, has changed hands. Cf. VI, 4, 2, 2.

completes it (the Pravargya) with that sap; wherefore he says, 'O divine Heaven and Earth,— 'May I this day compass for you Makha's head,'—Makha being the sacrifice, he thus says, 'May I this day accomplish for you¹ the head of the sacrifice; '—'on the Earth's place of divine worship,'—for on a place of divine worship of the earth he prepares it;—'for Makha thee! for Makha's head thee! '—Makha being the sacrifice, he thus says, 'For the sacrifice (I consecrate) thee, for the head of the sacrifice (I consecrate) thee.'

10. Then an ant-hill² (he takes, and puts on the skin), with (Vâg. S. XXXVII, 4), 'Ye divine ants,'—for it was they that produced this: just in accordance with the way in which the head of the sacrifice was there cut off, he now supplies and completes it with those (ants);—'the first-born of the world,'—the firstborn of the world, doubtless, is this earth³: it thus is therewith that

¹ The pronouns in this and the subsequent corresponding formulas (vâm, vaḥ, te) are taken by Mahîdhara as accusatives ('te' according to him standing for 'tvâm') to which he supplies 'âdâya'—'having taken you, may I this day compass Makha's head.' The pronouns are certainly somewhat awkward, as they can scarcely be taken as genitives of material—of you, of thee.

² See VI, 3, 3, 5, where 'valmîkavapâ' is qualified by 'sushirâ,' hollow. The comm. on Kâty. XXVI, 1, 2 explains 'valmîkavapâ' as the vapâ (omentum)-like inner lump (? surrounded by a kind of net) of an ant-hill: in the present case, this substance is likewise placed on the black antelope-skin to be mixed with the clay.

³ Whilst in the text of the formula this word must be taken as being plural 'prathamagâḥ,' the Brâhmana (making use of the Sandhi-form) treats it as if it were singular 'prathamagâ.' Mahîdhara also, apparently influenced by the Brâhmana, explains, 'the earth is the firstborn of creatures, and, from their connection with it, ants also are called firstborn.'

he supplies and completes it;—‘may I this day compass for you Makha’s head on the Earth’s place of divine worship:—for Makha thee! for Makha’s head thee!’—the import of this is the same as before.

11. Then (earth) torn up by a boar (he takes), with (Vâg. S. XXXVII, 5), ‘Only thus large was she in the beginning,’—for, indeed, only so large was this earth in the beginning, of the size of a span. A boar, called Emûsha, raised her up, and he was her lord Pragâpati: with that mate, his heart’s delight, he thus supplies and completes him¹;—‘may I this day compass for you Makha’s head on the Earth’s place of divine worship: for Makha thee! for Makha’s head thee!’ the import of this is the same as before.

12. Then Âdâra² (-plants), with (Vâg. S. XXXVII, 6), ‘Indra’s might ye are,’—for when Indra encompassed him (Vishnu) with might, then the vital sap of him, thus encompassed, flowed away; and he lay there stinking, as it were. He said, ‘Verily, after bursting open (â-dar), as it were, this vital sap has sung praises:’ thence Âdâra (-plants originated); and because he lay there stinking (pûy), as it were, therefore (they are also called) Pûtika; and hence, when placed on the fire

¹ That is, he supplies Pragâpati (and hence also his counterpart, the Sacrificer) with the Earth, his mate. See J. Muir, *Orig. Sansk. Texts*, vol. i, p. 53; vol. iv, p. 27; and cp. *Taitt. I*, 10, 8, where the earth is said to have been uplifted by a black boar with a thousand arms.

² At IV, 5, 10, 4 we met with this plant—here also called Pûtika, and explained, by the comm. on Kâty., as=the flowers (!) of the Rohisha plant (? Guilandina, or Caesalpinia, Bonducella)—as a substitute for Soma-plants.

as an offering, they blaze; and hence also they are fragrant, for they originated from the vital sap of the sacrifice. And inasmuch as Indra, on that occasion, encompassed him with might, therefore he says, 'Indra's might ye are;'—'may I this day compass for you Makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee!' the import of this is the same as before.

13. Then goat's milk;—for when the sacrifice had its head cut off, its heat went out of it, wherefrom the goat was produced: it is with that heat¹ that he thereby supplies and completes it;—with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before.

14. These, then, are the five equipments with which he equips (the Pravargya),—fivefold is the sacrifice, and fivefold the victims, and five seasons are in the year, and the year is he that shines yonder, and the Pravargya also is that (sun): it is him he thus gratifies. These (objects), thus brought together, he touches with, 'For Makha (I consecrate) thee! for Makha's head thee!' the import of this is the same as before.

15. Now there is an enclosed space² on the north

¹ Thus perhaps 'suk' should also have been rendered at VI, 4, 4, 7, where it is used in connection with the ass.

² Viz. a space five cubits square enclosed with mats on all sides, and with a door on the east side, the ground being raised in the middle so as to form a mound covered with sand (cf. III, 1, 2, 2). The object of this enclosed space is to prevent any unauthorised person (such as the Sacrificer's wife, and people uninstructed in the scriptures) from seeing the manufacturing of the Mahivra (during which the door is kept closed), as well as the completed pot.

side: whilst proceeding towards that (shed) they mutter (Vâg. S. XXXVII, 7; *Rîg-v.* I, 40, 3), 'May Brahmanaspati go forward!'—Brahmanaspati (the lord of devotion) doubtless is he that shines yonder, and the Pravargya also is that one: it is him he thus gratifies; hence he says, 'May Brahmanaspati go forward;'—'may the goddess Gladness go forward!'—for the goddess Gladness she (*Vâk*¹) is;—'unto the hero², kindly to men and the dispenser of fivefold (offerings),'—he thereby praises and magnifies it (the Pravargya),—'unto the sacrifice may the gods lead us!'—he thereby makes all the gods its guardians.

16. It is an enclosed space;—for at that time the gods were afraid, thinking, 'We hope that the fiends, the Rakshas, will not injure here this our (Pravargya):' they accordingly enclosed for it this stronghold, and in like manner does this (Sacrificer) now enclose for it this stronghold.

17. He then deposits (the sambhâras³) on the mound with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before. He then takes a lump of clay and makes the Mahāvira (pot) with, 'For Makha thee! for Makha's head thee,'—the import of this is

The place is to the north of the antaḥpātya peg, the black antelope-skin being spread to the south of it (and immediately north of the materials used in making the pot).

¹ Thus Mahādhara, on Vâg. S. XXXIII, 89.

² 'Vira,' apparently an allusion to 'Mahā-vira' (great hero), the name of the pot used at the Pravargya.

³ Viz. as placed on the black antelope-skin which is carried northwards to the enclosed place by the Adhvaryu and his assistants taking hold of it on all sides.

the same as before;—a span high¹, for the head is, as it were, a span high;—contracted in the middle², for the head is, as it were, contracted in the middle. At the top he then draws it out (so as to form) a spout³ of three thumbs' breadths (high): he thereby makes a nose to this (Mahāvīra, or Pravargya). When it is complete, he touches it with (Vāg. S. XXXVII, 8), 'Makha's head thou art,'—for it indeed is the head of Makha Saumya (the Soma-sacrifice). In the same way (he makes) the other two (Mahāvīra pots⁴); silently two milking-bowls (pinvana⁵), and silently two Rauhiza-plates⁶.

18. Verily this sacrifice is Pragāpati, and Pragāpati

¹ That is, from bottom to top, a belt (mekhalā) running round it at the distance of three thumbs' breadths from the top (Mahādhara, and comm. on Kāty.). This top part above the belt—here simply called 'mouth,' whilst in the Âpast. Sr. XV, 2, 14 it is called 'back' (sānu)—ends in a hole for pouring the liquid in and out.

² That is, for taking hold of it (mushāgrahana-yogyam, comm. on Kāty.).

³ 'Mukha,' for which Kāty. XXVI, 1, 16 has 'āśetana' explained by the commentator as a hole (garta; comm. on Âsv. Grīhyas. IV, 3 bila), apparently serving as the mouth, or open part of the vessel which seems to be otherwise closed. The edge of the hole would seem to protrude sufficiently from the surface to suggest a similarity to the nose. In making the vessel, it seems first to be left solid, the open part which is to hold the milk being then hollowed out by means of a reed from the top hole to the depth of less than the upper half, the remainder remaining solid. Cf. Âsv. Sr. XV, 3, 4.

⁴ Only the first of the three pots is, however, actually used; unless it gets broken by accident.

⁵ According to the comm. on Kāty. Sr., these vessels are of the form of the (hand-shaped) bowl of an offering-ladle (sruṭ, cf. part i, p. 67, note 2).

⁶ The Rauhiza-kapālas are two round, flat dishes for baking the Rauhiza cakes on.

is both of this, defined and undefined, limited and unlimited¹. Whatever one does with a Yagus formula, by that one makes up that form of him (Pragâpati) which is defined and limited; and whatever one does silently, by that one makes up that form of him which is undefined and unlimited: verily, then, whosoever, knowing this, does it on this wise, makes up that whole and complete Pragâpati. But he also leaves over a lump of spare (clay) for expiations.

19. He then smooths² it by means of Gavedhukâ grass (*Coix barbata*),—for when the sacrifice had its head cut off, its vital sap flowed away, and therefrom those plants grew up: with that vital sap he thus supplies and completes it;—with, ‘For Makha thee! for Makha’s head thee!’ the import of this is the same as before. In the same way the other two (Mahāvīra pots); silently the two milking-bowls, silently the two Rauhina-plates.

20. He then fumigates these (vessels) with (Vâg. S. XXXVII, 9), ‘With dung of the stallion, the impregnator, I fumigate thee,’—for the

¹ Cf. J. Muir, *Orig. Sansk. Texts*, vol. v, p. 393, where a passage is quoted from Prof. Cowell’s translation of the *Maitri-Upanishad* (VI, 3), ‘There are two forms of Brahma, the embodied (*mūrta*) and the unembodied (*amūrta*): the former is unreal (*asatya*), the latter real (*satya*).’—Cf. *Sat. Br.* VI, 5, 3, 7.

² The *Sûtras* use the verbs ‘*ślakṣhṇayati*, *ślakṣhṇīkurvanti*’ (to make smooth, or soft), and this, I think, must indeed be the meaning of ‘*hinv.*’ It would also suit very well the passage III, 5, 1, 35, where it is said that the Veda is a woman, and that, by sprinkling the former with water, one ‘makes her smooth’ for the gods. The polishing of the vessels is done by rubbing them with Gavedhukâ grass, whether with the spike, stem, or leaves is not specified.

stallion is an impregnator, and the impregnator means vigour: with vigour he thus supplies and completes it,—‘on the Earth’s place of divine worship: for Makha thee, for Makha’s head thee!’ the import of this is the same as before. In the same way (he fumigates) the other two (Mahâvîra pots); silently the two milking-bowls, and silently the two Rauhîza-plates.

21. He then bakes them, for what is baked belongs to the gods. He bakes them by means of bricks, for they it was that did so on that occasion¹: just in accordance with the way in which the head of the sacrifice was there cut off, he now supplies and completes it with those (bricks). But, indeed, let him bake them with anything² whereby they may become properly baked. Having laid down the fuel for baking³, he puts down the Mahâvîra (pot), with, ‘For Makha thee, for Makha’s head thee!’ the import of this is the same as before. In the same way the other two Mahâvîra (pots); silently the two milking-bowls, silently the two Rauhîza-plates. By day he should bury them (in the hole), and by day he should take them out, for the day belongs to the gods.

¹ That is, when the Ukhâ was baked, cf. VI, 5, 4, 1; or, perhaps,—they it was that (the gods) made at this juncture. The former translation is more in accordance with what follows, though one would expect ‘etad’ to mean ‘at this time.’

² That is, without using bricks (?).

³ Viz. in a square hole dug for the purpose east of the Gârhapatya; the pot being then placed bottom upwards on the burning material, dry herbs, wood, &c. According to Âsv. Sr. XV, 3, 20 such materials are to be used as, whilst being burnt, dye red.

22. He takes out (the first pot) with (Vâg. S. XXXVII, 10), 'For the righteous one (I take) thee,'—the righteous one, doubtless, is yonder world, for the righteous one means truth; and he that shines yonder is the truth, and the first Pravargya is that (god): it is him he thus gratifies, and therefore he says, 'For the righteous one (I take) thee.'

23. With, 'For the efficient one thee' (he takes out the second pot),—the efficient one (sâdhu), doubtless, is he (Vâyu, the wind) that purifies here by blowing, for as a permanent one (siddha) he blows through these worlds; and the second Pravargya is that (god): it is him he thus gratifies, and therefore he says, 'For the efficient one (I take) thee.'

24. With, 'For a good abode thee!' (he takes out the third pot),—the good abode, doubtless, is this (terrestrial) world, for it is in this world that all creatures abide; and the good abode also is Agni (fire), for Agni abides with all creatures¹ in this world; and the third Pravargya is that (god): it is him he thus gratifies, and therefore he says, 'For a good abode thee.' Silently (he takes out) the two milking-bowls, and silently the two Rauhina-plates.

25. He then pours goat's milk upon them² (the

¹ The accusative with 'kshi' (to inhabit) is rather peculiar here.

² As the pots are, however, standing with their open parts upwards, on sand north of the hole in which they were baked, it would chiefly be inside that they would receive the milk, being thereby cooled (cf. VI, 5, 4, 15). According to Âpastamba, sand is in the first place heaped up around them in the sunwise fashion, i. e. keeping them on the right side whilst strewing it.

first) with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before. In the same way the other two; silently the two milking-bowls, and silently the two Rauhina-plates.

26. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance of the rule thereof is the same as at the creation¹.

THIRD BRÂHMANA.

1. Now at the time when he there² proceeds with the guest-meal, he who intends to perform the Pravargya, prior to the Upasads³, spreads Kusa grass with its tops directed towards the east, in front of the Gârhapatya, and places the vessels thereon in pairs⁴,—the Upayamanî (tray) and the Mahāvira (pot), the pair of lifting-sticks⁵, the

¹ That is to say, as would seem,—even as, in creating the universe, Pragâpati reconstructs his body, or constructs himself a new body, so the Sacrificer, in keeping up the observance of the Pravargya, constructs himself a new body for the future life.

² That is, at the Soma-sacrifice, of the preliminary day (upava-satha) of which the guest-meal to, or hospitable reception (âtithya) of, King Soma forms part (see part ii, p. 85 seqq.). The assumption here is, that the performance of the Pravargya takes place on that day before the Pressing-day, whilst in reality it has been performed for at least two days before that.

³ See III, 4, 4, 1. The Upasads are performed twice daily, for at least three days, up to the day before the Soma-sacrifice; and if the Pravargya is to be performed likewise, it precedes immediately each performance of the Upasad. Cf. also XIV, 3, 1, 1 with note.

⁴ Prior to this, the doors of the sâlâ are to be closed, to keep the Mahāvira from being seen; see p. 452, note 2. The entire performance of the Pravargya indeed has to be kept secret from the eyes of unauthorised persons.

⁵ The 'parîśâsau' (also called 'saphau,' XIV, 2, 1, 16) are two

two milking-bowls, the two Rauhiṇa-plates, the two offering spoons for the Rauhiṇa (cakes), and whatever other (implement) there is,—these make ten, for the Virâḡ consists of ten syllables, and the sacrifice is Virâḡ: he thus makes this to be equal to the Virâḡ, the sacrifice. And as to their being in pairs,—a pair means strength, for when two take hold of each other they exert strength; and a pair (couple) means a productive union: with a productive union he thus supplies and completes it.

2. Then the Adhvaryu takes the (lustral) sprinkling water, and, stepping up, says, ‘Brahman, we shall proceed: Hotri, sing praises!’ for the Brahman is seated on the right (south) side as the guardian of the sacrifice: to him he thus says, ‘Sit thou undistracted: we are about to restore the head of the Sacrifice;’ and ‘Hotri, sing praises!’ he says, because the Hotri is the sacrifice: he thus thereby says to him, ‘Restore the head of the sacrifice!’ and accordingly the Hotri begins to recite—

3. [Vâg. S. XIII, 3,] ‘The Brahman, firstborn from afore¹,—the Brahman, doubtless, is yonder

pieces of wood or laths apparently fastened together by a kind of clasp (or a cord) at one end, so as to serve the purpose of a pair of tongs (parisâsau sandamśākârau, comm. on Kâty. XXVI, 2, 10) for taking up the Mahâvîra pot, which must not be handled in any other way. According to Haug, Ait. Br., Transl., p. 51, they are placed underneath the pot in lifting it, but this seems very improbable, seeing that, at the end of the sacrifice, the Adhvaryu, by means of them, turns the pot upside down so as to pour the remainder of its contents into the offering spoon (see Kâty. XXIV, 6, 17 with comm.); nor could the blackened pot in that way be cleansed properly and placed on the supporting tray (XIV, 2, 1, 16–17).

¹ For the complete verse, see VII, 4, 1, 14. For the complete

sun, and he is born day by day from afore (in the east); and the Pravargya also is that (sun): it is him he thus gratifies, and therefore he says, 'The Brahman (n.), firstborn from afore.' He then sprinkles (the vessels): the import of this is the same as before ¹.

4. He sprinkles (the chief Mahāvira) with (âg. S. XXXVII, 11), 'For Yama thee!'—Yama, doubtless, is he who shines yonder, for it is he who controls (yam) everything here, and by him everything here is controlled; and the Pravargya also is that (sun): it is him he thus gratifies, and therefore he says, 'For Yama (I sprinkle) thee.'

5. 'For Makha thee!'—Makha, doubtless, is he who shines yonder, and the Pravargya also is that one: it is him he thus gratifies, and therefore he says, 'For Makha thee.'

6. 'For Sûrya's heat thee!'—Sûrya, doubtless, is he who shines yonder, and the Pravargya also is that one: it is him he thus gratifies, and therefore he says, 'For Sûrya's heat thee.'

7. Having taken out a post ² by the front door (of the sâlâ), he drives it into the ground on the south side (of the sâlâ ³), so that the Hotri, whilst singing praises, may look upon it; for the Hotri is the sacrifice, and he thereby restores the sacrifice to this (earth), and she causes the Gharma (milk) to rise.

series of texts recited by the Hotri, see Ait. Br. I, 19 seqq.; Ârv. Sr. IV, 6.

¹ Viz. he makes the vessels sacrificially pure (I, 3, 3, 1).

² For tying the cow that is to furnish the milk for the Gharma. Near it a peg is driven into the ground to tie the goat to whose milk is to be used afterwards.

³ That would be, south of the southern door (Âpast. XV, 6, 13).

8. Having turned round the Emperor's throne-seat¹ in front of the Âhavanîya, he places it south thereof, and north of the King's (Soma's) throne-seat², so as to face the east.

9. It is made of Udumbara wood, for the Udumbara means strength: with strength, with vital sap, he thus supplies and completes it (the Pravargya).

10. It is shoulder-high, for on the shoulders this head is set: he thus sets the head upon the shoulders.

11. It is wound all over with cords³ of Balvaga grass (Eleusine indica). When the sacrifice had its head cut off, its vital sap flowed out, and thence these plants grew up: with that life-sap he thus supplies and completes it.

12 And as to why he places it north (of Soma's seat),—Soma is the sacrifice, and the Pravargya is its head; but the head is higher (uttara): therefore he places it north (uttara) of it. Moreover, Soma is king, and the Pravargya is emperor, and the imperial dignity is higher than the royal: therefore he places it north of it⁴.

¹ The Pravargya is styled 'samrâg,' or universal king, emperor; as distinguished from King Soma, for whose seat, reaching only up to the navel, see III, 3, 4, 26 seqq. (Cf. also that of the Ukhyā Agni, which is only a span high, VI, 7, 1, 1, 12 seqq.)—For a similar attribution of imperial dignity (sâmrâgya)—as well as royal dignity (râgya)—to him who is consecrated by the Sautrâmanî (where the seat used is knee-high), see XII, 8, 3, 4 seqq.

² Âpast. XV, 6, 10 places it in front (east) of the seat for Soma.

³ Cf. XII, 8, 3, 6.

⁴ According to Kâty. XXVI, 2, 17 (Âpast. XV, 6, 11), the black antelope-skin is then spread over the seat, and the two unused Mahāvîra pots (as well as the reserve piece of clay and the spade, Kâty.) placed thereon.

13. And when the Hotri recites this (verse, *Rig-v.* V, 43, 7), 'Whom the priests anoint, as if spreading him . . .,' he anoints that Mahāvira which is to be used, all over with ghee¹, with, 'May the god Savitri anoint thee with honey!' for Savitri is the impeller of the gods, and honey means everything whatever there is here: he thus anoints it (or him) all over with everything here, and Savitri, as the impeller, impels it for him,—this is why he says, 'May the god Savitri anoint thee with honey!'

14. Now sand has been strewed² on the north side of it: below that he (previously) throws (a plate of) white gold³, with, 'Protect it from contact with the earth!' For at that time the gods were afraid lest the Rakshas, the fiends, might injure that (Pravargya) of theirs from below; and that, to wit, gold, being Agni's seed, it (serves) for repelling the fiends, the Rakshas. But, indeed, the Earth also was afraid of this lest this (Pravargya), when heated and glowing⁴, might injure

¹ Kāty. XXVI, 2, 4 refers to the pot as 'containing ghee (āgya-vant),' which the comm. takes to mean 'filled with consecrated ghee;' whilst Âpast. XV, 7, 5 leaves the option between greasing it (aṅg) and filling it (abhipûr) with ghee. It would doubtless, at all events, be abundantly greased inside.

² North of the Gârhapatya and the Âhavanīya in the sâlâ two mounds (khara) are formed, covered with (or consisting of) sand. The one north of the latter fire is here alluded to.

³ That is, a silver plate weighing a hundred grains.

⁴ Though 'taptah' and 'suruṭānah' are here translated as if they were actually co-ordinate predicates, I am not sure whether we should not rather take the passage to mean,—that this glowing one, when heated; or rather, this one when heated so as to be glowing. Cf. XIV, 2, 1, 18; 3, 1, 14, where I prefer to subordinate one of the participles to the other.

her: he thus keeps it separate from her. White it is, for white, as it were¹, is this earth.

15. And when the Hotri recites this (verse, *Rig-v.* I, 36, 9), 'Sit thee down: thou art great . . .', sheaths of reed-grass are kindled on both sides², and throwing them (on the mound), he puts (the Mahâvtra pot) thereon. When the sacrifice had its head cut off, its life-sap flowed away, and therefrom these plants grew up: with that life-sap he thus supplies and completes it.

16. And as to why they are kindled on both sides: he thereby repels the Rakshas, the fiends, from all the quarters. Whilst this (pot) is being heated, the (Sacrificer's) wife covers her head, thinking, 'Lest this one, when heated and glowing, should rob me of my eyesight,' for it indeed becomes heated and glowing.

17. He puts it on with, 'Flame thou art, glow thou art, heat thou art;'—for the Gharma is he who shines yonder, and he indeed is all that: it is him he thus gratifies, and therefore he says, 'Flame thou art, glow thou art, heat thou art.'

18. He (the Sacrificer) then invokes blessings on this (earth)³, for the sacrifice is this (earth): it is thus (whilst being) on her that he invokes blessings, and she fulfils them all for him.

¹ I read, 'ragateva'; cf. the corresponding 'harivîva hi dyauh', XIV, 1, 3, 29.

² That is, by dividing the sheaths in the middle lengthwise, and lighting both halves in the Gârhapatya fire.

³ According to Kâty. XXVI, 3, 5 he makes a span (of thumb and index)—or spreads his hand with the palm downwards—over the pot whilst muttering the respective formulas; apparently changing the position of the hand according to the point of the compass referred to in the formula.

19. [Vâg. S. XXXVII, 12,] 'Unmolested thou art in front (in the east),—for unmolested by the Rakshas, the fiends, indeed, this (earth) is in front;—'in Agni's over-lordship,'—he thus makes Agni her over-lord for the warding off of the fiends, the Rakshas;—'grant thou life unto me!'—he thus secures life for himself, and accordingly he attains the full (term of) life.

20. 'Possessed of sons towards the south,'—in this there is nothing hidden, so to speak;—'in Indra's over-lordship,'—he thus makes Indra her over-lord for the warding off of the fiends, the Rakshas;—'grant thou offspring unto me!'—he thus secures offspring and cattle for himself, and accordingly he becomes possessed of sons and of cattle.

21. 'Well to live on behind (towards the western region),—in this there is nothing hidden, so to speak;—'in god Savitri's over-lordship;'—the god Savitri he thus makes her over-lord for the warding off of the fiends, the Rakshas;—'grant thou eyesight unto me!'—he thus secures eyesight for himself, and accordingly he becomes possessed of eyesight.

22. 'A sphere of hearing towards the north,'—'causing (sacrificial calls) to be heard¹,' is what he thereby means to say;—'in the creator's over-lordship,'—the creator he thus

¹ Or, calling for the 'srausha'; cf. part i, p. 131, note 2. The masculine form of the participle is somewhat peculiar as the term it is meant to explain refers to the earth. It has probably to be understood in the sense of, 'where he (viz. the Adhvaryu) calls for the srausha.' Mahîdhara explains the term 'âsruti' by 'where they, the priests, utter the sacrificial calls,' i. e. 'meet for sacrifice.'

makes her over-lord for the warding off of the fiends, the Rakshas;—‘grant thou prosperity (increase) of wealth unto me!’—wealth, prosperity, he thus secures for himself, and accordingly he becomes wealthy and prosperous.

23. ‘Disposition above,’—‘disposing’ above’ is what he thereby means to say;—‘in *Bṛihaspati*’s over-lordship,’—*Bṛihaspati* he thus makes her over-lord for the warding off of the fiends, the Rakshas;—‘grant me vigour!’—vigour he thereby secures to himself, and accordingly he becomes vigorous, strong.

24. On the right (south) side (of the *Mahāvīra*) he (the Sacrificer) then makes amends by (laying down) the hand with the palm upwards, with, ‘Shield me from all evil spirits!’ whereby he means to say, ‘Protect me from all troubles!’ When the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers, but the Fathers are three in number²: it is with these that he thus supplies and completes it (the *Pravargya*).

25. Thereupon, whilst touching her (the earth)³,

¹ Here the masculine gender can hardly be understood otherwise than in the sense ‘where (*Bṛihaspati*, or *Brahman*) disposes on high.’ *Mahīdhara* takes no notice of this interpretation of the *Brāhmaṇa*, but explains ‘*vidhṛti*’ as either ‘one who upholds (*dhārayati*) in an especial manner,’ or where ‘the offering spoon, &c., is held upwards (*uparishād dhriyate*,—? who holds it upwards),’—an explanation which can hardly commend itself.

² This specification of the number seems to have no other object but that of limiting the general term of ‘Fathers,’ or deceased ancestors, to the specific signification it has at the *Srāddha*, where offering is made to the father, grandfather, and great-grandfather.

³ According to *Kāty.* XXVI, 3, 8, he does so whilst spanning the earth north of the *Mahāvīra* pot.

'Thou art Manu's mare,' for, having become a mare, she (the earth) indeed carried Manu, and he is her lord, Pragâpati: with that mate, his heart's delight, he thus supplies and completes him (Pragâpati, the Pravargya, and Sacrificer).

26. He then lays pieces of (split) Vikaṅkata wood round (the Mahāvīra), two pointing to the east¹, with (Vâg. S. XXXVII, 13), 'Hail! be thou encompassed by the Maruts!'—the call of 'hail!' he places first, and the deity last²; for the call of 'hail!' is he who shines yonder, and the Pravargya also is that (sun): it is him he thus gratifies; and hence he places the call of 'hail!' first, and the deity last.

27. 'Be thou encompassed by the Maruts,' he says; for the Maruts are the (common) people: he thus surrounds the nobility by the people, whence the nobility here is surrounded on both sides by the people. Silently (he lays down) two pointing to the north³, silently (again) two pointing to the east, silently two pointing to the north, silently two pointing to the east.

28. He makes them to amount to thirteen, for there are thirteen months in the year, and the

¹ That is, along the north and the south sides of the pot, on the burning sheaths of reed grass; or rather on hot cinders heaped thereon. Kâty. XXVI, 3, 9. They would partly serve the purpose of the ordinary (three) enclosing-sticks; and Âpast., indeed, calls them 'paridhi.'

² Literally, the call of 'hail!' (svâhâ-kâra) he makes to be the nearer, and the deity the farther.

³ That is, along the west and the east sides of the pot. According to Âpast. Sr. XV, 8, 1-4, two pieces of wood are laid down alternately by the Adhvaryu and the Pratiprasthâtrî, the last pieces being then laid down (on the south side) by the former priest.

year is he who shines yonder, and the Pravargya also is that (sun): it is him he thus gratifies, and hence he makes them to amount to thirteen.

29. He then places a gold plate (weighing a hundred grains) on the top (of the pot), with, 'Protect it from contact with the sky!' For at that time the gods were afraid lest the Rakshas, the fiends, might injure that (Pravargya) of theirs from above; and that—to wit, gold—being Agni's seed, it (serves) for repelling the fiends, the Rakshas. But, indeed, the Sky also was afraid of this lest this (Pravargya), when heated and glowing, might injure it: he thus keeps it separate therefrom. It is yellow, for yellow, as it were, is the sky.

30. He (the Adhvaryu) then fans (the fire) thrice by means of (three) fans¹, whilst muttering, 'Honey!' each time; for honey means breath: he thus lays breath into it. Three (fans) there are, for there are three breathings, the out (and in)-breathing, the up-breathing and the through-breathing: it is these he thus lays into it.

31. They then fan it thrice² in the non-sunwise way. When the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers,—the Fathers being three in number³: with them he thus supplies it.

32. But, indeed, the breathings depart from those who perform the fanning at the sacrifice. They

¹ They consist of pieces cut from the black antelope-skin (with black and white hair, according to Âpast. XV, 5, 12), fastened to sticks.

² That is, the Adhvaryu, Pratiprasthâtî, and Agnîdh then take each one of the fans, and move round the fire whilst keeping it on their left side (the Agnîdh going in front).

³ See p. 465, note 2.

fan again thrice in the sunwise way,—this makes six; and six in number are these breathings (vital airs) in the head: it is these he thus lays into it. They cook the two *Rauhina* (cakes). When a blaze is produced, he takes off the gold (plate).

33. And when the *Hotri* recites this (verse, *Rig-v.* I, 112, 24), 'Successful, O Arsvins, make ye our voice,' the *Adhvaryu* steps up, and says, 'The *Gharma* is aglow¹.' If it be aglow, he may know that the Sacrificer will become more prosperous; and if it be not aglow, he may know that he will become poorer; and if it be neither aglow nor the reverse, he may know that he (the Sacrificer) will become neither more prosperous nor poorer: but indeed (the pot) should be fanned so (long) as to be aglow.

34. And, verily, whosoever either teaches, or partakes of, this (*Pravargya*) enters that life, and that light: the observance thereof is the same as at the creation².

¹ That is, apparently, red-hot, glowing (*suñita*), or perhaps, entirely ablaze, enveloped in flames—outside as well as inside, owing to the ghee with which it was greased all over; hence hardly, 'bestrahlt' (illuminated, shone upon), as the *St. Petersb. Dict.* takes it; cf. *susukāna*, XIV, 2, 1, 18; 3, 1, 14. According to *Âpast. Sr.*, the three priests, having completed their circumambulation, sit down on the east, south, and north side respectively, and continue to fan the pot, at the same time oiling it with ghee, until the pot is ablaze, when the *Adhvaryu* takes off the gold plate. According to *Kâty.*, on the other hand, the *Pratiprasthâtri* proceeds with the baking of the cakes, whilst the *Adhvaryu* sprinkles the pot with ghee each time that the *Hotri*, in his recitation, utters the syllable 'om' at the end of a verse. Before the last verse, the twenty-fifth, of the same hymn concluding the first part of the recitation, a special verse, IX, 83, 3, is inserted. *Âsv. Sr.* IV, 6, 2-3.

² See p. 458, note 1.

FOURTH BRĀHMANA.

1. Now, when the Adhvaryu here steps up and says, 'The Gharma is aglow,' they step up and revere it (the Mahāvītra) with the Avakāsa¹; but the 'avakāsa' are the vital airs: it is thus the vital airs he lays into it. Six of them² step up to it, for six in number are these vital airs in the head: it is these he thus lays into it.

2. [Vāg. S. XXXVII, 14,] 'The child of the gods,'—the child (garbha) of the gods, in truth, is he that shines yonder, for he holds (grabh) everything here, and by him everything here is held; and the Pravargya also is that (sun): it is him he thus gratifies, and therefore he says, 'The child of the gods.'

3. 'The father of thoughts,'—for he (the sun) is indeed the father of thoughts;—'the lord of creatures,'—for he is indeed the lord of creatures.

4. 'The god hath united with the god Savitrī,'—for the god (the Mahāvītra) has indeed united with the god Savitrī (the sun);—'with Sūrya he shineth,'—for (equally) with Sūrya (the sun) he has indeed shone.

5. [Vāg. S. XXXVII, 15,] 'Agni hath united with Agni,'—for Agni (fire) has indeed united with Agni;—'with the divine Savitrī,'—for with the divine Savitrī he has indeed united;—'with Sūrya

¹ Avakāsa (looks, or possibly, apertures) is the technical designation of the verses Vāg. S. XXXVII, 14–20 a.

² Viz. the Sacrificer and the priests with the exception of the Prastotri.

he hath shone,'—for with Sûrya he has indeed shone.

6. 'Hail! Agni hath united with his heat,'—for Agni has indeed united with his heat; the call of hail he places first, and the deity last: the significance of this is the same as before;—'with the divine Savitri,'—for with the divine Savitri he has indeed united;—'with Sûrya he hath shed light,'—for with Sûrya he has indeed shed light.

7. These, then, are three 'avakāsa,'—for there are three vital airs, the in (and out)-breathing, the up-breathing, and the through-breathing: it is thereby that he lays it (the vital air) into him.

8. [Vāg. S. XXXVII, 16,] 'The sustainer of the sky, and of heat upon earth, shineth forth,'—for as the sustainer of the sky, and of heat on earth, that (sun, and Mahāvira) indeed shines forth;—'the divine sustainer of the gods, he, the immortal, born of heat,'—for he is indeed the divine sustainer of the gods, the immortal one, born of heat;—'grant unto us speech, devoted to the gods!'—speech doubtless is worship: he thus means to say thereby, 'bestow upon us worship whereby we shall please the gods!'

9. [Vāg. S. XXXVII, 17; *Rig-v.* I, 164, 31; X, 177, 3,] 'I beheld the guardian, the never-resting¹,'—he who shines yonder is indeed the guardian, for he guards everything here; and he does not lie down to rest: therefore he says, 'I beheld the guardian, the never-resting;'

¹ Or, as Mahādhara and Sāyana take it, the never-falling.

10. 'Wandering on paths hither and thither,'—for he indeed wanders hither and thither on the divine¹ paths;—'arraying himself in the gathering and the radiating,'—for he indeed arrays himself in the gathering (converging) and the radiating regions, or rays;—'he moveth to and fro within the spheres,'—for again and again he wanders moving within these worlds.

11. [Vâg. S. XXXVII, 18,] 'O lord of all worlds, O lord of all thought, O lord of all speech, O lord of every speech!' that is, 'O lord of all this (universe);'—'Thou art heard by the gods, O god Gharma, as a god, guard thou the gods!' in this there is nothing hidden, so to speak.

12. 'Give thy countenance hereafter to the divine feast of you two,'—it is with regard to the two Asvins that he says this, for it was the Asvins that then restored the head of the sacrifice: it is them he thus pleases, and therefore he says, 'Give thy countenance hereafter to the divine feast of you two.'

13. 'Honey to the two lovers of honey! honey to the two longing for honey!'—for Dadhyañk the Âtharvâna indeed told them (the Asvins) the Brâhmana called Madhu (honey), and this is their dear resource: it is by means of that (dear resource) of theirs that he approaches them, and therefore he says, 'Honey to the two lovers of honey! honey to the two longing for honey!'

14. [Vâg. S. XXXVII, 19,] 'To the heart

¹ One might expect 'daśvaiḥ pathsbhiḥ' or 'devaiḥ pathsbhiḥ,' which Mahîdhara explains by 'devamârgaiḥ.'

(I consecrate) thee, to the mind thee, to the sky thee, to the sun thee: going upwards take thou the sacrifice to the gods in heaven!' in this there is nothing hidden, so to speak.

15. [Vâg. S. XXXVII, 20,] 'Thou art our father: be thou our father!'—for he who shines yonder is indeed the father, and the Pravargya is that (sun): it is him he thus gratifies, and therefore he says, 'Thou art our father: be thou our father!'—'Reverence be unto thee: injure me not!'—it is a blessing he thereby invokes.

16. Thereupon he uncovers the head of the (Sacrificer's) wife, and makes her say whilst she is looking at the Mahāvīra, 'Together with Tvashṭri will we serve thee: (bestow thou sons and cattle upon me! bestow thou offspring upon us! may I remain unscathed together with my husband!)'—the Pravargya (m.) is a male, and the wife is a female: a pro-
ductive pair is thus produced.

17. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation ¹.

SECOND ADHYĀYA. FIRST BRĀHMANA.

THE BOILING OF THE GHARMA, AND THE OFFERINGS.

1. He now offers (the first of) the two Rauhiṇa (cakes) ²:—(Vâg. S. XXXVII, 21), 'May the day

¹ See p. 458, note 1.

² According to the Sūtras and the Taitt. Âr., the southern cake

be pleased with its brightness, the well-lighted with its light, hail!' with this text both (cakes are offered) in the morning;—'May the night be pleased with its brightness, the well-lighted with its light, hail!' with this text both (cakes are offered) in the evening.

2. And as to why he offers two *Rauhina* (cakes),—the two *Rauhinas* doubtless are Agni and *Āditya* (the sun), for by means of these two deities sacrificers ascend (*ruh*) to heaven.

3. And, indeed, the *Rauhinas* are also day and night, and the *Pravargya* is the sun: he thus encompasses yonder sun by the day and the night, whence he is encompassed by the day and the night.

4. And, indeed, the *Rauhinas* are also these two

is offered at this juncture of the performance, whilst the northern one is offered later on (see XIV, 2, 2, 41). For both cakes one and the same text is used, viz. the first of the two here mentioned at the morning performance, whilst the second is used at the afternoon performance. The cakes, being one-*kapāla* ones (the two '*rauhinahavanī*' ladles serving as *kapālas*), must be offered entire. Cf. *Kāty.* XXVI, 4, 14; 6, 18; *Āpast.* XV, 10, 10; 11, 5; 12, 7; *Taitt. Ār.* IV, 10, 4. Though our *Brāhmaṇa* expresses itself in a rather peculiar way, its statement, here and at XIV, 2, 2, 41, is perhaps meant to imply the same mode of procedure. If this is the case, the two paragraphs would mean,—at this juncture of the two performances he offers the two southern (northern, at XIV, 2, 2, 41) cakes,—the two cakes (the southern and the northern one) of the morning performance requiring the first, and those of the afternoon performance the second, text. It is not impossible, however, that the author intends a different mode of procedure or wishes to leave it purposely vague. If we were to read '*rauhinam*' for '*rauhināu*,' the text would be more in accordance with the practice prescribed in the *Sūtras*. Cf. also *Mahādh.* (on *Vāg. S.* XXXVII, 21)—where read '*rauhināu*' instead of '*pravargyau*'—who adopts the procedure here explained.

worlds, and the Pravargya is the sun: he thus encompasses yonder sun by these two worlds, whence he is encompassed by these two worlds.

5. And, indeed, the *Rauhinas* are also the two eyes, and the Pravargya is the head: he thus places the eye in the head.

6. He now takes a rope, with (*Vâg. S. XXXVIII, 1*), 'At the impulse of the divine *Savitri*, I take thee, with the arms of the *Asvins*, with the hands of *Pûshan*: *Aditi's*¹ zone thou art;'—the mystic import of this is the same as before².

7. He then calls the cow, whilst stepping behind the *Gârhapatya* (*Vâg. S. XXXVIII, 2*), '*Idâ*, come hither! *Aditi*, come hither! *Sarasvatî*, come hither!' for the cow is *Idâ*, and the cow is *Aditi*, and the cow is *Sarasvatî*. And he also calls her by her (real) name, with these (formulas), '*N. N.*³, come hither!' thus thrice.

8. When she comes, he lays (the rope) round her (horns), with (*Vâg. S. XXXVIII, 3*), '*Aditi's* zone thou art, *Indrâni's* head-band;'—for *Indrâni* is *Indra's* beloved wife, and she has a most variegated head-band: 'that thou art' he thereby means to say, and that he indeed thereby makes it to be.

9. He then lets the calf to it (to suck), with, '*Pûshan* thou art,'—*Pûshan*, doubtless, is he that blows here (the wind), for that one supports⁴

¹ The edition omits '*adityai*,' and reads '*devebhyas*' for '*devasya*.'

² See I, 2, 4, 4; 3, 1, 15.

³ As, for instance, *Dhavalî*, or *Gaṅgâ*.

⁴ Or nourishes, makes grow, inasmuch as it brings about rain (*Mahidhara*).

(push) all this (universe); and the Pravargya also is that (wind): it is him he thus pleases, and therefore he says, 'Pûshan thou art.'

10. He then leads it (the calf) away¹ with, 'Afford (milk) for the Gharma!' for the Gharma, doubtless, is that fluid which this (cow) lets flow: he thus means to say thereby, 'Allow her a share!'

11. He then causes it to flow into the milking-bowl, with (Vâg. S. XXXVIII, 4), 'Flow for the Asvins!'—with regard to the Asvins he thus says this, for it was the Asvins who restored the head of the sacrifice: it is them he thus pleases, and therefore he says, 'Flow for the Asvins!'

12. 'Flow for Sarasvatî!'—Sarasvatî, doubtless, is Speech, and with speech the Asvins then restored the head of the Sacrifice: it is those (Asvins) he thus pleases, and therefore he says, 'Flow for Sarasvatî!'

13. 'Flow for Indra!'—for Indra is the deity of the sacrifice, and it was indeed by him who is the deity of the sacrifice that the Asvins then restored the head of the sacrifice: it is them he thus pleases, and therefore he says, 'Flow for Indra!'

14. The (spilt) drops he then consecrates with, 'Hail, possessed of Indra! hail, possessed of Indra!' for Indra is the deity of the sacrifice: he thus pleases him who is the deity of the sacrifice, and therefore he says, 'Hail, possessed of Indra! hail, possessed of Indra!' Thrice he says it, for threefold is the sacrifice. The call of 'hail!' he places first, and the deity last: the significance of this is the same as before.

¹ Whilst the calf is sucking, he secures the cow by tying together her hind legs.

15. He then touches her udder¹, with (Vâg. S. XXXVIII, 5; *Rig-v.* I, 164, 49), 'This ever-flowing, grateful udder of thine,'—that is to say, 'This udder of thine placed in secret²;'—'treasure-giving, wealth-granting, bountiful,'—that is to say, 'which is a giver of treasures, a granter of wealth, and precious;'—'whereby thou furtherest all desirable things,'—that is to say, 'whereby thou supportest all the gods and all creatures;'—'O Sarasvati, move that hither for us to suck,'—Sarasvati, doubtless, is Speech, and so is this (cow) which yields the Gharma milk; and Speech is worship: thus he means to say, 'Grant us worship whereby we may please the gods.' He then steps up to the site of the Gârhapatya with, 'I pass along the wide aerial realm,'—the mystic import of this is the same as before³.

16. He then takes the two lifting-sticks⁴, with (Vâg. S. XXXVIII, 6), 'The Gâyatri metre thou art,—the Trishṭubh metre thou art,'—he thus takes them with both the Gâyatri and the Trishṭubh metres;—'with heaven and earth I encompass thee,'—for the two lifting-sticks are indeed these two, heaven and earth; and the

¹ Or, one of the teats (*stanam*); according to Mahîdhara, the part is used for the whole; and the Kâṇva recension indeed reads 'stanân' (the teats); cf. Kâty. XXVI, 5, 7, comm.

² The author apparently derives 'sasaya' (? perennial, inexhaustible) from 'sî', to lie, sleep, as does Mahîdhara.

³ Viz. as at I, 1, 2, 4. — According to Kâty. XXVI, 5, 10 seq., the Hotri says, 'Arise, Brahmanaspati!' whereupon the Adhvaryu rises; and the Hotri again calling, 'Hasten up with the milk!' he steps up to the Gârhapatya.

⁴ See p. 458, note 1.

Pravargya is the sun : he thus encompasses yonder sun within these two, heaven and earth. Thereupon (having lifted up the pot) he sweeps it clean with a branch of reed grass : the mystic import of this is the same as before.

17. He then puts it on the 'supporting' tray¹ with, 'By the air I support thee,'—for the 'supporting' tray is the air, since everything here is supported by the air ; and the 'supporting' tray also is the belly, for all food and drink here is supported (held) by the belly : therefore he says, 'By the air I support thee.'

18. He then pours in the goat's milk² ; for that (Mahâvtra pot) when heated, becomes glowing : he thus soothes it, and when soothed he pours the cow's milk into it—

19. With, 'O Indra and ye Asvins!'—for Indra is the deity of the sacrifice, and he thus pleases him who is the deity of the sacrifice ; and 'Ye Asvins' he says, because the Asvins at that time restored the head of the sacrifice, and it is them he thus pleases : therefore he says, 'O Indra and ye Asvins!'

20. 'Of bees' honey'—this is indeed honey ;—'drink ye the Gharma (hot draught),'—that is to say, 'drink ye the liquor ;'—'ye true ones,'—those (deities) are indeed true (vasu), for it is

¹ The 'upayamanî' is apparently a kind of bowl, or hollow tray of hard (udumbara) wood, somewhat larger than the (bowls of the) spoons or ladles used on this occasion, and, indeed, also itself used as such.

² Whilst the Adhvaryu was milking the cow into the earthen bowl (pinvana), his assistant, the Pratiprasthâtṛi, silently milked a goat tied to the peg.

they that maintain (vāsaya) all this (universe);—
'worship ye, vāt!' thus this comes to be for him
as if it were offered with the Vashat-call.

21. 'Hail to Sûrya's ray, the rain-winner!'—
—for one of the sun's rays is called 'rain-winner,'
whereby he supports all these creatures: it is that
one he thus pleases, and therefore he says, 'Hail
to Sûrya's ray, the rain-winner!' The call of hail
he places first, and the deity last: the significance
of this is the same as before¹.

22. And, verily, whosoever either teaches, or
partakes of, this (Pravargya) enters that life, and
that light: the observance thereof is the same as
at the creation².

SECOND BRĀHMANA.

1. And when the Hotri recites this (verse), 'Let
Brahmanaspati go forward, let the goddess
Sûnritâ go forward,'—the Adhvaryu, stepping
forward, makes offering (by muttering) the wind-
names. For at this time the gods were afraid
lest the Rakshas, the fiends, might injure that
(Pravargya) of theirs in the middle (of the sacrifice):
they offered it with the Svâhâ-call before (its being
taken to) the Âhavantya, being thus offered they
offered it (again) in the fire; and in like manner
does this one now offer it with the Svâhâ-call before

¹ According to Taitt. Âr. IV, 8, 4; Âpast. XV, 10, 2, this formula
is addressed to the steam rising from the Mahāvīra pot—it being
accordingly modified to 'I offer thee to Sûrya's ray, the rain-
winner.'

² XIV, 1, 3, 26.

³ See p. 458, note 1.

(its being taken to) the Âhavanīya, and being thus offered he offers it (again) in the fire.

2. [Vâg. S. XXXVIII, 7,] 'To the wind Ocean (I offer) thee, hail!'—the (aerial) ocean (samudra) indeed is he who blows here, for from out of that ocean all the gods and all the beings issue forth (samud-dru): it is to him (Vâyū, the wind) he thus offers it, and therefore he says, 'To the wind Ocean (I consecrate) thee, hail!'

3. 'To the wind Flood—thee, hail!'—the flood (sarira) indeed is he who blows here, for from out of that flood all the gods and all the creatures come forth together (saha trate): it is to him he thus offers it, and therefore he says, 'To the wind Flood—thee, hail!'

4. 'To the wind Unassailable—thee, hail! To the wind Irresistible—thee, hail!'—unassailable and irresistible indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To the wind Unassailable—thee, hail! To the wind Irresistible—thee, hail!'

5. 'To the wind Favourable—thee, hail! To the wind Ogress-ridder—thee, hail!'—favourable and an ogress-ridder indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To the wind Favourable—thee, hail! To the wind Ogress-ridder—thee, hail!'

6. [Vâg. S. XXXVIII, 8,] 'To Indra, accompanied by the Vasus and Rudras, (I offer) thee, hail!'—Indra indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Indra—thee;' and when he says, 'accompanied by the Vasus and Rudras,' thereby he allows a share to the Vasus and Rudras along with Indra; and,

moreover, it is thereby made to be like the morning Soma-pressing, and the midday-pressing¹.

7. 'To Indra, accompanied by the Ādityas,—thee, hail!'—Indra indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Indra—thee;' and when he says, 'accompanied by the Ādityas,' thereby he allows a share to the Ādityas along with Indra; and, moreover, it is made like the evening-pressing¹.

8. 'To Indra, the slayer of the evil-minded,—thee, hail!'—Indra indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Indra—thee;' and as to his saying, 'to the slayer of the evil-minded,' the evil-minded one being an enemy, he thereby means to say, 'To Indra, the slayer of enemies,—thee!' This is his (Indra's) special share: even as there is a share for a chief², so is this his (share) apart from the (other) gods.

9. 'To Savitṛi, accompanied by the R̥ibhus, the Vibhus (lords), and the Vāgas (powers),—thee, hail!'—Savitṛi (the sun) indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Savitṛi, accompanied by the R̥ibhus, the Vibhus, and the Vāgas,—thee!' He thus allows a share therein to all the gods along (with Savitṛi).

10. 'To Bṛihaspati, accompanied by the All-gods,—thee, hail!'—Bṛihaspati indeed is he who blows here: it is to him he thus offers

¹ See III, 4, 5, 1, where it is stated that the morning-pressing belongs to the Vasus, the midday-pressing to the Rudras, and the third pressing to the Ādityas.

² Or, for the best (or eldest brother). Cf. III, 9, 4, 9.

it, and therefore he says, 'To Bṛihaspati—thee;' and when he says, 'accompanied by the All-gods,' he thereby allows a share therein to all the gods along (with Bṛihaspati).

11. [Vāg. S. XXXVIII, 9,] 'To Yama, accompanied by the Aṅgiras and the Fathers,—thee, hail!'—Yama indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Yama—thee;' and as to his saying, 'accompanied by the Aṅgiras and the Fathers,'—when the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers,—the Fathers being three in number¹: thus it is to these he thereby allows a share along (with Yama).

12. These are twelve names,—twelve months are in a year, and the year is he that shines yonder, and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore there are twelve (names).

13. He then pours (the spilt milk and ghee) from the tray into the Mahāvīra (pot) with, 'Hail to the Gharma!'—the Gharma (hot draught) is he who shines yonder, and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore he says, 'Hail to the Gharma!'—the call of 'hail!' he places first, and the deity last: the significance of this is the same as before².

14. When it has been poured in, he mutters, 'Hail, the Gharma to the Fathers!' When the sacrifice had its head cut off, its life-sap flowed

¹ See p. 465, note 2.

² See XIV, 1, 3, 26.

away, and went to the Fathers—the Fathers being three in number: it is these he thus pleases. The call of ‘hail!’ he places first, and the deity last: the significance of this is the same as before.

15. He recites no anuvākyā (invitatory) formula, for once for all the Fathers have passed away: therefore he recites no anuvākyā. Having stepped across¹, and called (on the Âgñidhra) for the Sraushat², he (the Adhvaryu) says (to the Hotrī), ‘Pronounce the offering-formula (yāgyā) of the Gharma;’ and on the Vashat-call being uttered he offers—

16. With (Vāg. S. XXXVIII, 10), ‘All regions (hath he worshipped), seated in the south,’—that is to say, ‘every region (has he worshipped), seated on the south;’—‘all gods hath he worshipped here,’—that is, ‘every god has he worshipped here;’—‘of the sweet Gharma, consecrated by Svāhā (hail!), drink ye, O Asvins!’—with regard to the Asvins he says this; for the Asvins restored the head of the sacrifice: it is them he thus pleases. The call of ‘hail!’ he places first, and the deity last: the significance of this is the same as before.

17. And, having offered, he (thrice) shakes (the Mahāvītra) upwards, with (Vāg. S. XXXVIII, 11), ‘In heaven place thou this sacrifice! this sacrifice place thou in heaven!’—for the Gharma (hot milk-draught), the sacrifice, is yonder sun, and he indeed is ‘placed’ in the heavens, is

¹ Viz. past the Âhavanīya, along its back (or western) side, to the south side of the fire.

² See part i, p. 132, note; III, 4, 4, 11 seqq.

established in the heavens: it is thus him he thereby pleases, and therefore he says, 'In heaven place thou this sacrifice! this sacrifice place thou in heaven!' On the repetition of the Vashaṭ, he offers—

18. With, 'Hail to Agni, worthy of sacrifice!'—this is in lieu of the Svishṭakṛit (offering), for Agni is the maker of good offering;—'may blessing result from the sacrificial texts!' for by the sacrificial texts that (sun) is established (as the Mahāvtra) in this world: thus it is them he thereby pleases. The call of 'hail!' he places first, and the deity last: the significance of this is the same as before.

19. The Brahman (priest) pronounces the anumantṛa (formula of consecration); for the Brahman is the best physician among the officiating priests: thus he heals this sacrifice by means of him who is the best physician among the priests.

20. [He does so, with Vâg. S. XXXVIII, 12,] 'O Asvins, drink ye the Gharma!'—with regard to the Asvins he says this, for the Asvins restored the head of the sacrifice: it is them he thus pleases.

21. 'The hearty¹ one with daily² favours,'—

¹ The exact meaning of 'hârdvānam' is doubtful. Mahīdhara analyses it by 'hârd' = 'hrīd' + 'vāna,' blowing, going, hence 'heart-wafting, going to the heart = dear to the heart.' The St. Petersburg Dict. takes the word to be 'hârd-van,' in the sense of 'herzstärkend' (heart-sustaining, invigorating — ? literally, 'possessed of heartiness'). The Taitt. Âr. has 'hârdvānam' instead. The author of the Brāhmaṇa apparently considers the term as obscure, and uses this circumstance for his own symbolic purposes.

² Perhaps the author means to characterise also the epithet

this is indistinct, for Pragâpati is indistinct (undefined), and the sacrifice is Pragâpati: Pragâpati, the sacrifice, he thus heals;—

22. 'To the web-weaver,'—the web-weaver, doubtless, is he that shines yonder, for he moves along these worlds as if along a web; and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore he says, 'To the web-weaver'—

23. 'To Heaven and Earth be reverence!' he thus propitiates heaven and earth, within which everything here is contained.

24. Thereupon the Sacrificer (mutters),—the Sacrificer being the sacrifice, he thus heals the sacrifice by means of the sacrifice;—

25. [Vâg. S. XXXVIII, 13,] 'The Asvins drank the Gharma,'—he says this with regard to the Asvins, for the Asvins restored the head of the sacrifice: it is them he thus pleases.

26. 'Heaven and Earth have approved of it',—he says this with regard to heaven and earth, within which everything here is contained;— 'may gifts accrue here!'—whereby he means to say, 'may there be riches for us here.'

27. The rising (milk) he then consecrates by the anumantṛa², 'For freshness swell thou!'

'ahar-diva' (lit. 'day-daily,' cf. Germ. tagtäglich; Aberdonian 'daily-day') as obscure. Mahîdhara takes it to mean 'relating to morning and evening,' as applying to the two performances of the Pravargya.

¹ They approved of it by saying 'Well done'; Mahîdh.

² That is, as would seem, he speaks the anumantṛa in order to consecrate whatever milk might have been spilled in bubbling over. Possibly, however, he is to do so at the time when the pot bubbles over (though the 'atha' would rather be out of place in that case). The Taittirîyas differ somewhat on this point of the performance.

—whereby he means to say, ‘For rain . . .;’—
 ‘for vigour swell thou!’—he thereby means
 the vigour, the life-sap, which results from the
 rain;—‘for the Brahman swell thou!’—he
 thereby means the priesthood;—‘for the Kshatra
 swell thou!’—he thereby means the nobility;—
 ‘for Heaven and Earth swell thou!’—he
 thereby means these two, the heaven and the
 earth, within which everything here is contained.

28. When it rises upwards, it rises for (the benefit
 of) the Sacrificer; when on the front side, it does
 so for the gods; when on the right (south) side,
 it does so for the Fathers; when at the back
 (west side), it does so for the cattle; when on the
 left (north) side, it does so for (the Sacrificer’s)
 offspring: in any case no fault is incurred by the
 Sacrificer, for it always rises upwards; and in what-
 ever direction it rises in that it rises. When the
 drops cease,—

29. He steps out towards the north-east with,
 ‘A well-supporting support thou art,’—he who
 shines yonder is indeed a support, for he supports
 everything here, and by him everything here is
 supported; and the Pravargya also is that (sun):
 thus it is him he thereby pleases, and therefore
 he says, ‘A well-supporting support thou art.’

30. He then places (the Mahāvīra) on the mound
 with, ‘Incapable of injuring, preserve thou
 our powers!’—‘Not angry¹, preserve our wealth,’

After the Gharma-milk has been offered, the Pratiprasthātṛi fills the
 Mahāvīra pot, whilst it is held over the fire, with boiled sour curds
 and whey (dadhi), whilst muttering the text, ‘The Asvins drank the
 Gharma . . .,’ and with the texts, ‘For freshness swell thou,’ &c.

¹ The author apparently takes ‘ameni’ in the sense of ‘amanyu.’

is what he thereby means to say;—‘preserve the priesthood, preserve the nobility, preserve the people!’—‘preserve all that,’ is what he thereby means to say.

31. He then offers by means of the pieces of (split) wood¹,—the pieces of wood being the vital airs, it is the vital airs he thus bestows upon him;—

32. With (Vāg. S. XXXVIII, 15), ‘Hail to Pûshan, to the cream!’—Pûshan, doubtless, is he who blows here, for he (the wind) supports (push) everything here; and the breath also is that (wind): it is breath he thus bestows upon him, whence he says, ‘Hail to Pûshan, to the cream!’ The call of ‘hail!’ he places first, and the deity last: the significance of this is the same as before. Having offered (by means of the first piece) he leans it against the middle enclosing-stick² (paridhi).

33. ‘Hail to the pressing-stones!’—the pressing-stones being the vital airs, it is the vital airs he thus bestows upon him. Having offered (with the second stick) he leans it against the middle enclosing-stick.

34. ‘Hail to the sounding-holes³!’—the

The St. Petersb. Dict. assigns to it the meaning ‘not shooting, incapable of shooting.’

¹ For these pieces of wood, or large chips, of Vikaṅkata wood (*Flacourtia sapida*) which were laid round the pot, see XIV, 1, 3, 26. They are dipped into the remains of the hot milk and ghee, the liquid adhering to them being then offered.

² That is, that one of the three fresh sticks enclosing the fire which is laid down first, along the back, or west side, and forms the base of a triangle the apex of which points eastwards. Cf. I, 3, 4, 1 seqq.

³ This meaning is, by the St. Petersb. Dict., assigned to ‘prati-rava’

sounding-holes (pratirava), doubtless, are the vital airs, for everything here is pleased (pratirata) with the vital airs: it is the vital airs he thus bestows upon him. Having offered (with the third stick) he leans it against the middle enclosing-stick.

35. 'Hail to the Fathers, (seated) upon the Barhis¹, and drinking the Gharma!'—even without offering he secretes (this, the fourth stick) under the barhis of the south part (of the vedi²) whilst looking towards the north³. When the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers—the Fathers being three in number: it is them he thus pleases. And

(otherwise 'echo'), the proper term for the sounding-holes being 'upa-rava,' cf. III, 5, 4, 1, where they are likened to the eyes and ears, as channels of the vital airs.

¹ If this rendering (St. Petersb. Dict.) of 'ūrdhvarbarhis' is correct—the term being apparently based on the Fathers' epithet 'barhishadaḥ,' 'seated on the barhis' (sacrificial grass-covering of the altar-ground)—the force of 'ūrdhva' in the compound is very peculiar. Mahidhara takes it in the sense of 'having their barhis pointed upwards,' i. e. towards the east (!), the peculiar feature of the barhis in the present case—as far as the participation of the Fathers in the drinking of the Gharma is concerned—being its having the tops of the grass-stalks turned to the east instead of to the south, as is the case in all ceremonies relating to the Fathers. The term 'ūrdhvarbarhis' might possibly mean 'having their (special) barhis above,' i. e. in the world of the Fathers, where they would be supposed to partake of the libations of hot milk; whilst yet another (suggested by the next paragraph) would be that of 'having the barhis above them;' which would, however, be more appropriate if the secreting of the stick under the barhis applied to the present, instead of the next one.

² The comm. on Kāty. XXVI, 6, 14 calls this part of the barhis 'ātithyābarhis' (?).

³ And accordingly, without looking at it.

as to why he does not look at it,—once for all the Fathers have passed away.

36. 'Hail to Heaven and Earth!'—heaven and earth being the out (and in)-breathing and the up-breathing, it is the out and up-breathing he thus bestows upon him. Having offered (with the fifth stick) he leans it against the middle enclosing-stick.

37. 'Hail to the All-gods!'—the *Viśve Devâḥ* being the vital airs, it is the vital airs he thus bestows upon him. Having offered (with the sixth stick) he leans it against the middle enclosing-stick.

38. [*Vâg. S. XXXVIII, 16,*] 'Hail to Rudra, praised by the Rudras¹!'—even without offering (with this, the seventh stick), he, looking southwards, hands it to the *Pratiprasthâtri*, and the latter throws it outside (the offering-ground) northwards to the north of the hall, for this is the region of that god: he thus gratifies him in his own region. And as to why he does not look at it, he does so thinking, 'Lest Rudra should do me harm.'

39. There are seven of these oblations, for seven in number are these (channels of the) vital airs in the head: it is these he thus bestows upon him.

40. He then pours (the remaining milk and ghee) from the *Mahâvra* into the supporting-tray with, 'Hail, light with light!'—for light indeed the milk was in the one (vessel), and light it is in the other, and these two lights thus unite with each other. The call of 'hail!' he places first, and the deity last: the mystic import of this is the same as before.

¹ Or, 'having his praises sung by the chanters,' as *Mahîdhara* takes '*rudrahûti*.'

41. He then offers (the second of) the two *Rauhina*¹ (cakes) with, 'May the day be pleased with its brightness, the well-lighted with its light, hail!'—the mystic import of this is the same as before;—'may the night be pleased with its brightness, the well-lighted with its light, hail!'—the mystic import of this is the same as before.

42. He then hands to the Sacrificer the remainder of the *Gharma*. He, having solicited an invitation² (to the meal), drinks it with, 'Offered is the honey unto Agni, the greatest of Indras,'— 'Offered is the honey unto Agni, the most powerful,' he thereby means to say;—'let us eat of thee, god *Gharma*: reverence be unto thee, injure us not!'—a blessing he thereby invokes.

43. Now, on the south side sand has been strewn; there they cleanse themselves³: in this there is the

¹ Viz. XIV, 2, 1, 1.

² Viz. at the hands of the officiating priests, by saying to each, 'Invite me, N. N.!' whereupon each of them replies, 'Thou art invited.' Cf. XII, 8, 3, 30. According to Âpast. Sr. XV, 11, 12, the priests and the Sacrificer partake of the residue in the order—*Hotri*, *Adhvaryu*, *Brahman*, *Pratiprasthâtri*, *Agnîdh*, and *Sacrificer*; or, optionally (ib. 14), only the Sacrificer drinks of it, whilst the priests merely smell it. Cf. the eating of the whey (of clotted curds), II, 4, 4, 25, to which the present eating of the remains is stated, by Kâty. XXVI, 6, 20, to be analogous; whilst the offering is said to be on the model of the *Agnihotra*.

³ The usual place to do so is over the pit (*kâtrâla*), cf. III, 8, 2, 30; XII, 8, 1, 22; whilst the utensils are cleaned in the *Mârgâlîya*. On the present occasion a mound of sand (or covered with sand)—the so-called '*ukkhishâ-khara*' (mound of remains)—is raised in the south part of the *sâlâ*, close to the mat or hurdle forming its wall, just east of the southern door. According to Kâty. XXVI, 6, 21 seqq., Âpast. XV, 12, 1 seqq., the *Mahâvîra* and the remaining

same significance as in the *Mārgālya*. The pieces of wood he throws into the fire. They then proceed with the *Upasad*. And thus the head of the sacrifice has been set right in the very same manner in which the *Asvins* then restored it.

44. One must not perform the *Pravargya* at one's first *Soma-sacrifice*, since that would be sinful, and lest *Indra* should cut off his head; but at the second or the third (*Soma-sacrifice*); for at first the gods went on worshipping and toiling with the headless sacrifice, therefore (he should do so) at the second or the third (*sacrifice*). Moreover, it will become heated and ablaze;—

45. And were he to perform the *Pravargya* at the first *Soma-sacrifice*, that (*Mahāvītra*) of his, when heated and ablaze, would burn up his family and cattle, and also his life, and the *Sacrificer* would be liable to perish: therefore (let him perform it) at the second or third (*sacrifice*).

46. Let him not perform the *Pravargya* for any and every one, lest he should do everything for every one, for the *Pravargya* is everything; but let him only perform it for him who is known, or to whoever may be dear to him, or who has studied sacred writ: by means of the study of sacred writ he would thus gain it.

47. One may perform the *Pravargya* for a thousand (head of cattle)¹, for a thousand means everything, and that (*Pravargya*) is everything. One may

apparatus are then in solemn fashion (carried round in front of the *Āhavanīya*, and) placed on the throne-seat, and consecrated (or appeased) by being sprinkled with water.

¹ That is, at a sacrifice for which this constitutes the sacrificial fee.

perform it for all (the Sacrificer's) property; for all one's property means everything, and this (Pravargya) is everything. One may perform it at a Visvagit with all the *Prishthas*¹; for the Visvagit (all-conquering day) with all the *Prishthas* means everything, and this (Pravargya) is everything. One may perform it at the Vâgapeya (and) Râgasûya, for such (a ceremony) means everything. One may perform it at a sacrificial session, for the session means everything, and this (Pravargya) is everything. These are (the occasions for) his performances of the Pravargya, and (let him perform it) nowhere else but at these.

48. Here now they say, 'Seeing that the Pravargya is headless, whereby, then, does the Agnihotra become possessed of a head for him?' Let him say, 'By the Âhavantya.'—'How the New and Full-moon sacrifices?' Let him say, 'By the ghee and the cake.'—'How the Seasonal sacrifices?' Let him say, 'By the oblation of clotted curds².'—'How the animal sacrifice?' Let him say, 'By the victim and the cake.'—'How the Soma-sacrifice?' Let him say, 'By the Havirdhâna³.'

49. And they also say,—when the sacrifice had its head cut off, the gods on that occasion restored it as the hospitable reception⁴ (of King Soma), and verily for him who so knows this offering is not made with any headless sacrifice whatever.

¹ See p. 139, note 1; and XII, 3, 3, 6.

² For the 'payasyâ' see part i, p. 178, note 4; p. 381, note 2.

³ That is, the cart or carts on which the offering-material (including the Soma-plants) is contained, as also the shed in which they are placed.

⁴ See III, 2, 3, 20; 4, 1, 1.

50. And, again, they say, 'Seeing that at the sacrifice they lead forward the *Pranītā*¹ (water), wherefore do they not lead it forward on this occasion?' Well, this—to wit, the *Pranītā* (water)—being the head of the sacrifice, and the *Pravargya* also being its head, (he does so) thinking, 'Lest I cause the head to be overtopped by a head.'

51. And, again, they say, 'Seeing that elsewhere there are fore-offerings and after-offerings, wherefore are there not any on this occasion?' Well, the fore-offerings and after-offerings being the vital airs, and so also the *Avakāśas*², and the pieces of wood, (it is so) lest he should cause the vital airs to be overtopped by vital airs.

52. And, again, they say, 'Seeing that elsewhere they offer two butter-portions, wherefore does he not offer them on this occasion?' Well, those two—to wit, the butter-portions—being the eyes of the sacrifice, and so also the two *Rauhiṇā* (cakes)—(it is so) lest he should overtop eye by eye.

53. And, again, they say, 'Seeing that they make offering to the gods by means of wooden (vessels), wherefore does he offer this (*Gharma*) by means of one made of clay?' When the Sacrifice had its head cut off, its life-sap flowed away and entered the heaven and the earth. Now this (earth) is clay, and yonder (sky) is water; and the *Mahāvira* (vessels) are made of clay and water: thus he supplies and completes it (the *Pravargya*) with that life-sap.

54. But if it were made of wood, it would be

¹ See part i, p. 9, note.

² See p. 469, note 1.

burnt; and if of gold, it would dissolve; and if of copper, it would melt; and if of stone, it would burn the two handling-sticks; and that (Gharma) itself submitted to that (earthen vessel): therefore it is by means of an earthen one that he offers it.

55. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation¹.

THIRD ADHYÂYA. FIRST BRÂHMANA.

THE SETTING OUT OF THE PRAVARGYA.

1. Now, on the third, or the sixth, or the twelfth day², having combined (the two performances of) the Pravargya and Upasads³, he 'sets out'⁴ the Pravargya, for set out (removed), as it were, is this head (from the trunk). Having gathered together all around it⁵ (the Mahâvra pot), they

¹ See p. 458, note 1.

² That is, according to whether there are three, six, or twelve Upasad days to the particular form of Soma-sacrifice about to be performed. On each of these days there would be two performances of the Upasads,—and in case the Pravargya is to be performed—as many performances of that sacrifice.

³ On the day before the Soma-sacrifice, the two performances of the Pravargya and the Upasads are combined and gone through in the forenoon, instead of the forenoon and afternoon as is otherwise the case. Kâty. XXVI, 7, 1 does not refer to the performance of the Pravargya on this day, but merely remarks that 'at the end of the Upasads (i. e. of the combination of the Upasads, comm.) the removal of the Pravargya' takes place. Âpast. XV, 12, 4-6, on the other hand, states distinctly that the total number of performances of the Pravargya is to be double that of the Upasad days.

⁴ The 'setting out' (utsâdana) of the Pravargya is the technical phrase for the removal and orderly laying out (in the form of a man) of the apparatus used for the Pravargya ceremony.

⁵ After collecting the implements they take them out of the sâlâ

meet together upon the Vedi in the Sālā, (entering) by the front door.

2. The Āgnīdhra then brings three bundles of faggots to the Āhavanīya, and kindling one of them, he offers (thereon) whilst holding it¹ on a level with (the Sacrificer's) mouth. When the sacrifice had its head cut off its heat went out of it, and entered these worlds: it is with that heat he thus supplies and completes it.

3. And as to why (it is held) on a level with the mouth,—well, what is level with the mouth is, as it were, above; and above, as it were, is yonder (heavenly) world: thus he thereby supplies and completes it (the Pravargya) with that heat which had entered yonder world.

4. [He offers, with Vāg. S. XXXVIII, 18.] 'What heavenly fire of thine there is, O Gharma,'—just the fire which is heavenly;—'what is in the Gāyatrī and in the Havir-

and lay them down near the Antaḥpātya peg at a few steps from the front door (whilst Āpast. makes them to be put on the throne-seat placed north of the Āhavanīya).

¹ According to the comm. on Kāty. XXVI, 7, 4, it is the Adhvaryu who—after ladling four times into the offering-spoon—distributes this ghee successively over the three bundles of sticks,—viz. pouring some upon the first two whilst they are held, at the specified height over the Āhavanīya fire, by the Agnīdh (who immediately after the offering throws them into the fire), and upon the third after it has been held knee-high by the Agnīdh, and then thrown into the fire by the Adhvaryu. According to Āpastamba, who makes the Pratiprasthātṛi and Adhvaryu the two performers, the third portion of the ghee is offered on the bundle of sticks whilst it is still held knee-high over the fire. As noted by Kātyāyana, the ceremony is analogous (though reversed as regards the order of height) to the offering on the three enclosing-stones at the Satarudriya ceremony, IX, 1, 1, 5 seqq.

dhâna,'—just that which is in the Gâyatri (metre) and Havirdhâna (shed);—'may that (fire) of thine increase and become firm: to that (fire) of thine, hail!' in this there is nothing hidden, so to speak.

5. Then, having kindled the second (bundle), he offers (thereon) whilst holding it navel-high; for in the middle, as it were, is what is navel-high, and in the middle, as it were, is the air-world: thus he thereby supplies and completes it with that heat which had entered the air-world.

6. 'What fire of thine is in the air,'—just the fire which is in the air;—'what is in the Trishṭubh and in the Âgnīdhra,'—just that which is in the Trishṭubh (metre) and Âgnīdhra (fire-shed);—'may that (fire) of thine increase and become firm: to that (fire) of thine, hail!' in this there is nothing hidden, so to speak.

7. Then, having put the third (bundle) on the fire, he offers on it whilst sitting; for below, as it were, is he who is sitting; and below, as it were, is this (terrestrial) world: thus he thereby supplies and completes it with that heat which had entered this (terrestrial) world.

8. 'What fire of thine is in the earth,'—just that fire which is in the earth;—'what is in the Gagati and in the Sadas,'—just that which is in the Gagati (metre) and the Sadas (shed);—'may that (fire) of thine increase and become firm: to that (fire) of thine, hail!' in this there is nothing hidden, so to speak.

9. He (the Adhvaryu) then steps out¹, with

¹ Viz. out of the sâlâ, with the Sacrificer's wife in front of him,

(Vāg. S. XXXVIII, 19), 'Thee (we will follow) for the protection of the Kshatra,'—for he who shines yonder¹ is indeed the divine ruler: 'for the protection of this human ruler,' he thereby means to say;—'guard thou the Brahman's body!'—that is to say, 'preserve thou the Brahman's person (âtman);'—'Thee (we will follow) as a stay for the Vis,'—the Vis (people, clan) doubtless is the sacrifice: 'for the safety of the sacrifice,' he thus means to say;—'we will follow to new prosperity,'—it is for the safety and the stability of the sacrifice that he says this.

10. He then says (to the Prastotri), 'Sing the Sâman!' or 'Recite the Sâman!' but let him rather say, 'Sing the Sâman!' for they indeed sing the Sâman. When he sings the Sâman it is in order that the fiends, the Rakshas, should not injure these

and followed by the others. According to Âpast. XV, 13, 4, the Prati-prasthâtri now leads the Sacrificer's wife within the enclosure; and whilst attendants carry away the objects not immediately connected with the Pravargya ceremony (post, peg, strings, sand, &c.), the Adhvaryu places the throne-seat (with the chief vessels) so as to stand with two feet on the Vedi; and with the other two outside it, and calls on the Prastotri to sing the Sâman. This (as is usual in chanting) is done three times—the Adhvaryu, however, repeating his summons each time—and each time all of them (including the Patni) sing or utter a special finale,—the first time in the sâlâ, the second time midway between the sâlâ and the Uttaravedi, and the third time when they have arrived behind the Uttaravedi; the finales corresponding to the formulas of this paragraph, viz.—'For the protection (or protector) of heaven (we follow) thee!'—'For the protection of the Brahman—thee!'—'For the protection of the self—thee!'

¹ It should be borne in mind that the Mahāvîtra by which they are supposing themselves to be led now, is looked upon as a symbol of the sun.

outside the sacrifice, the body; for the Sāman is a repeller of the fiends, the Rakshas.

11. He sings it on a (verse) relating to Agni, for Agni is the repeller of the Rakshas. On an *Atikkhandas* (verse) he sings it, for that—to wit, the *Atikkhandas* (redundant metre) is all metres, therefore he sings it on an *Atikkhandas* (verse).

12. He sings¹, 'Agni burneth, encountereth with flames, Ahâvo! Ahâvo!'¹—it is thus he repels the fiends, the Rakshas, from here.

13. They walk out (from the sacrificial ground) northwards², along the back of the pit and the front side of the *Āgnīdhra* (fire-house)—for this is the gate of the sacrifice—and proceed in whatever direction from there water is (to be found).

14. Let him 'set out' that (*Pravargya*) on an island; for, when heated, it becomes burning-hot³; and were he to set it out on this (earth), its heat would enter this (earth); and were he to set it out on water, its heat would enter the water; but when he sets it out on an island—thus, indeed, it does not injure either the water or this (earth), for inasmuch as he does not throw it into the water, it does not injure the water; and inasmuch as the water flows all round it—water being a means

¹ The same Sāman is sung when they betake themselves to the expiatory bath at the end of the Soma-sacrifice, cf. IV, 4, 5, 8 where the stobha had better be altered to 'ahâvo' (though the Sandhi in the text is the same as of 'ahâvas'). As on that former occasion, all the priests, as well as the Sacrificer, join in the finale.

² In doing so, they take the *Pravargya*-vessels and implements along with them.

³ Hardly 'is suffering pain,' as it was taken at IX, 2, 1, 19; though '*susukâna*' and '*suk*' evidently refer to internal heat, or passion, cf. p. 464, note 4, p. 468, note 1.

of soothing—it does not injure this (earth) : let him therefore set it out on an island.

15. But let him rather set it out on the Uttara-vedi¹; for the Uttara-vedi is the sacrifice, and the Pravargya is its head: he thus restores to the sacrifice its head.

16. The first Pravargya (pot) he sets out so as to be close to (the front side of) the navel (of the Uttara-vedi), for the northern (upper) navel is the voice, and the Pravargya is the head: he thus places the voice in the head.

17. [He does so, with Vâg. S. XXXVIII, 20.] 'The four-cornered,'—four-cornered, indeed, is he who shines yonder, for the quarters are his corners: therefore he says, 'Four-cornered';—

18. —'Mighty navel of the divine order,'—the divine order being the truth, he thereby means to say, 'The mighty navel of the truth;,'—'that mighty one (be) unto us of all life,'—'that mighty one (be) unto us (a bestower) of the complete (term of) life,' he thereby means to say²;

¹ Kâtyâyana only lays down the rule that, in the case of the sacrifice not being accompanied with the building of a fire-altar, the Pravargya apparatus should be removed to the Uttara-vedi; whilst, in the case of one who likewise performs the Agniçayana, he would doubtless follow the indication already laid down in the Brâhmana, IX, 2, 1, 19; viz. that the pot may be removed to an island, but should rather be deposited on the fire-altar (in which case, however, the 'setting out' of the apparatus would apparently have to be deferred till after the performance of the Soma-sacrifice). Âpastamba treats of the Uttara-vedi as the place where the implements are to be deposited, but finally he allows an option of other places, including an island, but not the fire-altar.

² The words 'sa naḥ sarvâyuh saprathâḥ,' being here used as explanatory of 'sa no virvâyuh saprathâḥ,' have probably got by mistake into the Saṃhitâ.

19. —‘from the hatred, from the guile,’—in this there is nothing hidden, so to speak;—‘of him of another law, let us free ourselves!’—another law, indeed, is his (Pravargya’s and the Sun’s), and another that of men¹: therefore he says, ‘Of him of another law, let us free ourselves.’ In this way the other two (pots are placed) east of it: this is threefold, for the head is threefold².

20. In front thereof (he places) the reserve (lump of) clay, whereby he puts flesh upon it (Pravargya); on the two sides thereof the two lifting-sticks, whereby he gives two arms to it; and on the two sides yet further away the two Rauhina offering-ladles, whereby he gives two hands to it.

21. On the left (north) side (he places) the spade, for there is its place of rest; on the right (right) side the imperial throne, for there is its place of rest; on the left side the black antelope-skin, for there is its place of rest; on all sides (save the front side) the fans, for, the fans being the vital airs, he thereby bestows vital airs on it; there are three of them, for there are three vital airs, the out- (and in-) breathing, the up-breathing, and the through-breathing: it is these he thus bestows on him.

22. He then puts the cords and halter on the supporting-tray, and places (the latter) behind (the

¹ The author evidently understands the text more in accordance with Mahīdhara’s interpretation which makes ‘anyavratasya’ to refer to the Supreme Spirit (paramātmā) whose law, or ways, are different from men’s, and construes it with ‘saskīma’ (we serve, are devoted, to that righteous one). The preceding part of the half-verse he would thus take independently of this:—‘Away hatred! away guile!’

² Viz. consisting of bone, skin, and hair.

navel) with its point towards the east: a belly he thus gives to it. On the two sides thereof the two milking-bowls (pinvana): two testicles he thereby gives to it, for by means of his testicles the male overflows (pinv). Behind (them he places) the post and peg: whereby he gives two thighs to it; behind (them) the two Rauhinā-plates, whereby he gives two knees to it; and as to their being single plates, it is because these knees consist, as it were, of single plates (bones). Behind (them) the two poking-sticks (dhrishṭī), whereby he gives two feet to it, for with the feet one strikes out boldly (dhrishṭam). On the left side the two mounds¹ used in the performance, for there is their place of rest; on the right side the Mārgāltya², for there is its place of rest.

23. He then pours milk into that (chief pot), with (Vāg. S. XXXVIII, 21), 'This, O Gharma, is the contents of thy bowels,'—the contents of the bowels being food, it is food he thus puts into it;—'Grow thou, and fill out thereby!'—in this there is nothing hidden, so to speak;—'and may we ourselves grow, and fill out!'—it is a blessing he thereby invokes.

24. Let him not pour in all (the milk), lest the food should turn away from the Sacrificer.—He leaves over half of it or more; and on that same afternoon he pours it to the fast-milk, and hands it to the Sacrificer: thereby he bestows food upon

¹ That is, the sand used for them, and brought thither in vessels.

² That is, the sand of the 'mound of remains' (ukṣhishṭakṣhara), see p. 489, note 3.

the Sacrificer, and thus, indeed, food does not turn away from the Sacrificer.

25. He then sprinkles it (the Pravargya apparatus) with water: water being a means of appeasement, he thus appeases it; he sprinkles it all over: all over he thus appeases it; three times he sprinkles, for threefold is the sacrifice.

26. He then says (to the Prastotri), 'Sing the Vārshâhara Sâman!'—the fallow stallion¹ (*vrîshâ hariḥ*) doubtless is he who shines yonder, and the Pravargya also is that (sun): it is thus him he thereby pleases, and therefore he says, 'Sing the Vārshâhara Sâman²!'

27. They then cleanse themselves at the pit. With (Vâg. S. XXXVIII, 23), 'May the waters and plants be friendly unto us,' he takes water in his joined hands; for water is a thunder-bolt: he thus makes a covenant with the thunder-bolt;—and with, 'May they be unfriendly unto him who hateth us, and whom we hate!' let him sprinkle it in whatever direction he who is hateful to him may be, and he thereby overthrows him.

28. He (the Sacrificer) then steps out towards the north-east, with (Vâg. S. XXXVIII, 24), 'From out of the gloom have we risen,'—gloom is

¹ Or, bull.—The Vâg. S. (XXXVIII, 22) here inserts the verse *Rîg-v. IX, 2, 6*, to be used during the sprinkling,—'The fallow stallion hath whinnied—or, the fallow bull hath roared—the mighty one, beautiful as Mitra, the water-holding vessel hath shone like unto the sun.' The italicised words, evidently added to suit the Mahāvîra vessel, are wanting in the *Rîk*.

² Kâty. XXVI, 7, 36 (doubtless in accordance with another *sâkhâ*) also prescribes here the *Ishâhotrîya Sâman*.

evil: it is gloom, evil, he thus drives away;—‘beholding the higher light,’—this (terrestrial) world is higher than the water: it is on this world he thus establishes himself;—‘God Sûrya, with the gods, the highest light,’—Sûrya, the highest light, is the heavenly world: it is in the heavenly world he thus finally establishes himself. He walks along without looking back, and puts a log of wood on the Âhavantya¹, with (Vâg. S. XXXVIII, 25). ‘A kindler thou art, fire thou art: lay thou fire into me!’ it is a blessing he thereby invokes.

29. And at a continued pressing of Soma they also perform the Gharma of curds and whey (Dadhi-gharma),—for Soma is the sacrifice, and the Pravargya is its head: he thus restores to the sacrifice its head,—at the midday-pressing, for that—to wit, the midday-pressing—is Indra’s special pressing: he thus pleases him in his own share;—when the Mādhyandina-pavamâna has been chanted, for the Mādhyandina-pavamâna is the breath: it is breath he thereby lays into him;—with the Agnihotra-ladle, for the Agnihotra is the mouth of sacrifices: he thus puts a mouth in the head.

30. On its being brought, he says, ‘Hotâr, speak what thou hast to speak!’ for the Hotri speaks on this occasion. Then, stepping up, he says, ‘Cooked is the offering-food;’ for cooked, indeed, it is. Having stepped across (behind the Âhavantya), and called for the Sraushat, he says, ‘Pronounce the offering-formula!’ and offers on the Vashaṭ being uttered. When the Vashaṭ is

¹ The Sacrificer’s wife (according to another sâkhâ) also silently puts one on the Gârhapatya fire.

repeated, he brings the draught, and hands it to the Sacrificer.

31. Having solicited an invitation¹ (and received an answer from the priests), he drinks of it, with (Vâg. S. XXXVIII, 27), 'May there be in me that great energy,'—a great energy, indeed, is he who shines yonder;—'in me the fitness, in me the intelligence,'—fitness and intelligence he thus secures to himself;—'the Gharma of triple fires shineth,'—for this Gharma of triple fires indeed shines;—'together with the shining light,'—for together with the shining light (the sun) it indeed is;—'together with the fire, the Brahman,'—for together with the fire, the Brahman, it indeed is;—(Vâg. S. XXXVIII, 28), 'The seed of the milk hath been brought,'—for this is indeed the seed of the milk that has been brought;—'may we obtain the milking thereof year after year!'—it is a blessing he thereby invokes. They then cleanse themselves at the pit: the significance of this is the same as before.

32. Now, then, as to the sacrificial gifts. The gold plate he gives to the Brahman; for the Brahman is seated, and gold is settled² glory: therefore he gives the gold plate to the Brahman.

33. And that cow which yielded the Gharma-milk he gives to the Adhvaryu; for scorched, as it were, is the Gharma, and the Adhvaryu comes forth (from the sacrificial ground) like something scorched³: therefore he gives it to the Adhvaryu.

34. And that cow which yielded the Sacrificer's

¹ See p. 489, note 2.

² Lit., lying, i. e. not standing or moving.

³ Cf. XI, 2, 7, 32.

fast-milk he gives to the *Hotri*; for the *Hotri* is the sacrifice, and the Sacrificer also is the sacrifice: therefore he gives it to the *Hotri*.

35. And that cow which yielded the fast-milk for the (Sacrificer's) wife he gives to the chanters, for it is they, the *Udgâtris*, that do, as it were, the wife's work on this occasion: therefore he gives it to the chanters.

36. And, verily, whosoever either teaches, or partakes of, this (*Pravargya*) enters that life, and that light: the observance thereof is the same as at the creation¹.

SECOND BRÂHMANA.

EXPIATORY CEREMONIES.

1. Now this—to wit, the sacrifice—is the self of all beings, and of all gods: after its successful consummation the Sacrificer prospers in offspring (or, people) and cattle; but he whose *Gharma* (pot) is shattered is deprived of his offspring and cattle. In that case there is an expiation.

2. He offers an oblation of a full (spoon of ghee); for the full means everything: with everything he thus heals whatever has been unsuccessful in the sacrifice.

3. [He offers, with *Vâg. S. XXXIX, 1*,] 'Hail to the vital airs with their over-lord!'—the over-lord of the vital airs, doubtless, is the mind (soul), for in the mind all the vital airs are established: it is thus by means of the mind that he thereby heals whatever has been unsuccessful in the sacrifice.

¹ See p. 458, note 1.

4. 'To the Earth hail!'—the earth, doubtless, is a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

5. 'To Agni hail!'—Agni, doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

6. 'To the Air hail!'—the air, doubtless, is a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

7. 'To Vāyu hail!'—Vāyu (the wind), doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

8. 'To the Sky hail!'—the sky, doubtless, is a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

9. 'To Sūrya hail!'—Sūrya (the sun), doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

10. [Vāg. S. XXXIX, 2,] 'To the Regions hail!'—the regions, doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

11. 'To Kandra hail!'—Kandra (the moon), doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

12. 'To the Nakshatras hail!'—the Nak-

shatras (lunar asterisms), doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

13. 'To the Waters hail!'—the waters, doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

14. 'To Varuna hail!'—Varuna, doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

15. 'To the Navel hail! To the Purified one¹ hail!'—This is undefined, for undefined is Pragâpati, and Pragâpati is the sacrifice: it is thus Pragâpati, the sacrifice, he thereby heals.

16. These are thirteen oblations,—for there are thirteen months in the year, and the year is Pragâpati, and Pragâpati is the sacrifice: it is thus Pragâpati, the sacrifice, he thereby heals.

17. [Vâg. S. XXXIX, 3,] 'To the Voice hail!'—a mouth he thereby gives to it;—'to the Breath hail! to the Breath hail!'—two nostrils (a nose) he thereby gives to it;—'to the Eye hail! to the Eye hail!'—two eyes he thereby gives to it;—'to the Ear hail! to the Ear hail!'—two ears he thereby gives to it.

18. These are seven oblations,—now seven in number are these vital airs in the head: it is them he thereby gives to it. He offers a last oblation of a full (spoon),—the full means every-

¹ Mahidhara takes 'pûta' in the sense of 'the purifier (sodhaka)' and apparently the name of a god (as he does also the Navel (nâbhyai devatâyai)).

thing: with everything he thus heals whatever has been unsuccessful in the sacrifice,—

19. With (Vâg. S. XXXIX, 4), 'The mind's purpose,'—by the mind, indeed, everything is gained here: by the mind he thus heals whatever has been unsuccessful in the sacrifice;—

20. 'The truth of speech may I freely obtain,'—by speech everything is gained here: by speech he thus heals whatever has been unsuccessful in the sacrifice;—'may the form of cattle, the essence of food, fame, and prosperity accrue unto me, hail!'—a blessing he thereby invokes.

21. Thereupon, having pounded that spare (clay), and mixed it with powdered clay, he makes (a pot) in proper form, and bakes it in proper form for the purpose of the 'setting out'; and let him perform (the sacrifice) with whichever of the two reserve (pots) may be firm.

22. The Pravargya, indeed, is the year; for the year is everything, and the Pravargya is everything: when it is placed on the fire then it is spring; when it is burning-hot then it is summer; when it is flowing over then it is the rainy season;—but, indeed, when the rains overflow, all the gods and all beings subsist thereon; and, verily, the rains overflow for him who thus knows this.

23. The Pravargya, indeed, is these worlds, for these worlds are everything, and the Pravargya is everything: when it is placed on the fire then it is this (terrestrial) world; when it is burning-hot then it is the air-world; and when it flows over then it is yonder (heavenly) world;—but,

indeed, when yonder world overflows, all the gods and all beings subsist thereon; and, verily, yonder world overflows for him who thus knows this.

24. The Pravargya, indeed, is those deities—Agni, Vāyu, and Āditya; for those deities are everything, and the Pravargya is everything: when it is placed on the fire then it is Agni; when it is burning-hot then it is Vāyu (the wind); and when it flows over then it is Āditya (the sun);—but, indeed, when yonder sun overflows, all the gods and all beings subsist upon him; and, verily, yonder sun overflows for him who thus knows this.

25. The Pravargya, indeed, is the Sacrificer, his own self, his offspring (or people) and cattle; for the Sacrificer is everything, and the Pravargya is everything: when it is placed on the fire then it is his own self; when it is burning-hot then it is his offspring; and when it flows over then it is his cattle;—but, indeed, when the cattle overflow (with milk) all the gods and all beings subsist thereon; and, verily, the cattle overflow for him who thus knows this.

26. The Pravargya, indeed, is the Agnihotra, for the Agnihotra is everything, and the Pravargya is everything: when it (the Agnihotra milk) is put on the fire then it is the (Gharma) placed thereon; when it is ladled out then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the Agnihotra overflows all the gods and all beings subsist thereon; and, verily, the Agnihotra overflows for him who thus knows this.

27. The Pravargya, indeed, is the New and Full-moon sacrifices; for the New and Full-moon sacrifices

are everything, and the Pravargya is everything: when it (the havis) is put on the fire then it is the (Gharma) placed thereon; when it is standing ready then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the New and Full-moon sacrifices overflow all the gods and all beings subsist thereon; and, verily, the New and Full-moon sacrifices overflow for him who thus knows this.

28. The Pravargya, indeed, is the Seasonal sacrifices, for the Seasonal sacrifices are everything, and the Pravargya is everything: when it (the havis) is put on the fire then it is the (Gharma) placed thereon; when it is standing ready then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the Seasonal sacrifices overflow then all the gods and all beings subsist thereon; and, verily, the Seasonal sacrifices overflow for him who thus knows this.

29. The Pravargya, indeed, is the Animal sacrifice, for the Animal sacrifice is everything, and the Pravargya is everything: when it (the meat) is put on the fire then it is the (Gharma) placed thereon; and when it is standing ready then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the animal offering overflows all the gods and all beings subsist thereon; and, verily, the animal offering overflows for him who thus knows this.

30. The Pravargya, indeed, is Soma, for Soma is everything, and the Pravargya is everything: when it is poured out then it is the (Gharma) placed on the fire; when it is drawn (into the

cups) then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when Soma overflows all the gods and all beings avail themselves thereof; and, verily, Soma overflows for him who thus knows this; and, verily, no sacrifice whatever is offered without the Pravargya for him who thus knows this.

31. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance of the rule thereof is the same as at the creation¹.

¹ See p. 458, note 1.

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- Brāhmaṇāṅgamaṣin**,—bull his *dakṣhiṇā* at *Dasapeya*, III, 119; is under the Brahman priest, V, 136.
- Brahmaṇaspati**, lord of the priesthood, IV, 73; is the sun, V, 453.
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- Gotama Rāhūgana, originator of *Mitravindā* sacrifice, V, 66.
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- graha oblations of ghee relating to Soma cups and implements, forming part of the *Vasordhārā*, IV, 216.
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- haya, horse, carries the gods, IV, 401.
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- head, of child born first, III, 233; IV, 287; ditto of animals, IV, 40, (287); human head is placed on *ukhā*, III, 311; is the birth-place of the vital airs, 396; measures a span, if four-cornered, contracted in the middle, 396; is (the focus) of

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- headman. See King-makers.
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- heaven, a counterfeit (*pratimā*) of the earth, IV, 52; is single, V, 297; by means of the golden light the Sacrificer goes to heaven, 303.
- heaven and earth, when they separated, the *Vasus*, *Rudras*, and *Ādityas* separated and became the lords, IV, 75; propitiatory cake on one *kapāla*, when sacrificial horse, or anything else, is lost, 347; with *Sūrya* and *Vāyu*, 347; between them everything is contained, V, 484; are the out- and up-breathing, 488.
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- hemp, layer of it put in fire-pan, as the chorion, III, 252; hempen sling for gold plate worn round *Agnīti*'s neck, 266.
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- him, makes *Sāman* complete, IV, 178; is the *Sāman*, V, 306.
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- Hiranyagarbha, is *Pragāpati* and *Agni*, III, 172; came first into existence, 388;—IV, introd. xiv, 295 n.
- hita, III, 151.
- honey, used with consecration water as the essence (flavour) of water, III, 78; not to be eaten during initiation, 186; a form, or the life-sap, of the sky, 390; mixed with sour curds and ghee for sprinkling on completed fire-altar, IV, 182 seq.; the remainder (or essence) of the triple science and therefore may be eaten by *Brahmaṣārin*, V, 90; not, according to others, 90; a form of *Soma*, 243; means breath, 467.
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- sālāvrika (or sālāvrika), hyena (?), V, 71.
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226; contributes to joy (intoxication), 227; *sukra somapitha*, 231; *sukra madhumat*, 232; taken from Indra by Namuḍi, and brought away again by the *Āsvins* and distilled by *Sarasvatî*, 222, 232; the second of the ten deities 'all the gods' receive oblations of drops, 280; Soma *Vaishnava*, king of the *Apsaras*, 366; Soma is the seed of the vigorous steed, 390; king Soma's throne-seat, 461.

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- sowing, of all kinds of herb-seeds on agnikshetra, III, 337.
- space (aerial expanse) is Pragāpati the year, and the Saptadaja-stoma, IV, 62.
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- sparrow (kalaviṅka), springs from Viśvarūpa's head, III, 130.
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- Srī*, goddess of beauty and fortune, springs from Pragāpati, and is despoiled by the gods, V, 62.
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- Stoma*,—are laid down as bricks in fourth layer, IV, 59; are the vital airs, 61; are food, 218; oblations relating to the Uneven and Even *stomas*, forming part of the *Vasor dhārā*, 217, 218; seven, 277, 314; do not fail by excess or deficiency of one *stotriyā*, V, 157; increasing by four (verses), 166, 167.
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- suk*, heat, pain, suffering, IV, 171; V, 497 n.
- Sukī*, second summer month, IV, 29.
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- walking round altar (in sprinkling), means slighting it, IV, 170; made good by circumambulation, 170.
- warm, is the body of him who is to live, IV, 136.
- water (*âpab*), different kinds of, for consecration, III, 73 seq.; produced out of *Vât*, 145, 192; from *Pragâpati*, 157; heals what is injured, 220; the waters the udder of the sky, 284; the foundation of the universe, 293; therefrom the universe was produced, 294; water first made of this universe, 363; are unsettled, 301; waters beyond and below the sun, 305; jarful of water poured out as a thunderbolt to clear himself of all evil (*nirriti*), 324; three jarfuls poured on every four of sixteen furrows of *Agnikshetra*, 335; three additional ones on whole of *Agnikshetra*, 336; is the sky, 343; there is water not only in the channels of the vital airs, but in the whole body, 337; are the tenth, 363; whenever water (rain) flows everything that exists is produced, 363; possess self-rule, 364; the deepest place of the waters is where the sun burns, 391; are founded on the mountains (rocks), 405; the eye is their abode, the ear their goal, the sky their seat, the air their home, the sea their womb, sand their sediment, 416; is food, IV, 35; is the vital airs, 35; waters (of heaven) are in the highest place, 37; sprinkling of fire-altar with water, 169; springs forth from rock, 169; is contained in rock, in the mountains, 170; waters as *Apsaras*, the *Gandharva Vâta*'s mates, 232; food is produced from them, 232; universe originally nothing but a sea of water, V, 12; is everything, even in the farthest place, being *Parameshṭin*, 15; water one of the six doors to the *Brahman*, 66, 67; the waters the foundation of the universe, 205; swearing by the inviolable waters, sin against *Varuṇa*, 265; waters as the third of the ten deities ('all the gods') receiving oblations of drops, 280; water thrown for exorcising, 438; the waters a place of abode to all the gods, and *Varuṇa* their regent, 506.
- water-dwellers (fish and fishermen),

- subjects of Matsya Sāmmada, the Itihāsa their Veda, V, 369.
- well-water, III, 77.
- west, connected with *vis*, Gagati, &c., III, 91; west (? to east) path of sacrifice, 347; is the Gagati, IV, 45; all-ruling (*sam-rāg*), 46, 101; the Ādityas its lords, 101; Varuṇa its protector, 101; connected with *saptadara-stoma*, *marutvatiya-jastra*, *vairūpa-sāman*, 101; the all-embracer is Āditya, 106; is hope, distinction (prosperity) and the earth, V, 17, 18; the region of cattle, 485.
- wheat, headpiece of sacrificial post made of, III, 31; is touched by sacrificer, 32.
- wheel, mounted by Brahman priest, III, 32; of cart and potter, creaks if not steadied, V, 126.
- whew (*vāgina*), of the *Maitravarunī payasyā*, offering of, IV, 271; *dakṣhiṇā* given therewith, 271.
- whirlpool, water from, III, 76.
- wife, is one half of husband, III, 32; intercourse with, kept secret, 229; the husband must not eat food in her presence in order that she may bear a vigorous son, IV, 369, 370; (many) wives a sign of (social) eminence, V, 313.
- wind (*vāta*), cf. *Vāyu*; — connected with Varuṇa, by rain freed from death through *ekavimsa-stoma*, IV, 68; is *Vāyu*, 142; is the arrows of the Rudras of the air, 165; *Vāta* as Gandharva with the waters as Apsaras, his mates, 232; three oblations of wind on chariot, thereby yoking it, 235; is on this side of the sun, 235; also in the other world, 235; and in this (terrestrial) world, 236; wind-names uttered, V, 478; is the (aerial) ocean, flood, 479; is unassailable and irresistible, 479; an ogress-ridder, 479; identified with (aerial) ocean, flood; Indra, Savitri, Brihaspati, and Yama, 479-81; Pūshan, 486; is irresistible, an ogress-ridder, 479.
- wing, of altar, crackling of, IV, 21; is of *pañkti* nature (or fivefold), 115; twenty-one-fold, 222; contraction and expansion of, 300 seq.; has a bending link, 301; is crooked (? curved), 302; wings are the bird's arms, 306; the immortal wings of the Āhavanīya, V, 271.
- winter, produced from speech, and from it the *pañkti*, IV, 11; consists of months Saha and Sahasya, 70; is the space between air and heaven, and the part of body between waist and head, 70, 71; frog, *avakā* plant, and bamboo three forms of it, 175; in winter cattle waste away, V, 45.
- wish, — in wishes nothing is excessive, IV, 241, 247, 265.
- wolf, springs from Soma flowing from ears, III, 131; from Indra's urine, V, 215.
- woman, impure part of, below navel, III, 32; fair-knotted, fair-braided, fair-locked her perfect form, 232; on left side of man, IV, 81; lucky if marked on left side, 81; brings forth within a year, V, 12; two women (Belief and Unbelief) in N.E. quarter with black yellow-eyed man (*wrath*) between them, 110, 111; has beautiful form bestowed upon her, 295; given as *dakṣhiṇā*, 402; is untruth 446.
- womb, lies close to belly, IV, 115; lower than belly, 115; enlarges with the child before it is born, not after, 309; is the bearer because *Pragāpati* by it bore creatures, V, 114.
- wood, two kinds of (cut by axe and that found on the ground), III, 257.
- wood-brick, III, 155, 166.
- work (*karman*), evolved from the ear, and from it fire, IV, 379.
- worlds, the, are the heavenly abodes (of the gods), III, 195; fastened to the sun by means of the quarters, 269; the two, are round, 271; ascent of the (worlds and) metres, 276-278; they are strung on a thread and joined with Āditya, 360; from them is born both what exists

- and what exists not, 366; glide along like serpents, 369; are the resting-place, and moving-place, 143; seven worlds of the gods, 277; the three worlds and four quarters, 314; were created together, 286; three and those above them in which are placed the deities higher than Agni, Vāyu, Sūrya, V, 27; the Brahman is the sphere beyond these higher worlds, 27; how they were steadied by Pragāpati, 126; have light on both sides (sun and fire), 149; the three worlds (earth, air and heaven) are light, might and glory respectively, 173; two, those of the Gods and the Fathers, 225.
- Wrath, as black, yellow-eyed staff-bearing man, between two women, Belief and Unbelief, V, 111, 112.
- Yagña.** See sacrifice.
- yagna**akratu, oblations of ghee relating to special sacrifices (Agni and Gharma, &c.), forming part of the Vasoṛ dhārā, IV, 217.
- yagna**apuktā, III, introd. xx.
- Yāgnatura.** See Rishabha.
- Yāgnavalkas Rāgastambāyana**, to him Pragāpati revealed himself, IV, 349.
- Yāgnavalkya**, IV, introd. xviii; questioned by Ganaka as to Agnihotra, V, 46; on the way in which the oblation is to be treated, 61; found by Ganaka to know the Mitravindā sacrifice, 66; in disputation on Agnihotra at Ganaka's house, 112 seq.; taught by Ganaka, 114; claims prize as most learned in sacred writ, 115; on Agnihotra expiation, 182; on offering of omenta, 393.
- yagnāyagñiya-sāman**, III, introd. xiv, 274; sung over completed altar, is the moon, IV, 179; is the heavenly world, 252; is Agni Vaisvānara's chant of praise, 253; on first day of Ajvamedha, V, 376.
- yagnopavītin**, sacrificially invested, V, 237.
- Yagus**, was in Vṛitra, III, 138; part of triple Veda, 139, 141; the Brahman, the Yagus, its power in the other world, IV, 173; the fire-altar the ocean of Yagus, 278; is built up with the fire-altar, 282; marches in front in quest of Pragāpati's vital fluid, 282; is Vāyu, 336; the breath, 337; (yat-gûb), 337; the mystic import (upanishad) its essence, 339; is silent (muttered), indistinct, 350; he who knows the mystic science becomes the Yagus and is called thereby, 341; Yagus consists of 8,000 brīhatīs, and Yagus and Sāman of 10,800 (7,200 and 3,600 resp.) pañktis, 353; is the one brick of which the fire-altar consists, 374; all beings, all the gods become the Yagus, 390; what is performed without a yagus, is unsuccessful, V, 276.
- yagushmatī**, bricks, are the nobility, III, 153; placed on the body of the altar, 348; number of, IV, 22; are the peasantry, 132, 133; is food, 134; any special (extra) one to be placed in middle layer, 138; none in the dīshṇya hearths, 242, (?) 244; are the days of the year, Pragāpati's body, 354; three hundred and ninety-six in fire-altar, 357; enumerated as to layers, 358, 359.
- yāgyā**, is to be in the trishrubh metre, V, 26.
- Yama**, III, 49; rules over the settlements of the earth, and grants it to Sacrificer, 298; is the kshatra, 299; Yama and Yamī (Agni and Earth) of one mind with Nirriti, 322; the Fathers live in his realm, V, 236, 237; rules over, and grants, abode in the earth, 431; is the sun, 460; Yama, with Āngiras and Fathers, receives offering of Gharma, 481; —Yama Vaivasvata, king of the Fathers, 365.
- yamanetrāb** (devāb), seated in the south, III, 49.
- yaudhāgaya-sāman**, chanted with three nidhanas, IV, 7.

Yavamat, a Gandharva, V, 30.
Yavas and Ayavas, the light and dark fortnights, connected with creatures generally and the *katu/katvārīma*-stoma, IV, 69; the lords of creatures, 76.

yāvat—tāvat, as long as, III, 244.

year, is seventeenfold (twelve months and five seasons), III, 174; twice in the year food is ripened, 244; is fastened to the moon by means of the seasons, 369; —its part in the sacrifice (as Father Time), IV, introd. xv seq.; is the fire-altar and the three worlds, IV, 29; is Agni Vajvānara, 33; is space, 62; speeds all beings, 63; burns up all beings, 63; assails all beings, 63; the most vigorous of all things, 63; is arrayed (spread) over all things, 64; is the womb of all beings, 64; as an embryo, in the shape of the thirteenth month, enters the seasons, 64; is the strength of all beings, 64; it forms all beings, 65; is the foundation of all beings, 65; is the range of the ruddy (sun) and holds the supreme sway, 65; is the firmament (*nāka*), heaven, 65; all creatures are evolved from it, 66; is eighteenfold, 66; ruler of the months, 74; is generative power, 125; made continuous by the seasons, 125; contains all objects of desire, 313; is the same as the sun, 313; be-

yond the year lies the wish-granting world which is immortality, 322; is fivefold (viz. food, drink, excellence, light, and immortality), 326, 327; its divisions and lights, 351 seq.; is death, 356 seq.; Agni as the year, how corresponding to each other, 363; produced from the union of Death's mind and speech, 402; —Pragāpati, the sacrifice, is the year, V, 1, 38; only after gaining the year the gods become immortal, 5; the year is the imperishable world, 5; created by Pragāpati as a counterpart of himself, 14; the year (year's *sattra*) as man, 144, 145, 168 seq.; is that (one) day after day, 155; amounts to a *Brīhatī*, 155; is the bull among seasons, 276.

yoke, measure of *uttaravedi*, III, 349; —yoke-pin, distance of throw of, III, 123.

yoking, first of the right, then of the left, ox, III, 291, 327.

youth (blitheful), in the prime of life, is apt to become dear to women, V, 295.

yūpa, sacrificial post, eight-cornered, III, 31; wrapt up in seventeen clothes, 31; with a wheaten head-piece, 31; seventeen cubits long, 31; mounted by Sacrificer and his wife, 32; V, 254; remarks on material, form, and size of yūpa, V, 123, 124; twenty-one, 373, 383.

ADDITIONS AND CORRECTIONS.

- Page 13, paragraphs 7, 8. We have probably to translate—the gods were created on its reaching heaven,—they were created on its entering this earth.
- P. 45, par. 33, lines 6, 11. Read,—in the balance.
- P. 60, l. 19. Read,—Adhvaryu.
- P. 76, note 3. Read,—offering of a pap to Aditi.
- P. 91, par. 4, l. 4. Read,—did we, by one of a hundred Ukthyas, dispel the darkness.
- P. 107, par. 10, ll. 2, 3. Read,—form of the bull.
- P. 108, note 3. Add,—Cf. also Hillebrandt, 'Varuṣa und Mitra,' p. 68 seq.
- P. 130, par. 9, ll. 2, 3. Read,—'The divine thought protect thee, not man's thought!'
- P. 136, par. 6, l. 2. Under him :—Harisvāmin explains 'anu' by 'anvābhakta,' 'participating after him,' cf. XIII, 5, 4, 24.
- P. 149, note 1. The commentary takes 'prishṭhyapratishṭhite' in the sense of 'established on the prishṭhya,'—inasmuch as, in the first half of the year, he begins each month with the Abhiplava, and ends with the Prishṭhya, which is the stronger (balavattara, cf. XII, 2, 2, 16), and therefore 'ātmapratishṭhita.'
- P. 155, note 2. The MS. of the commentary is corrupt—*ān-pūrvasyākriyate satarivādāyaḥ saḥ bhadragamam vaśṭhasthāne evādhikshipayati na pradeāntara āvartata ity arthaḥ*.
- P. 279, note 1, l. 3 from below. Read,—'four-eyed' dog.
- P. 334, note 1. 'Utsanna' probably means 'detached'; cf. II, 5, 2, 48.
- P. 397, par. 6, l. 3. For whence, read,—and then.

PART IV.

- P. 20, par. 5, l. 5. Read,—skin.
- P. 25, note 1, l. 4. Read,—on the *retasiṣṭ* range.
- P. 48, par. 5, l. 4. Read,—Nabhas and Nabhasya.
- P. 55, par. 4, l. 5. Read,—the seventh.
- P. 103, par. 11. After 'sake,' add,—'The Śākvara and Raivata sāmāns for stability in the air!' for by the Śākvara and Raivata sāmāns it is indeed established in the air.
- P. 108, l. 8. Read,—Pūrvāṭitti.
- P. 163, l. 3. Read,—of seven seasons.
- P. 168, note 4. Delete,—According to . . . referred to.
- P. 170, para. 6-8. Read,—circumambulates.
- P. 192, par. 5, l. 2. Read,—irresistible warrior.
- P. 223, par. 2, l. 3. Read,—shower of wealth.
- P. 295, l. 1. Instead of, then,—read, thereby.
- P. 312, par. 18, l. 9. Read,—exceeds this universe.
- P. 313, l. 2. Read,—nor does he exceed this universe.
- P. 325, par. 14. Read,—There are these five fingers (and toes) each consisting of four parts.
- Note 1. Delete,—that being the simplest kind of Soma-sacrifice.—*Sāyana* indeed must mean—all Soma and other sacrifices, down to the Agnihotra :—hardly, all sacrifices concluding with the Agnihotra.
- P. 337, note 2. Read,—'moving in front,' or 'previous performance.'
- P. 352, par. 23, l. 2. Read,—thousand Br̥hatīs.
- P. 389, l. 9. Perhaps we ought to translate—that (gold man), indeed, is the end, the self, of everything here (or, of this universe). Cf. J. Muir, Orig. Sansk. Texts, vol. v, p. 389.
- Par. 16, l. 2. Read,—they ascend to where desires have vanished.
- P. 393, par. 1, l. 4. Read,—Gana Śārkarākshya.

TRANSLITERATION OF ORIENTAL ALPHABETS ADOPTED FOR THE TRANSLATIONS
OF THE SACRED BOOKS OF THE EAST.

CONSONANTS	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pahlavi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.								
		III Class.								
Gutturales.										
1 Tenuis	k			क	𐬕	𐬕	𐬕	𐬕	𐬕	k
2 " aspirata	kh			ख	𐬖	𐬖	𐬖	𐬖	𐬖	kh
3 Media	g			ग	𐬔	𐬔	𐬔	𐬔	𐬔	
4 " aspirata	gh			घ	𐬚	𐬚	𐬚	𐬚	𐬚	
5 Gutturo-labialis	q				𐬨	𐬨	𐬨	𐬨	𐬨	
6 Nasalis	h (ng)			ङ	{ 3 (ng) } { 𐬢 (N) }					
7 Spiritus asper	h			ह	𐬥	𐬥	𐬥	𐬥	𐬥	h, hs
8 " lenis	,									
9 " asper faucalis	'h									
10 " lenis faucalis	'h									
11 " asper fricatus		'h								
12 " lenis fricatus		'h								
Gutturales modificatae (palatales, &c.)										
13 Tenuis		k		च	𐬑	𐬑	𐬑	𐬑	𐬑	k
14 " aspirata		kh		छ	𐬒	𐬒	𐬒	𐬒	𐬒	kh
15 Media		g		ज	𐬔	𐬔	𐬔	𐬔	𐬔	
16 " aspirata		gh		झ	𐬚	𐬚	𐬚	𐬚	𐬚	
17 " Nasalis		ṅ		ञ	𐬨	𐬨	𐬨	𐬨	𐬨	

CONSONANTS (continued).	MISSIONARY ALPHABET.			Sanskrit.	Zand.	Pahlavi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
18 Semivocalis	y	...	...	य	𐎶 𐎶𐎶 𐎶𐎶	𐎶	𐎶	𐎶	י	𐎶
19 Spiritus asper	...	(y)	...	...	...	...	...	...	...	...
20 " lenis	...	(y)	...	...	...	...	...	...	...	...
21 " asper asibilatus	...	s	...	...	...	...	...	...	...	...
22 " lenis asibilatus	...	s	...	...	...	...	...	...	...	...
Dentales.										
23 Tenuis	t	...	...	त	𐎠	𐎠	𐎠	𐎠	ת	𐎠
24 " aspirata	th	...	...	थ	𐎠𐎶	𐎠𐎶	𐎠𐎶	𐎠𐎶	ת𐎶	𐎠𐎶
25 " asibilata	d	...	TH	...	...	...	...	...	...	...
26 Media	dh	...	...	द	𐎠𐎶	𐎠𐎶	𐎠𐎶	𐎠𐎶	ת𐎶	𐎠𐎶
27 " aspirata	...	...	...	...	...	...	...	...	...	...
28 " asibilata	n	...	DH	...	...	...	...	...	...	...
29 Nasalis	l	...	...	न	𐎠𐎶	𐎠𐎶	𐎠𐎶	𐎠𐎶	ת𐎶	𐎠𐎶
30 Semivocalis	...	...	...	...	...	...	...	...	...	...
31 " mollis 1	...	l	...	...	...	...	...	...	...	...
32 " mollis 2	...	...	L	...	...	...	...	...	...	...
33 Spiritus asper 1	s	...	...	...	...	...	...	...	...	...
34 " asper 2	...	...	S	...	...	...	...	...	...	...
35 " lenis	...	...	...	...	...	...	...	...	...	...
36 " asperimus 1	...	...	s (s)	...	...	...	...	...	...	...
37 " asperimus 2	...	...	s (s)	...	...	...	...	...	...	...

Dentales modificatae
(linguales, &c.)

38 Tenuis	t	...	...	...	...	...	...	...	...
39 " aspirata	th	...	...	...	...	...	...	...	...
40 Media	d	...	...	...	...	...	...	...	...
41 " aspirata	dh	...	...	...	...	...	...	...	...
42 Nasalis	n	...	...	...	...	...	...	...	...
43 Semivocalis	r	...	...	...	...	...	...	...	...
44 " fricata	f	...	...	...	...	...	...	...	...
45 " diacritica	...	...	...	...	...	...	...	...	...
46 Spiritus asper	sh	...	...	...	...	...	...	...	...
47 " lenis	zh	...	...	...	...	...	...	...	...

Labiales.

48 Tenuis	p	...	...	...	...	...	...	...	...
49 " aspirata	ph	...	...	...	...	...	...	...	...
50 Media	b	...	...	...	...	...	...	...	...
51 " aspirata	bh	...	...	...	...	...	...	...	...
52 Tenuissima	p	...	...	...	...	...	...	...	...
53 Nasalis	m	...	...	...	...	...	...	...	...
54 Semivocalis	w	...	...	...	...	...	...	...	...
55 " aspirata	hw	...	...	...	...	...	...	...	...
56 Spiritus asper	f	...	...	...	...	...	...	...	...
57 " lenis	v	...	...	...	...	...	...	...	...
58 Anusvāra	m	...	...	...	...	...	...	...	...
59 Visarga	h	...	...	...	...	...	...	...	...

VOWELS.	MISSIONARY ALPHABET.			Sanskrit.	Zend.	Pahlavi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class.	II Class.	III Class.							
1 Neutralis	o								一	ə
2 Laryngo-palatalis	œ								...	...
3 " labialis	ø								...	...
4 Gutturalis brevis	a			अ	𐬀	𐬀	ا	ا	...	...
5 " longa	ā	(a)		आ	𐬁	𐬁	ا	ا	...	...
6 Palatalis brevis	i			इ	𐬂	𐬂	ی	ی	...	...
7 " longa	ī	(i)		ई	𐬃	𐬃	ی	ی	...	...
8 Dentalis brevis	ē			ए	𐬄	𐬄	ی	ی	...	...
9 " longa	ē			ऐ	𐬅	𐬅	ی	ی	...	...
10 Lingualis brevis	ri			ऋ	𐬆	𐬆	ی	ی	...	...
11 " longa	ṛ			ॠ	𐬇	𐬇	ی	ی	...	...
12 Labialis brevis	u			उ	𐬈	𐬈	و	و	...	...
13 " longa	ū	(u)		ऊ	𐬉	𐬉	و	و	...	...
14 Gutturo-palatalis brevis	o			ऋ	𐬊	𐬊	و	و	...	...
15 " longa	ō (ai)	(o)		ॠ	𐬋	𐬋	و	و	...	...
16 Diphthongus gutturo-palatalis	āi	(āi)		ई	𐬌	𐬌	و	و	...	...
17 " "	ei (ēi)			ऋ	𐬍	𐬍	و	و	...	...
18 " "	oi (ōu)			ॠ	𐬎	𐬎	و	و	...	...
19 Gutturo-labialis brevis	o			उ	𐬏	𐬏	و	و	...	...
20 " longa	ō (au)	(o)		ऊ	𐬐	𐬐	و	و	...	...
21 Diphthongus gutturo-labialis	āu	(au)		ऋ	𐬑	𐬑	و	و	...	...
22 " "	eu (ēu)			ॠ	𐬒	𐬒	و	و	...	...
23 " "	ou (ōu)			ॠ	𐬓	𐬓	و	و	...	...
24 Gutturalis fracta	ē			ए	𐬔	𐬔	و	و	...	...
25 Palatalis fracta	ī			ई	𐬕	𐬕	و	و	...	...
26 Labialis fracta	ū			ऊ	𐬖	𐬖	و	و	...	...
27 Gutturo-labialis fracta	ō			ॠ	𐬗	𐬗	و	و	...	...

SACRED BOOKS OF THE EAST

TRANSLATED BY VARIOUS ORIENTAL SCHOLARS

AND EDITED BY

THE RIGHT HON. F. MAX MÜLLER.

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